This is a cumulated issue. It includes all reviews since the beginning of the current volume. No further reference to Issues Nos. 1-12 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 2  March 29, 1937  No. 13

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

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Motion Picture Review Digest

Vol. 2  MARCH 29, 1937  No. 13

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Audience Evaluation Publications


Am Legion Auxiliary—American Legion Auxiliary—Fox W Coast Bul; Sel Motion Pict Bul on Current Films—Bulletin on Current Films, National Council for Prevention of War, 522 17th St, N. W., Washington, D. C.

Calif Council of Par & Teachers—California Congress of Parents and Teachers, Inc See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

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; Jt Estimates; Sel Motion Pict


DAR—National Society Daughters of the American Revolution See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

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 Ed & Hr; Nat Council of Jewish Women; Nat Soc of New England 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. Burk, 359 N Bronson 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; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

Motion Pict Bul—Motion Pict Bul•Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 25 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 50c, Mrs John Waldo, American Association of University Women Motion Picture Committee, 330 E 47th St, Indianapolis

(Motion Pict Guide—Motion Picture Guide. 50c, Mrs John Waldo, American Association of University Women Motion Picture Committee, 330 E 47th St, Indianapolis (This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. §1. Women's University Club, 345 S Hoover St, Los Angeles

Nat Council of Jewish Women—Nat Council of Jewish Women (Los Angeles Section), Bulletin. Mrs Florence H. Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles


Natl Film Estimate Service—National Film Estimate Service. See Motion Pict Guide

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, 135 Washington St, Newark, New Jersey

Scholastic—Scholastic. §1.50, Scholastic Corp, Chamber of Commerce Eldg, Pittsburgh, Pa

Sel Motion Pict—Selected Motion Pictures. West Coast Preview Committee, Motion Picture Producers and Distributors of America, Inc, 25 W 44th St, New York

The Univ Club Bul—The University Club Bulletin. Mrs Wm A. Burk, 359 N Bronson 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; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wky 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 also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50. (Saturday), Boston Transcript Co, Inc, Pub, 321 Washington St, Boston

Canadian M—Canadian Magazine. §1.50, Hugh C. MacLean Pub, Ltd, 348-347 Adelaide St, W Toronto

Christian Science Monitor—Christian Science Monitor. §9, Christian Science Publishing Society, 1 Norway St, Boston
Cue—Cue. §2. Cue Publishing Co, Inc, 6 E 39th St, New York
Film Wkly—Film Weekly. 3d per copy. Marlelert House, 111 Bond St, London W 1, C
Judge—Judge. §1.50. Judge Magazine, Inc, 16 E 18th St, New York
Manchester Guardian—Manchester Guardian. 7s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42nd St, New York
Nation—Nation. §5. Nation, Inc, 20 Vesey St, New York
New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, High Holborn, London W 1
New Yorker—New Yorker. §5. F R Publishing Corp, 25 W 43rd St, New York
Sight & Sound—Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1
Stage—Stage. §3. Stage Publishing Co, Inc, 59 E 42nd St, New York
Time—Time. §5. Time Inc, 550 E 22nd St, Chicago

Trade Papers
Canadian Moving Pict Digest—Canadian Moving Picture Digest. §5. Canadian Moving Picture Digest Co, Ltd, 250 Spadina Av, Toronto, 2
Film Daily—Film Daily. §10. The Film Daily, 1501 Broadway, 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.
For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.
In the reference to the magazine, the number of the page is 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.
Office, to list foreign films which are likely to be generally shown are listed.
The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number. 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. For final information, consult your local exchange.

Key to Abbreviations

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ABYSSINIA. Amkino 63min D 8 '36
See issue of December 28, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"Unadulterated political propaganda written in 'newswear' style... As might be expected, the propaganda is anything but subtle." J. P. Cunningham

Marshman p276 Ja 1 '37
Reviewed by Mark Van Doren
Nation p28 Ja 2 '37

Trade Paper Reviews

"Vivid and often harrowing compendium of news reel shots taken by two Soviet cameramen... Aside from interesting character of footage, thoughtful audiences will realize and appreciate the daring of the two cameramen in obtaining the material."

+ Film Daily p1 D 10 '36
+ - Motion Pict Daily p6 D 9 '36

"A slow film, particularly in its scenic forecast and repetitious to a good extent, but scores limelights with scenes of battlefield horrors for very limited circulation, although if properly dissected it could make a good trailer argument against war, discounting the propaganda intent... Picture has an amazing clip of the Negro soldiers looking rapidly skyward at an Italian bomber raining down death dealing missiles. But such action shots as are shown are not many and involve isolated groups of troops."

+ Variety p15 D 16 '36

ACCUSED. Criterion-United artists 70min Ja 8 '37
Cast: Douglas Fairbanks, Jr., Dolores Del Rio, Florence Desmond. Basil Sydney
Director: Thornton Freeland
See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Interesting atmosphere and actors, and a good dramatic climax in an excellent court scene."

+ Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"Satisfying melodrama,... Its chief virtues are plenty of suspense, a fine trial scene, a high standard of production, good direction and a graceful and charming performance from Douglas Fairbanks, Junior. Not ambitious, but thoroughly efficient entertainment."

+ Film Wkly p34 F 29 '37

"The production has been staged at a sluggish pace and the acting is not the sort to rescue it from tedium. The lovely Dolores Del Rio lends an excellent decorative motif to the proceedings, but neither she nor Douglas Fairbanks, Jr., succeeds in capturing the quality of suspense and excitement that is so essential in this type of screen compound. The occasional bright moments in the show serve largely to underline its lack of unity and compulsion.

"Miss Del Rio's beauty is not matched by her hissing, pretentious portrayal of an opera dancer, while Mr. Fairbanks does little to infuse the piece with vitality... The direction of Thornton Freeland is generally uninspired." - Howard Barnes

- N Y Herald Tribune p23 D 17 '36

"[It isn't] of much value to the entertainment sector during this pre-holiday season... 'Accused' moves with uncommon sluggishness through a series of unimpressive shots of a musical comedy rehearsal to a mildly dramatic murder trial. As producer, Mr. Fairbanks really should insist that his technicians come abreast of the times and master such rudiments of picture-making as proper lighting, set construction and sound recording. The performances were worthy of more charitable handling." - F. S. Nugent

- N Y Times p35 D 17 '36

"[It is a] routine murder mystery... I wasn't at all surprised by the 'surprise' at the trial in this film. Nor did I hear around me any gasps of amazement." - Mosher

+ N Y World-Telegram p29 D 17 '36

"Current problem of the cinema industry in England is whether the U. S. talent that it is now importing will supply it with a trace of Hollywood dash... 'Accused' suggests that, on the contrary, England may infect Hollywood emigres with that dignified lethargy that has been the drawback of so many British pictures in the past. Well-acted by conscientious members of the vast theatre population which is one of London's chief attractions as a cinema capital, it suffers from a torpor so pronounced that U. S. audiences are likely to suspect that the murdered leading lady is not really dead but dozing."

+ - Time p19 D 28 '36

++ Exceptionally Good; + Good; + Fair; -+ Mediocre; - Poor; --- Exceptionally Poor
ACCUSED—Continued

Trade Paper Reviews

"While this production follows the usual detailed technique of the British studios, Criterion Exhibitors has nevertheless delivered an absorbing theme with a strong plot that builds to grand suspense, and a superb cast of sterling players even in the minor roles. The trial scenes are impressive though long drawn out."

— Film Daily p1 D 17 '36

"Exhibitors will have to count this one an almost total loss spots where British class product has gone before, this is a superior product which should do well."

— Hollywood Reporter p3 F 10 '37

"This is a pretty absorbing though hackneyed plot. Del Rio is beautiful, Fairbanks handsome, cast competent, though no names will draw. Dialogue is wordy, strictly class at times; there is an excellent court room scene which takes much footage. In spite of the British class product has gone before, this is a superior product which should do well."

— Exhibitor p13 Ja 1 37

"'Accused' is the second Fairbanks, Jr.-Marcel Hellman production... and is a definite improvement on their first effort, 'The American.' [It] holds entertainment most of the way, and should get by at the box office with perhaps more than ordinary need for promotion. Least it will do is hold the patrons once they're inside. Production of the film is commendable, especially in the musical and courtroom scenes. Performance rate [applause] all down the line."

— Variety p11 D 30 '36

ACES WILD. Commodore 60min

Cast: Harry Carey, Gertrude Messinger, Phil Dunham, Ed Cassidy

Director: Harry Fraser

A western melodrama.

Trade Paper Reviews

"A sizzling outdoors yarn, with Harry Carey again demonstrating that he is one of the most satisfactory of all the western stars, and can give pointers to most of the younger lads who have followed in his footsteps. Carey is a finished actor, and carries an air of conviction that so many of the young stars do not possess."

— Film Daily p2 Ja 19 '37

"This is an unusually dull Western bearing every mark of quickie production, hurried preparation and more hasty direction and acting. Carey deserves plenty of praise for being able to survive the over-abundance of absurd situations, primary dialog and terrifying thespian efforts by his supporting cast. This film may be able to struggle along in some dual spots; that's all."

— Variety p24 Ja 27 '37

AFTER THE THIN MAN. MGM 110min

D 25 '36


Director: W. S. Van Dyke

See issue of December 25, 1936 for other reviews of this film

Audience Suitability Ratings

"William Powell and Myrna Loy reenact their familiar roles and achieve the same expert blend of mad urbanity which made their first adventures continuously amusing. Both the material and manner of this comedy mark it for the sophisticated adult."

— T. J. Fitzmorris

— America p336 Ja 9 '37

"A: good of kind; Y & C: amusing but doubtful."

— Christian Century p62 Ja 13 '37

"The comedy relief is furnished by some dog sequences that nearly steal the show. Mature."

— Am Legion Auxiliary

"The stars have lost nothing of their suavity and charm. The lines are highly amusing, the story adequate and the production qualities excellent. Quite a bit of drinking but delightful, light entertainment. Mature-family."

— Calif Cong of Par & Teachers

"The sequel to that delightful murder mystery, 'The Thin Man,' is even better than its forerunner, in that it has a more interesting story and a more unexpected denouement... Excellent for type. Adults."

— Calif Fed of Business & Professional Women

"Certain to prove 'box office, [it] is an inartistically constructed murder mystery, notable only because of handsome sets, a few clever lines and the fine acting of the fascinating stars, Myrna Loy and William Powell. Mature."

— DAR

"A rather complicated but adroitly handled mystery drama which will hold the attention of all the film audiences from many angles." — Nat Soc of New England Women

"Excellent and suspenseful direction of a highly suitable cast has brought to the screen the second installment of a 'Thin Man' detective mystery, which will again please the public who are not too rigid in the ethical standards of a picture. Prominence of drinking scenes emphasizes conditions under which crime is committed. Strictly mature."

— Calif Council of Fed Church Women

Fox W Coast Bul Ja 9 '37

"Mr. Van Dyke has skilfully handled the direction showing a rare understanding of all the elements necessary to high entertainment in a picture. As in 'The Thin Man' liquor flows too freely. Adults & young people."

— Gen Fed of Women's Clubs (W Coast) D 28 '36

"The charming scenes of domesticity between Nick and Nora and the adventures of Asta are intriguingly and amusingly staged. The hard-boiled police background, the drinking and the rowdy humor. Expert handling makes the picture at once thrilling and highly enjoyable. Adults & young 12-16: very sophisticated; children, 8-12: no."

— Motion Pict R p3 Ja 37

"A worthy successor to 'The Thin Man,' this picture is delightful entertainment. Adults."

— Nat Council of Jewish Women D 29 '36

"Adults."

— Nat Legion of Decency D 31 '36

"Murder under more pleasant circumstances cannot be imagined. Not a match for its distinguished predecessor, 'The Thin Man,' this sequel is nevertheless a sparkling mystery."

— Scholastic p25 Ja 16 '37

"[It] is wholly entertaining. The revelations of great quirkiness and eccentricity are effectively set in contrast to the comedy, but the excessive drinking is to be criticized. Adults & young people."

— Sel Motion Pict p9 Ja 1 '37

"Amusing and sophisticated story, excellently acted and with clever dialogue. Equal in entertainment, it is not surpassing 'The Thin Man.' Outstanding. Mature."

— Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"It is skilfully directed. It sparkles with smart dialogue that sometimes approaches brilliance. It has all the qualities that made
MOTION PICTURE REVIEW DIGEST

The Thin Man' so widely popular, yet in the end leaves the impression of a rather pale imitation. Smart, entertaining, it assures a pleasant evening for those few who still go to see the flimsy foundations for continuing the story indefinitely.”

Laura Elton

* + Christian Science Monitor p15 F 15 '37

"Worthy successor to 'The Thin Man.' Well-paced screen play with plenty of suspense and a good surprise ending. Adults & young people."

* + Commonweal p276 Ja 1 '37

"Apparently they can't come back. Metro's first 'Thin Man' came as a delightful surprise. The second 'Thin Man' is a great deal thinner than the first. The same characters, the same people playing them, the same director in charge, manage only to squeeze out an inferior piece of screen entertainment. For one thing, Elia Kazan, around whom the story revolves, is drunk for two-thirds of the footage. . The millions of people who will patronize the picture will probably find the brilliance of the original detective brilliantly solving a baffling murder mystery, will see only a bemuddled sort playing with people for whom he was intended by a condition she should resent. There may be entertainment in that for some people. I can give you only my personal reaction: I was bored all the way through the film."

— Hollywood Spec p6 D 19 '36

"[It is] a smash comedy-melodrama. Unless somebody tells you the answers, you'll never guess the identity of the culprit." (3½ stars) Beverly Hills Daily News p17 Ja 20 '37

"It is not as good as 'The Thin Man,' partly because it is too much like it; but of course it is very funny, and the direction of W. S. Van Dyke gives us as usual a whirl of sophisticated thrills." Mark Van Doren

+ — Nation p81 Ja 16 '37

"[It is] less satisfying from a plot point of view than 'Thin Man'." The cast is still expert enough, and the direction sleek enough however to provide above-average entertain- ment for three hours."

+ New Theatre & Film p58 Mr '37

"If 'After the Thin Man' tends to confirm the theory that sequels never measure up to their originals, it is still an absorbing and glily amusing photoplay. [It] brings together again that almost perfect cinematic couple, Myrna Loy and William Powell, in a brisk-paced and intriguing mixture of violence and trash funny. It is not as engaging as 'The Thin Man,' but it recaptures a great deal of its notable prototype's bright, insouciant quality. With the shrewdly shownman-like W. S. Van Dyke doing a smart directing job and a supporting company that is downright brilliant, it is a show that is bound to enliven the Yuletide season.

Howard Barnes

+ — N Y Herald Tribune p12 D 25 '36

"If 'After the Thin Man' is not quite the delight 'The Thin Man' was, it is, at the very least, one of the most urbane comedies of the season and an enterprise so agreeable that we are convinced that the Capitol (where it begins its engagement today) is one of Santa Claus' favorite Broadway children. Sequels commonly are disappointing and Metro-Goldwyn Mayer was borrowing trouble when they advance companion pictures to one of the best pictures of 1934. We won't mention the other details. It will be up to you to figure them out for yourselves. We warn you that you will." F. S. Nugent

+ — N Y Times p19 D 25 '36

"Nobody will be quite as happy about 'After the Thin Man' as all the folks about 'The Thin Man.' Everything should have been just fine, but something of the old bloom is gone..." Not that as pictures go in this great world is this a dud film. Only in comparison with its predecessor does it disappoint you. There's plenty of shrewdly conceived, well-plotted stuff in this 'Thin- tery' that I finally lost track of things altogether and didn't know what had happened, or why people were on the way. So I just guess the solution of the mystery, either. In fact, I found it just one of those tricks turns that never seem reasonable even in thrillers." John Mosher

+ — New Yorker p50 Ja 2 '37

"Bowing to the fate that hounds most sequels, 'The Thin Man' fails to measure up to its precursor. Despite that, it is hard to imagine anyone missing it."

+ — News-Wk p24 Ja 2 '37

"I was beginning to feel wholesome when suddenly the story turned handsprings and headed for the bull's-eye with the accuracy one has learned through parts for which Van Dyke's production 'Chalk up another success for the lad!" Herb Sterne

+ — Script p12 Ja 2 '37

"[It] avoids the pitfalls of most sequels, that of seeming a weak copy of the original, by being so much like its original that only experts in detection will be able to tell the difference... Before Detective Charles has pinned responsibility for the murder to the original 'Thin Man' has introduced to cinema audiences as amusing a group of suspects as Author Ham- mottet, its No. 1 purveyor of this specialty, has yet contributed to the screen."

+ — Time p21 Ja 4 '37

Trade Paper Reviews

"Maintaining the hilarious pace of its popular predecessor, this offering of thrills and nonsense can fare even better at the turnstiles because of the original value of 'The Thin Man's' universal success. While a bit slow in the opening stanzas, the film soon speeds up and sterling performances by a generally grand cast carry it to a smashing conclusion, with Myrna Loy and William Powell clowning their way through parts for which they are both inimitably suited. Family."

+ — Box Office p19 D 12 '36

"After the Thin Man' is a picture that all the exhibitors will want to get, and one that they can plan for extra time, no matter what type of audience they cater to. If Metro were to produce one of these pictures every six months, it would still be too few for exhibitors and fans. Entertainment such as this is difficult to top."

+ — Canadian Moving Pict Digest p6 Ja 30 '37

"First thing every one will want to know about this one is whether it is as good as 'The Thin Man,' and the answer is that it is—and it isn't. It has the same stars, the same style of some of the pictures every six months, it would still be too few for exhibitors and fans. It hasn't, and probably couldn't have, the same freshness and originality of its predecessor. Nevertheless, 'After the Thin Man' is big box office, possessing superlatively mar-quee draw. It fits into the bill for many who will see it and all will not be disappointed." + — Variety p10 D 30 '36

APRIL ROMANCE: Alliance 80min Ja 26 '37


Director: Paul L. Stein

Music: G. H. Clatsam

Dialogue film made in England. The pathetic, frustrated romance of an American girl and her precocious Schubert serves as a background for his famous songs.

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
A spring romance—Continued


Trade Paper Reviews

"[It is] recrated on the screen in the typical leisurely and detailed manner of the British studio formula. Tauber proves himself a competent actor, and of course his rich voice in the rendition of the classic Schubert melodies is superb."

Film Daily p7 F 2 '37

"There should be room for this picture on the uppers and lowers. It is a chance to gait the box office even along the arth highways. No punch. Richard Tauber's rich, tenor voice is its climax. There is not a song that isn't enough. The story is episodic..." Tauber sings best in German. All of his songs except one are sung by him in English."

+ — Variety p14 F 3 '37

ARIZONA DAYS. Grand national 52min Ja 30 '37

Cast: Tex Ritter, Ethelind Terry, Syd Saylor, William Faversham
Director: Jack English
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 4 '37

Trade Paper Reviews

"Tex Ritter goes another rung upward in his climb to prominence in the Western field by the ease and genuine ability he displays in his latest starring vehicle, a romantic outdoor drama of early Arizona, family."

+ — Box Office p23 F 6 '37

"Plenty of action, a straight-forward story and Tex Ritter's singing and heroics conspire to make this Western good, substantial entertainment that will appeal to enthusiasts of outdoor dramas."

+ — Film Daily p7 F 2 '37

+ — Motion Pict Daily p3 Ja 25 '37

"This series remains on dead level. This is no improvement..." Considering Ritter's voice and looks, it is a bit of a shame. He sings here, but not too well and the songs are not particularly tuneful or numerous. There is the usual number of fights, gunplay, but the picture is just another Western.

+ — Phila Exhibitor p28 F 1 '37

ARIZONA MAHONEY. Paramount 58min D 4 '36

Cast: Joe Cook, Robert Cummings. June Martel, Larry Crabbe
Director: James Hogan
Based on the novel, Stairs of Sand, by Zane Grey. A western melodrama.

Audience Suitability Ratings

"Mediocre but harmless. Family."
Calif Cong of Par & Teachers

"Those who like horsemanship, fighting and nonsense all in one picture may find it entertaining; those who have one's not enough. One of the besieged ranch by a galloping elephant with a goose on her head. Family."
Calif Fed of Business & Professional Women's Clubs
**MOTION PICTURE REVIEW DIGEST**

**BANJO ON MY KNEE,** 20th century-Fox


**Director:** John Cromwell

**Music & lyrics:** Jimmy McHugh. Harold Adamson

**Music director:** Arthur Lange

**See issue of December 28, 1936 for other reviews of this film**

### Audience Suitability Ratings

“There is an appealing novelty to this picture of life on the Mississippi which adds greatly to its entertainment value. Being a comedy with musical trimmings, it gets along very well without much of the usual realism; true situations and maintains a steady amusing pace... Walter Brennan and Buddy Ebsen figure prominently in the story and the musical portion of the production is of a high order. For all of its sparkle, the film is on an adult plane.”

**Calif Fed of Ped Church Women**

**Trade Paper Reviews**

**“With proper buildup, Cook gives evidence of becoming one of the screen’s most clever comedians. Family.”**

**Box Office p27 F 20 ’37**

**“Conclusively denying previous evidence which indicates that one Western looks just like every other, ‘Arizona Mahoney’ is an outdoor thriller which throws Joe Cook and an elephant into the setting of a country with no double results. Its box office possibilities are enigmatic, depending as they do upon the draw inherent in the name. The story by Larry Leafs & Robert L. Langer. Follow-up of the pounding hoof are liable to be aggrieved in seeing this satire of the wild west. But as slight a story as it should be able to find a neat spot on the nether end of any double bill.”**

**Hollywood Reporter p3 F 10 ’37**

**“Joe Cook, working overtime on his gags and gadgets, just couldn’t bootstrap himself out of an inferior piece. ‘Fox’ Film tries to be both a serious Western and a smooth comedy, which is a problem for anybody to search his head about. A hardluck guy in pictures whether shorts or full length features, hasn’t boosted spots, but much success by ‘Arizona Mahoney.’ He’ll be double billing, weekend in Western houses, or in need of something in way of support in 10 out of 20 playdates in any section of the country.”**

**Variety p19 F 24 ’37**

**“Somebody made a mistake, so the screen has ‘Arizona Mahoney.’ It is a combination Western and circus meshed into a sort of melo-dramatic comedy, with a touch of about everything that could be found in the studio cupboard tossed together with good measure. The trouble, fundamentally, is with the story... For the most part it is hokum that won’t fool the adults, nor will it intrigue the children.”**

**Variety (Hollywood) p3 F 10 ’37**

### Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
BANJO ON MY KNEE, Continued

"Audiences will enjoy this bit of true American folk lore dealing with the rapidly disappearing clan of shanty-boat fishermen. Good. Adults' ratings: ++

Motion Pict Guide Ja '37

"Understandingly and well directed, and with an excellent cast, all members of which contribute fine performances, this picture is most appealing with its realism on the one hand and simple but hectic love story on the other... The production is outstanding with many breathtakingly beautiful shots. Family."

+ Nat Council of Jewish Women D 9 '36

"A: elemental melodrama; Y: doubtful; C: no."

Parents' M p10 F '37

"Adults." Sel Motion Pict p6 Ja 1 '37

Newspaper and Magazine Reviews

"Like the Ol' Man River on which its shanty boat characters dwell, this story of an errant husband and his long-suffering wife 'don't say nothin' but just go rollin' along.' If the producer has eliminated the melodrama and presented the piece as a down-to-earth musical, that would have been better.

— Christian Science Monitor p13 D 26 '36

"We have never liked Barbara Stanwyck on the screen as much as we like her in the role of the primitives emotional Pearl. Joel McCrea is adequate as the recrrent river buck Ernie, but the film is stolen, lock, stock, and barrel, by Walter Brennan... Into the rhythm and color of the story are weaved a number of melodies with the flavor of the muddy Mississippi. This musical background catches the elusive spirit of folk melody... (3½ stars) Beverly Hills.

Liberty p55 Ja 16 '36

"There's something carefree and pleasant in general about 'Banjo on My Knee.' It's one of those Mississippi river-folk affairs, and though technically, of course, as smooth as any film, it has yet that rather lackadasical, casual note which we are told characterizes the worthy people of the region... There are scenes on a sort of houseboat on the river, and some down in New Orleans, and none are very startling. It's all so successfully inconsequential that only after an hour do you begin to think that you have had enough of it.

John Mosher

— New Yorker p116 D 19 '36

"There are moments in 'Banjo on My Knee' that potterial for a fine picture in the shanty towns of the lower Mississippi; if this one misses being that picture, it is new colorful and entertaining."

— News-Wk p23 D 19 '36

"Never an organized piece of story-telling, the film benefits by John Cromwell's understanding direction and the acting of a flawless cast. Barbara Stanwyck brings honesty and direct appeal to the girl who tires of waiting... Walter Brennan is sensational as the grandpappy... Here's star material... Buddy Ebsen is great in a droll part, while Anthony Martin lends his excellent voice to a bouncy place of Jimmy McHugh's songs that are certain hits."

Herb Sterne

— Script p12 D 12 '36

"If, say, your soul should thirst for the epic drama of an earlier day, and you find yourself viewing the folk antics of 'Banjo on My Knee,' be not despondent. There is an easy-going, healthily blasphemous quality about the picture that associates it, however remotely, with 'Tom Sawyer.' The film is rather a ingenious fashion, and so unpretentiously evolved that it makes the pleasantest sort of diversion.

— Stage p76 Ja '37

Trade Paper Reviews

"If there was anything left out of this picture, it's only because those concerned with the production couldn't think of it. Runs the gamut of emotions, never quite settles down with any one of them, and takes too long a time telling its story. As a hollering gale it is only moderate, with the starring combination of Barbara Stanwyck and Joel McCrea probably counting most at the box office. In its present form, it's jerky, there's too long a pause between laughs and the human interest angles (of which there are too many) are lost in the shuffle."

— Variety p14 D 16 '36

BATTLE OF GREED. Crescend 65min Ja 18 '37

Cast: Tom Keene, Gwyne Shipman, James Bush

Director: Howard Higgins

This is the third of a series of Westerns based on historical incidents and starring Tom Keene. "The period is 1857 and the locale Virginina City, Nevada, the site of the Comstock lode silver strike. Mary Twain, then a young newspaperman, and Comstock are among the characters introduced, with Twain an important figure in the story." (Film Daily)

Audience Suitability Ratings

"A, Y & C: good adventure yarn."

Parents' M p16 Ap '37

Trade Paper Reviews

"Again Producer E. B. Derr turns to an interesting period and the result is a production that will satisfy the action fans. It provides Tom Keene with an ideal vehicle."

— Film Daily p3 Ja 4 '37

"For its limited budget the picture shows good production values and will not be found lacking in the situations for which it is aimed. For this picture the story has been laid in the period directly following the discovery of silver at Virginia City, and, while the usual horse-chase stuff has been minimized, the picture nevertheless has plenty of action to suit the small town and neighborhood audiences where rugged western drama is the piece de resistance."

— Hollywood Reporter p3 D 30 '36

— Motion Pict Daily p12 D 31 '36

"As an action picture for the houses that play Westerns, and for other independent circuit release, 'Battle of Greed' is an entirely satisfactory production. Picture maintains standard of this type of product set by the previous releases. However, this one is less of an 'outdoor' film with most of the action taking place indoors, but there is sufficient shooting and fighting plus the usual Western stuff."

— Variety (Hollywood) p3 D 30 '36

BELOVED ENEMY. United artists 85min D 25 '36

Cast: Merle Oberon, Brian Aherne, Karen Morley, Jerome Cowan, David Niven, Henry Stephenson, Donald Crisp

Director: Henry C. Potter

"Its story, which is the tragically foredoomed romance between Dennis Riordan, rebel leader, and Lady Helen Drummond, niece of the English representative, come to study the Irish situation, report and, later, attempt to reach a basis for peace. It is a tragic romance because it was, and might have continued to be, an ideal one." (N Y Times) Filmed with two endings, one tragic and the other a conventionally happy one.

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

REVIEW DIGEST
Audience Suitability Ratings

“A: fine of kind; Y: very sad; C: too sad.”

Christian Century p321 F 17 '37

“[It is] a stirring dramatization of the Irish rebellion. Family-nature.” Am Legion Auxiliary.

“Excellent. Mature & 11-18.” DAR

“The very delicate handling of an embarrassing situation in 1923, particularly in the presentation of the faults and virtues of both parties, is the result of a masterly execution of an especially suitable cast in this enlightening historical melodrama for the family.” S Calif Council of Fed Church Women

+ Fox W Coast Bull D 26 '36

“Fine production qualities and excellent acting. 14-18 & adults; excellent; 8-14: no.” Calif Cong of Par & Teachers

“With all its varying moods, it is consistently honest throughout and the sad ending shows that no concession has been made to the demands of the box office.” The story is gripping... A stimulating film for mature audiences.” Nat Soc of New England Women

+ W Coast Bull Ja 2 '37

“In all a highly entertaining picture worthy of the patronage of all. Mature audience.” Gen Fed of Women’s Clubs (W Coast) D 11 '37

“A distinguished production, skillfully enacted and grippingly interesting. Outstanding.”

+ Jt Estimates D 15 '36

“An outstanding production. Very good. Adults & young adults.” Motion Picture Mag

+ Motion Pict Guide Mr 37

“[It] has strength and rare beauty. Brian Aherne is ideally cast as the romantic Irish rebel leader, while a rare treat for adults.” Nat Council of Jewish Women D 16 '36

“General patronage.”

Nat Legion of Decency D 31 '36

“The script writer showed a fine judgment in refusing to allow the romance to play an undue influence in the affairs of state... The characterization are a credit to one and all. Undoubtedly, ‘Beloved Enemy’ was worth doing.”

+ Jt 10 '37

“The story is tense and the acting by the entire cast excellent. Mature. Outstanding.”

+ Wkly Guide D 26 '36

Newspaper and Magazine Reviews

“This Samuel Goldwyn feature is not precisely convincing in some of its action, but it has an appealing quality in its adventures. Not the least of its assets are the leading players, Brian Aherne... and Merle Oberon. These two players would tend to make almost any material plausible.” Mordaunt Hall

+ Boston Transcript p1 F 13 '37

“[It] is characterized by admirable acting throughout. Merle Oberon plays Lady Helen with rare gusto and feeling. Her diction is beautiful and the picture is interesting and well done, but it lacks the virility of ‘The Informer’—Lauraelson.

+ Canadian M p25 Mr 37

“Beautifully written and sincerely enacted love story. Adults & young people.”

+ Christian Science Monitor p17 Mr 6 '37

“Are in ‘Beloved Enemy’ strong entertainment values emanating from the convincing treatment, acting, a high calibre direction, and an appropriate musical score based upon genuine Irish folk music.” J. P. Cunningham

+ Commonweal p333 Ja 15 '37

“Another drama of the Irish ‘Trouble’; and one which may prove the most popular in the cycle. The script fiction, but excellently well told, and very sincerely acted by Merle Oberon, Brian Aherne and a sound cast. The dialogue is very well written, and the atmosphere of unrest finely conveyed. Good entertainment.”

+ Film Wkly p52 Ja 23

“The story emphasizes too many points which have no bearing on the romance and suggests too many questions it does not answer... Aherne’s performance must certainly be material in his part, for the ending of the picture will not go well with the majority of audiences. As is the case with too many other scenes, it seems to have been cut before its inclusion in the film, being too much an isolated fragment and without consideration for its status as but one link in the story chain. Perhaps it was inspired by some incident in the Irish uprising, but when we view a motion picture we wish to be entertained, and a lover dying does not end a romance in the manner in which we like to see one end. Merle Oberon’s role is almost entirely negative, but her performance is good.”

+ Hollywood Spec p10 D 19 '36

“[H] suffers by comparison with ‘The Informer.’ Yet it proves once again that the Irish rebel always has the subject in any medium.” Mark Van Doren

+ Nation p51 Ja 16 '37

“‘Beloved Enemy’ is a curiously romanticized screen account of the bloody Irish-English conflict in the summer of 1921, when Ireland knew in the early ’20s... It is performed with great skill by an assured company and by the fluid motion of the director. Perhaps in any case captured in his drama, ‘The Plough and the Stars,’ nor a completely sentimentalized yarn about love in wartime, but it is bound to be disappointing, for all its virtues... Brian Aherne and Merle Oberon succeed in distilling considerable power out of the tense and often difficult story.”

+ N Y Herald Tribune p5 D 26 '36

“Samuel Goldwyn, who has had some conspicuous and richly deserved successes this season, has launched another golden barque in ‘Beloved Enemy.’ A fine and mature and dignified drama of the Irish Rebellion of 1921, it has the slow and measured pace of tragedy... The acting of its star’s best ten to make a fitting place for it. ‘Beloved Enemy,’ as you probably have suspected, has an enthusiastic actress in my mind.” F. Nugent

+ N Y Times p15 D 26 '36

“I must confess that I very soon found this film pretty tedious and exasperating stuff... There are, to be sure, nice touches. Dublin in 1921 is suggested at times. And the performers are able enough, but the film is far from the ‘Informers’ class.” John Mosher

+ New Yorker p50 Ja 2 '37

“[It] defect, an inferior story, almost hides its glint beneath the bushel of virtues... Dennis O’Riordan... is admirably played by Brian Aherne; as the English girl whose love indirectly causes his death, Merle Oberon gives a simple, moving, and a scene. The author and director handled the controversial subject with kid gloves—and sacrificed much of its inherent dramatic material.”

+ News-Wk p23 Ja 2 '37

“It affirms its authority in the persons of two excellent performers, Merle Oberon and Brian Aherne. These two figures take what we consider a rather commonplace script and speak it with their hearts. At all moments when their screen presence is dominant upon the screen, ‘Beloved Enemy’ ascends to heights far above the average film-making. When they are absent, the drama becomes a matter of exposition. Manipulation is under way, we keep remembering ‘The Informer.’”

+ Stage p14 F 3 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
BELOVED ENEMY—Continued

"The incidents on which 'Beloved Enemy' are based are so exciting that it would be hard for the plot to fail to be a real crowd pleaser. Lacking the succinct power of 'The Informer' (it) will probably reach and please an even larger audience. Strangely romantic and magnificently acted and produced, it contains numerous moments of honest cinematic intensity.

+ Time p21 Ja 4 '37

Trade Paper Reviews

"This is another Goldwyn 'Quality' production, and with proper exploitation should head for handsome grosses in key spots and subsequent runs."

+ Canadian Moving Pict Digest p8 Mr 6 '37

"'Beloved Enemy' is an outstanding picture of intense emotional and dramatic action, artfully produced, superbly performed. Again Goldwyn scores with that type of film in which he excels, a story of strong human values."

+ Film Daily p3 D 12 '36

"The film has all the ear-marks of success all the way from the first-runs down. It will have a general audience appeal because of the admixture of the two basic elements for audience reaction, stirring drama and romance. The tenderness and sincerity of its love story will have a particularly strong draw for the women and it is honestly engrossing in spots, it will not be scorned by the male side of an audience, because excellent treatment has been given. The romantic sections that might have gone saccharine in less expert hands."

+ Hollywood Reporter p2 D 9 '36

+ Motion Pict Daily p10 D 10 '36

"[It is] a picture with definite mass appeal. . . The tragic but beautiful romance between an Irish patriot and an English girl is a strong feminine appeal plus fighting spirit to please male customers. Estimate: very good."

+ Phila Exhibitor p3 Ja 1 '37

"'Beloved Enemy' is a Hollywood version of how patriots was restored among British and Irish in 1921, and it is one of the most incredible screen yarns which has been shown in movies. One of the most remarkable things about it is that it is done with such consummate histrionic and directorial finesse that one almost believes it. Almost, but not quite."

+ Variety p10 D 30 '36

"This is a great, moving, beautifully narrated love story so shrewdly invested with showmanship that it could scarcely fail of smash box office despite its essentially tragic nature. The names of Merle Oberon and Brian Aherne may not be marquee of the first water, but the poignant quality of the performances, the exciting drive of the drama, top notch direction of Henry C. Potter and the ability of the Samuel Goldwyn production spell the kind of entertainment which sends customers out singing praises that mean mass support and prosperous runs."

+ Variety (Hollywood) p3 D 9 '36

BELOVED VAGABOND. Columbia 78min

D 14 '36

Cast: Maurice Chevalier, Betty Stockfeld, Margaret Lockwood, Desmond Tester

Director: Kurt Bernhardt

Music: Darius Milhaud

See issue of September 28, 1936 for other reviews of this film

++ Exceptionally Good; + Good; ++ Fair; --- Mediocre; --- Poor; +++ Exceptionally Poor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 18 '37

"A & Y: fair; C: if interested."

Parents' M p46 Ap '37

"Unfortunately, the rollicking, debonair hero is not quite within Mr. Chevalier's present acting ability and the effect is rather forced. The story sequences are too jerky and there is lack of clearness, due probably to the fact that a knowledge of the novel is taken for granted. Family.

+ Sel Motion Pict p8 Mr 1 '37

Newspaper and Magazine Reviews

"A meandering romance. . . The story is a rather thin affair in which very little seems to happen; and the entire film is a little too sententious and lacking in vitality to kindle the spark of Chevalier's enthusiasm. Very fair entertainment as far as it goes."

+ - Film Wkly p31 Mr 6 '37

"There is something buoyant about Chevalier on the screen, a debonair, saucy and sunny quality as infectious as it is charming, and perfectly suited to such agreeable trivia as his current film. I would not say that it is impossible to like him but I am positive it is an attitude which would require deep concentration to maintain."

- F. S. Nugent

+ - Film F 8 '37

"Since this department has pleasant memories of earlier Chevalier films, nothing would please it more than to write cheerfully of 'The Beloved Vagabond'. But the bitter truth compels me to report that not only has M. Chevalier been unhappy in the script he has chosen for his return to the cinema, but also that M. Chevalier is only a shadow of his former self. . . I found it pretty dull."

William Boehnel

- N Y World-Telegram p12 F 8 '37

Trade Paper Reviews

"The original novel by W. J. Locke was a lifting and charming story of a vagabond, and Maurice Chevalier did his best to keep it so. But heavy treatment kills off much of the charm and debonair quality of the theme, and it becomes a mechanical and routine film of moderate entertainment value."

+ Film Daily p8 F 9 '37

"It will not hasten Chevalier's return to Hollywood. In case the French star is interested, and in all probability will not encourage further American release of anything he does on the other side. For [It] will have difficulty grabbing more than passing notice on double bills."

- Variety p15 F 10 '37

BEWARE OF LADIES. Republic 61min

D 21 '36

Cast: Donald Cook, Judith Allen, George Meeker

Director: Irving Pichel

"The story has a newspaper background, with Judith Allen as the girl reporter who is assigned by her managing editor to put some sex appeal into the campaign being waged by the paper's circulation, Donald Cook, as a job of district attorney." Variety (Hollywood)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

"[It is] a mildly dramatic mystery story. . . The trite plot is fairly well acted and presents interesting sidelights on the power of a newspaper and on the underhanded methods often
used during a political campaign. Adults & young people.

— Sel Motion Pict p9 Ja 1 '37

Trade Paper Reviews

"Producer Nat Levine has turned out in this feature a crisp, clear and exciting yarn. . . Picture will appeal both to men and women patrons.

— Film Daily p8 Ja 12 '37

"Not spectacular but Republic nevertheless has a tight mystery film in 'Beware of Ladies' which will serve as good bedtime reading. . . The experienced hand of Irving Pichel at the directorial helm is evident throughout in keeping the printed page of developments of their proper dramatic pitch, and in extracting from the cast a set of capable performances.'

— Hollywood Reporter p4 D 12 '36

"For average double bill requirements 'Beware of Ladies' suffices. Away from the twinners it would have difficulty pleasing, since, while it manages to entertain fairly well, it is without cast names. . . The story progresses interestingly, but doesn't get exciting until the final reel. Its sequence is really a pageant towards its end the melodramatics become so pronounced that unintended audience laughs may even rival the last minute-salute rescue is more giggly than dramatic.'

— Variety p13 Ja 13 '37

BLACK LEGION. Warner 83min Ja 30 '37


Director: Archie L. Mayo

"Beneath its fictional veneer, it is the quasi-documentary record of the growth and activities of the hooded organization that terrorized the Mid-west in 1935–36, cloaking its cowardice, bigotry, selfishness, stupidity and brutality under the mantle of '100 per cent Americanism.'" N Y Times

Audio Suitability Ratings

"It contains a relentless indictment of race hatred and religious intolerance which may have a chastening effect upon certain, self-appointed guardians of justice and free opportunity. . . There is a wealth of power in the film and the subtle degeneration of a normal, home-loving laborer into a sadistic, egotistical hoodlum is a phenomenon that demands our shamed attention. Humphrey Bogart's portrayal of the chief role is starkly effective. . . The subject of the picture is such that it can be understood and appreciated only by adults." T. J. Fitzmorris

— America p108 Ja 30 '37

"A: depends on taste: Y & C: no." Christian Century p351 F 17 '37

"[It is] a timely expose. . . Faithfully follow[ing] the printed and radio-enacted news of the trial and its uncoverings, the film is one that grips attention from the very first. Adults only. . . A: excellent. . . O: unplanned. . . A: excellent. . ."

— Christian Science Monitor p5 F 15 '37

"This is tense drama, well cast, well produced and excellently directed. Adults & young people." Calif Cong of Par & Teachers

"As fine and timely a picture as has been made. Adults. Excellent." DAR

"This film mirrors no particular case but incidents of the story have been paralleled in the daily press of the past year. A situation is vividly presented in contrasting light and shade which will open discussion and awaken interest among thinking people. Adults." Nat Soc of New England Women

"Although the picture is not a pleasant one, yet it has its message, contains a warning and is satisfying in that justice is meted out to all regardless of sentimental family ties. Strictly adult fare." S Calif Council of Fed Church Women

— Fox W Coast Bul Ja 9 '37

"A powerful and gripping picturization of a contemporary evil in society. . . Forceful and effective is the work of the director, giving the picture marked realism and high social value. Adults & young people.

— Gen Board of Women's Clubs (W Coast) D 28 '36

"Above the average of this type of picture. Good. Adults.

— Motion Picture Guide Mr '37

"This is not a pleasant picture, and its influence is debatable. Like many of the G-man films, the indictment of crime is accompanied by scenes of physical violence and bloodshed to pander to the public taste for sensationalism. It may serve as a warning to those who believe justice can ever be dispensed in America by militaristic methods, whether extra-legal or not; and again those who need the lesson may glean it here. "Adolescents, 12-16: no; children, 8-12: terrifying."

— Motion Picture R p4 Ja '37

"The studio and director deserve credit for the good job it has been displayed in a most fine production, while the definition of a real American as told by the Judge during the trial of the men in 'Black Legion' is inspiring. Adults.

— Nat Council of Jewish Women D 29 '36

"Adults.

— Nat Legion of Decency Ja 14 '37

"Warner Brothers have packed into this stirring plea for tolerance everything that be- longs there. Americans of every religion, race, color, and political belief should rejoice in this rare Hollywood excursion into the world of reality, be it ever so unpleasant."

— Scholastic p22 F 6 '37

"A timely, thought-provoking drama. Adults. Best of the month.

— + + Sel Motion Pict p3 F 1 '37

"Effective because dramatic and interesting propaganda for democratic law and order. Important because it deals with contemporary questions.

— Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"A hard-hitting social melodrama which pounds pseudo-patriotic societies and prejudice of all kinds with well-aimed blows. . . Archie L. Mayo's direction is realistic and the acting, especially by Humphrey Bogart, is outstanding. Adults & mature young people.

— Christian Science Monitor p15 F 15 '37

"The play as such is unimportant, even ele- mentary in story construction, and, frequently, in treatment. But it has strength as a stinging indictment of false patriotism, race hatred and bigotry." J. F. Cunningham

— Commonweal p380 Ja 22 '37

"'Black Legion' comes to the screen as one of the most consistently unfolded dramas ever offered the public. . . It succeeds so well that it is engrossing from the first fade-in to the final fade-out.

— Hollywood Spec p8 Ja 16 '37

"As a picture of a certain fantastic phase of our national life it rivals the mob-hating little epic, ' Fury,' of last year. High praise goes to Humphrey Bogart. . . Here is a finely de- tailed production, flaunting a remarkably up to a remarkable scene in the inevitable court of justice. Erin O'Brien-Moore is excellent as the wife, a remarkably intelligent and clear-thinking judge by Samuel Hinds." (4 stars) Beverly Hills

— Liberty p55 F 8 '37

++ Exceptionally Good; + Good; + — Fair; ++ Mediocre; Poor; ——— Exceptionally Poor
BLACK LEGION—Continued

"The timid cinema, a junior art which has feinted with a couple of quick lefts and then run for cover, in a tangle with an anti-Fascist theme, finally has landed a solid, substantial blow. In 'Black Legion,' Hollywood has grown up. The Black Legion has not yet been stamped completely out of the Midwest. On a realistic, directorially respected level for an ardent topical plot, the Warner Brothers have made a picture both powerful and intelligent."

— Lit Digest p23 Ja 16 '37

"It has been said by at least one newspaper that [it] . . . is 'vastly important' and should be seen by everybody. This is to indict most Americans of a grossness which I think they do not possess. We are told by [the film] that black is black, and we knew that a long time ago. The film is not even excellent in its own terms; it is full of stock figures, it moves with a barren obviousness, and in general it has about one-tenth as much art in it as 'Fury' had, to name a predecessor which it surpasses."— Nation p137 Ja 30 '37

"It is regrettable that greater pains were not taken to provide the film with more credible writing and better production values. A stronger 'magnification' of and 'Black Legion' would be in the position in which it could influence many more millions of people. At that, it possesses more than nine-tenths of its gaudy brothers in the class 'A' films."

— New Theatre & Film p55 Mr '37

"'Black Legion' is real, vivid, as a newreel and quite as believable. The power of 'Black Legion' is in its apparent simplicity. The whole tale seems too natural, [too] inevitable. Mr. Mayhew's excellent direction of a much-needed production, may take all the bows he cares to."— Eileen Creelman

+ N Y Sun p24 Ja 18 '37

"It is good to find that the screen has not lost its way in finding its own germinal period in Fascist development and a moving personal tragedy. Here is a screen drama that triumphantly defends the right to remain a passive spectator. . . . 'Black Legion' [is] a vastly absorbing, vastly important, photoplay that should be missed by no one."— Howard Barnes

+ N Y Herald Tribune p8 Ja 15 '37

"The Warner Brothers have produced a biting, ingenious, courageous and exciting expose melodrama. You need not be told that the Warner Brothers are old hands at mixing propagandism with true cinema. In 'Black Legion' they have not lost most part in the past they have pulled their punches and have done some neat side-stepping after knocking into sociological problems on the screen. This time, however, they have not pulled punches. 'Black Legion' is nothing if not full of rich stuff of social anger, courageously and bluntly put. Indeed, sometimes it is so bluntly put that it becomes stultifying. As for plot, for once, But for its brass-knuckled truthfulness, it is also a good melodrama. So put 'Black Legion' down as absorbing as it may not as fiery indignation."— William Boehm

+ N Y World-Telegram p15 Ja 18 '37

"It's . . . fine movie stuff. . . . It's a savage and brutal showing, a picture of considerable force. It doesn't quite equal 'Fury.' The force of the conclusion is weakened somewhat by the emphasis on the romance, and also somewhat because the founders of the Legion, the brains and power behind it all, aren't apprehended and merely vanish from the scene. Yet the picture is good."

— John Mosher

New Yorker p65 Ja 23 '37

"A terse expose of the hoodlums whose rallying cry is a jingo patriotism and whose threat is rule by fear. Humphrey Bogart gives a credible and sympathetic performance."

— News-Wk p31 Ja 23 '37

"Doubly fortunate is it that this is not a Big Name picture and it will have its greatest audiences where the social surgery is most needed."

— Bob Wagner

Script p6 F 20 '37

"It is, headlines or no, exciting stuff and needs no such casual motive as timeliness to make a kind of cinema. And Humphrey Bogart is excellent in the role of honest forerain who turns sadist. Strong stuff, not for those who frighten easily."

+ Stage p14 F 17 '37

"The picture [is] one of the most effective in Warner Brothers' series of industrial problem plays. Like 'Black Fury,' this picture is a Fugitive from a Chain Gang,' 'Black Legion' makes no effort to dilute its message."

+ Time p46 Ja 25 '37

Trade Paper Reviews

"Starkly and antecedently realistic, this document in indictment of bigotry and racial prejudice will win high plaudits from critics and thinking theatre patrons everywhere. Its introduction to the screen bespeaks rare courage for its producers, and, intelligently merchandised, the feature should reward this hundredfold with smashing financial returns. Family."

+ Box Office p47 Ja 9 '37

"The dramatic action is splendidly handled throughout, built up to a tense climax, and is a most impressive presentation of a front-line fighter. Humphrey Bogart is excellent in the role of honest and unashamed. The acting is commendable, particularly that of Archie Mayo who never did anything better.

+ Film Daily p11 D 30 '36

"Here is the strongest melodrama of sociological significance to hit the screen since 'I am a Fugitive from a Chain Gang.' The headlines, 'Black Legion' has all the earmarks of a smoothie up to this screen, despite its lack of established name draws. Yet the production is almost certain to make a top-flight character star of Humphrey Bogart."

+ Hollywood Reporter p3 Ja 5 '37

"Made with the suspense, attention given the usual Warner gang picture, with liberal doses of propaganda, for the democratic system added, this is engrossing, fairly hard-hitting. Estimate: big-city stuff, with strong selling angles."

+ Pitts Exhibitor p9 D 23 '36

"With an effective blend of good drama and timely propaganda in its favor, 'Black Legion' should gather heaps of critical plaudits. The only thing that may prevent it from doing strongly is the impression of the film's ruthlessness on the feminine element. Combination of themes, press of the moment and the film's drama, however, should overcome the lack of marquee names."

+ Variety p14 Ja 20 '37

"WARNERS has turned to current events previously for the inspiration of strong drama. It is extremely doubtful, however, if a cycle based on the theme will be successful. 'Black Legion' leaves very little untold and practically exhausts the subject. It may be just as well. . . Just how general audiences will take
the scenes of cruelty and inhuman punishment dealt to victims of the Black Legion is problematic. Some of the shots might well be shown and a few eliminated. It is a bit too strong for the paying family trade."

Variety (Hollywood) p3 N '36

BORDERLAND. Paramount 75min F 26 '37


Director: Nate Watt

Based on the novel, Bring Me His Ears, by Clarence E. Mulford. A western melodrama.

Audience Suitability Ratings

"One of the best in the Hopalong Cassidy series, colorful beautiful desert scenes, with comedy and romance enough to please any audience. Family." Am Legion Auxiliary

"Beautiful outdoor settings and excellent photography distinguish this better than average Western picture. Family." Calif Cong of Pri & Tchers

"There are some particularly effective scenes of the horses galloping through the Joshua trees on the desert. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family, but mature for children." DAR


"Too much shooting and drinking. Waste of time." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"Adolescents, 13-16: yes; children, 8-12: exciting." Motion Pict R p3 Mr '37

"A better-than-most Western in which beautiful photography and interesting characterization lend veracity to an otherwise obvious and rather bloody story. Family & junior matinee." + Nat Council of Jewish Women F 10 '37

"General patronage." Nat Legion of Decency F 25 '37

"Family." Sel Motion Pict p7 Mr 1 '37

Trade Paper Reviews

"Hopalong Cassidy's fans will be thoroughly satisfied with this one, as it supplies all the action, comedy and adventure which have made preceding films in the series such successful and lucrative box office bets. Family." + Box Office p23 F 13 '37

"This Hopalong Cassidy is more dramatic than its predecessors. It will be a matter of individual opinion as to whether it is the best or just one of the best in the series. Wherever it is, it is way up at the top of Westerns. A good share of the credit for this grand outdoor drama is due to William Boyd's outstanding performance." + Film Daily p7 F 15 '37

"This is about the best Hopalong Cassidy Western yet. It's the toughest assignment Hopalong has ever had, but he gets away with it and the result is a keen and sympathetically "

Hollywood Reporter p3 F 4 '37

"Motion Pict Daily p7 F 5 '37

"Harry Sherman comes through with another Hopalong Cassidy production that retains the high standard of the series. Estimate: good program Western." + Phila Exhibitor p53 F 15 '37

"'Borderland' stands out as a valuable contribution to the program. It has all the suspense and 'chase' necessary for audiences which crave action, but is still heavy enough on the production side to satisfy the more exacting patrons. Practically devoid of any romantic trend, the picture is kept in sentiment, but has plenty of heart tugs to counterbalance the heavy gunplay and bloodshed which bring the film to a stirring climax." + Variety (Hollywood) p5 F 4 '37

BORN TO DANCE. MGM 105min N 27 '36


Director: Roy Del Ruth

Dance director: David Gould

Music: Cole Porter

Music director: Alfred Newman

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Smartly paced, its trivial plot, with appealing human touches, is developed with dialogue as pat and nimble as the tapping feet of the dancers. This gay musical comedy trips along with nearly a dull moment from start to finish. Family." Nat Soc of New England Women + Fox W Coast Bul D 5 '36

"Fresh, bubbling, courageous optimism of youth is the keynote which runs throughout this very clever and elaborate production... Interspersed with gay song and dance numbers, the picture as a whole will be remembered for its beauty and its wholesome entertainment values. Family." Am Legion Auxiliary

"A breezy story, fast tempo, catchy songs and unsung inaudible dancing make 'Born to Dance' the tops in musical entertainment. Very good. Family." Calif Fed of Business & Professional Women's Clubs


"Beautiful glamorous scenes and interesting features have been introduced to amplify the entertainment. Family." S Calif Council of Fed Church Women

"Vaudeville a la cinema. Family. A glamorous, brilliant, swift-moving extravaganza of many stars with occasional scenes of originality and beauty, all of which form the setting for Eleanor Powell's extraordinary dancing." Mrs T. C. White

Fox W Coast Bul D 12 '36

"Family." Jt Estimates D 1 '36

"A superlative visual entertainment, rich in amusement and beauty. It's all in fine, highly appealing. Family." + Motion Pict & Family p5 D 15 '36

"An entertaining musical comedy with much dancing and singing, but little plot... Lavish scenes, excellent dancing and some of the amusing moments. Good. Family." + Box Office p3 F 10 '37

"With never a dull moment this lavishh produced musical comedy provides hilarious entertainment. A large and well chosen cast are cleverly directed. Family. Outstanding." + Nat Council of Jewish Women N 1 '36

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; —— Exceptionally Poor
BORN TO DANCE—Continued
"A, Y & C: excellent entertainment."
Parents' M pi 9 F '37

Newspaper and Magazine Reviews

"No more vivacious or graceful exponent of the tap-dance than Eleanor Powell has been seen on the stage or the screen... James Stewart as a vocalist may be no candidate for the opera, but he is a pleasing actor. ... Born to Dance is filled with all sorts of diverting angles." - Mordaunt Hall

+ Boston Transcript p14 Ja 2 '37

"Romantics of the plot, a trifle thin to be sure, are so eclipsed by Miss Powell's tapping and the general Ziegfeldian splendor that you won't worry much more about the story than Buddy Ebsen and Sid Silvers do about finding Brooklyn Navy Yard. Cole Porter's new songs are swell. Family." +

Christian Science Monitor p15 Ja 9 '37

"This musical has speed, size, and lift. Be sure to see it to keep up with Hollywood's latest excursion into musical magnitude." (3½ stars) Beverly Hills Liberty p18 Ja 9 '36

"There isn't anything eccentric, reticent, or experimental about this film. Hollywood has used its pet tricks and has let itself go in the way it likes to in the matter of colossal sets and lots of people and lots of noise. The outline and the general approach to things may be familiar, but what is remarkable in this case is the expertise and sense with which the material is handled. The speed of the thing freshens up old predilections." John Mosher

+ New Yorker p125 D 12 '36

A previous contract with Richard D'Oyly Carte probably prevented the astral bodies of Gilbert and Sullivan from haunting the Metro-Goldwyn-Mayer lot while 'Born to Dance' was being filmed, but it looks as if they managed to do a little ghostwriting under an assumed name. But let it be hastily added that the lavish 'Born to Dance' is as American as a Presidential straw vote—and twice as funny... The plot, strictly run-of-the-mill, at least keeps running. Cole Porter's songs, seven of them, are more to the point... Eleanor Powell's dancing—to paraphrase another Porter lyric—is the top, especially in the highly spectacular finale... It all goes to show that the spirit of Christmas giving is abroad in the land." +

News-Wk p32 D 12 '36

Reviewed by Alistair Cooke
Sight & Sound p137 Winter '36

"Things go along very serenely when all of a sudden you are jerked up by a staccato moment of sheer comic nonsense. You'll be bounced about like this approximately five times. All this, you understand, to the accompaniment of that extra-special money's worth—Porter music. It adds up to something approximating a Schrafft's window. That may or may not be your idea of goodies." Katherine Best

+ Stage p76 Ja '37

Trade Paper Reviews

"'Born to Dance' is a worthy successor to that great hit of a year ago, Broadway Melody of 1929. As for selling this picture, exhibitors need have no worry at all; IT WILL SELL ITSELF. The picture has all the elements of a good box-office, with a few extras thrown in as a bonus. Our only suggestion is to hire an extra girl to help your cashier, she'll need it!"

+ Canadian Moving Pic Digest p6 Ja 9 '37

BOSS RIDER OF GUN CREEK. Universal 63min N 1 '36
Cast: Buck Jones. Muriel Evans. Harvey Clark
Director: Leslie Selander
See issue of December 28, 1935 for other reviews of this film

Trade Paper Reviews

"[It is a] firmly directed and acted Western drama whose well knit plot will please Jones' fans." +

Film Daily p8 D 16 '36
+ Motion Pic Daily p9 D 9 '36

"Fair to middling Western yarn with a mystery-on-the-range angle creeping in. Buck Jones for marquee lights, which means something in the neighborhood houses... Fodder for the Western addicts... Dubious if the juveniles will respond very much." +

— Variety p15 D 16 '36

BREEZING HOME. Universal 64min Ja 31 '37
Director: Milton Carruth

"An enraging story of the love and training of race horses as evidenced by a young man and a former night club singer." Sel Motion Pic

Audience Suitability Ratings

"A: depends on taste; Y: good; C: mostly good." Christian Century p366 Mr 17 '37

"An entertaining little drama. Family." Am Legion Auxiliary

"Good production qualities. Family." Calif Cong of Par & Teachers

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

"Mediocre. Family." DAR

"Although as a production it is of minor value, with unimportant acting, there is a swing to it and a certain cleanliness that offers good entertainment. Family." E Coast Preview Committee

"Family." Nat Soc of New England Women

"A clean entertainment which lovers of horses will appreciate. Family." S Calif Council of Fed Church Women

Fox W Coast Bull F 20 '37

"A picture that will be enjoyed by all ages." +

Gen Fed of Women's Clubs (W Coast) F 10 '37

"This is a moderately good sport picture. Adult tents, 12-16; yes. children, 8-12: no. + — Motion Pic R p3 Mr '37

"An implausible story but a picture fans will enjoy. Family." Nat Council of Jewish Women F 10 '37

"General patronage." Nat Legion of Decency F 4 '37

"Family." Sel Motion Pic p9 F 1 '37

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

**Newspaper and Magazine Reviews**

"'Breezing Home' is one of the class B pictures which Universal announces it will discontinue making. In entertainment value it is considerably above the average class B product. For one thing, it has a horserace which in real life would set a grandstand crazy with excitement."

+ Hollywood Spec p8 F 13 '37

Reviewed by Herb Sterne

Script p5 F 27 '37

**Trade Paper Reviews**

"'Breezing Home,' while an unpretentious, inexpensive production, is nevertheless a very pleasing program picture, bound to satisfy all and become a sure-profit-maker at the box office. Family."

+ Box Office p23 F 13 '37

"With its human appeal qualities, this yarn makes an interesting and entertaining number. Around the training and the racing of a horse, Finley Peter Dunne, Jr., and Philip Dunne have fashioned a simple down-to-earth story... This Edmund Grainger production is well handled all around and for the family trade it is good entertainment and for the [juveniles] as well, it is a swell show."

+ Daily F p5 F 5 '37

"A pleasant enough but minor warm-over of the standard formula horse racing yarn. There is a fair measure of excitement in the racing, but liberties taken with racing custom may bother those who are track wise but the picture will do well enough for the uncritical as an appeal to the dual belt."

+ — Hollywood Reporter p8 Ja 30 '37

+ Motion Pict Daily p6 Ja 21 '37

"Horse race action drama, short on names, this will serve okey as an action number for the neighborhood, twin bill houses."

+ Phila Exhibitor p34 F 1 '37

"Similar in theme and production to the other pictures of the racing cycle, 'Breezing Home' is light entertainment, well handled, but destined for nothing more than a program filler."

+ Variety (Hollywood) p3 Ja 30 '37

**BROKEN BLOSSOMS.** Twickenham

87min D 1 '36

Cast: Dolly Haas. Arthur Margerson. Emlyn Williams

Director: Hans Brahme

See issue of June 30, 1936 for other reviews of this film

**Audience Suitability Ratings**

"Objectionable in part."

Nat Legion of Decency Ja 21 '37

**Newspaper and Magazine Reviews**

"Grimly powerful drama obviously not for the oversensitive. Acting, direction and settings were admirable. Adults."

+ Christian Science Monitor p15 F 27 '37

"The re filming was done with singular skill, although some of the spiritual light caught by Griffith is missing... The role of the motherless welf is done with devastating and arresting horror by an exile from Germany, Dolly Haas. In the famous cloister scene, with the brute Burrows beating the woman, she is terror incarnate."

(2½ stars) Beverly Hills

Liberty p35 F 29 '37

"Griffith's minor masterpiece of 1910 is no masterpiece at all in this English caricature of its celebrated and, of course, exaggerated horrors, the fine work of Dolly Haas as Lucy scarcely compensating for the crudity of the rest."—Motion Picture Daily

— Nation p137 Ja 30 '37

"The choice of Fraulein Haas for the part of Lucy could not have been bettered, even if Miss Gish had been available, for she is a highly emotional and very 'depressing' picture it was, almost Célineque in its emphasis on savages and sin. "To the credit of Miss Haas all the remarkable scene is remarkably rare on the screen—its speech was natural, and in both its sweet and its sadistic moments senti mentality was avoided. Moreover, the English type were convincingly English. Let us hasten to claim that good British pictures rarely come along."

+ New Statesman & Nation p1029 Je 27 '36

"The tear-drenched story now emerges as a maudlin romance, much overacted, and, of course, outmoded as to both substance and treatment... The contents of the mid-Victorian plot are so exaggerated and sentimental all real values are lost... It is in its unique way diverting. Nary a touch of humor or line of comedy is intentionally allowed to creep into its proceedings, yet so unsincere are the characterizations, so obvious the situations, that virtuous ending of the film is an occasion for a performance that can stand right up beside that of Lillian Gish... The scenes of being are mostly an unfortifying, nilling society history... Vividness. But this is a picture that wishes neither gayety nor joy. It is a moving tragedy of horror and shattered beauty."

Eileen Creelman

+ N Y Sun p27 Ja 14 '37

"It is a pleasure to report that however ambiguous may be Mr. Williams' interpretation of the old Richard Barthelemis role—which has in it, admittedly, a certain inherent strange-ness—the work of Dolly Haas and Miss Gish's successor, is a source of endless delight, even at those points where she becomes the victim of melodramatic direction. Because of her saving presence, it is possible to forget Mr. Williams and his lingering touches, the melodramatic, the endless, unpretentious Limehouse against which they take place—possible, but still awfully hard."

B. R. C.

+ N Y Times pl6 Ja 30 '37

"Out of the wordiness and brutality of the current film little Dolly Haas emerges as an actress of distinction, and her portrayal of the role of Lucy is every bit as memorable as that which Miss Gish gave... A harrowing study in sadism that is relieved only by the heroic fortitude of a little heroine, the film is studded with some lonely, jostled moments of beauty, but on the whole is a slow, monotonous and strangely constructed offering... Miss Gish manages to overcome its obvious melodramatics... I commend the film to you for Miss Haas' work. And her work alone. It is a performance worth seeing."

William Boehnel

+ N Y World-Telegram p25 Ja 14 '37

"The Dolly Haas-Emlyn Williams 'Broken Blossoms' does not replace the magnificent Gish version in our hearts. It's a gruesome version. Just a bundle of sadism from the British studios."

— New Yorker p67 Ja 23 '37

**Trade Paper Reviews**

"The artistry of Dolly Haas assures 'Broken Blossoms' its place as one of the unique masterpieces of pictures... The picture has the quiet intensity of the story: a picture which would gain in its second or third showing."

+ Digester pl8 Ja 14 '37

**Review Digest**

13
BROKEN BLOSSOMS—Continued

MOTION. The Fair; Hollywood on Dolly convience fails standing its will slow Limehouse the common, ham telling series. BULLDOG dialogue.

"To many sensitive [women] it may prove too strong meat. It is, however, there is no denying the power of the production, and the outstanding element is the remarkable work of Dolly Haas, whose emotional range is marvellous, and whose pitiable sufferings would wring the heart of the most callous. As an exhibit of sordidness and brutality in the notorious Limehouse district of its time, here is a stark, gripping drama, that has seldom been equalled on the screen, and Dolly Haas’ performance makes the entire production a notable event."

Film Daily Ja 10 '37

"The opening promises well. But the promise fails to perform when the action switches to England. Here the action becomes jumbled, slow and heavily over-acted. Emily Williams, fine actor though he is, completely fails to convince anyone that he is a Chinaman, and Dolly Haas, looking athetically and beautifully childlike, too obviously repeats her lines by rote and does not even register as other than a foreign actress playing a London slum child."

— Hollywood Reporter p12 Je 4 '36

"Excellenty produced, acted, photographed, it will stack up against any American production, compared with the original Dolly Haas, as Lucy, out-Gishes Gish in wistful, tearful portrayal, although Emily Williams does not quite measure up to the Barthelmess standard."

— Phila Exhibitor p30 D 1 '36

"There isn't much reason for this one, and its American distribution is likely to be limited to the show only of an unusual films and the continental importations, The tragic note is too strong. [It] will have tough sledding."

— Variety p27 Ja 20 '37

BULLDOG DRUMMOND ESCAPES.

Paramount 66min Ja 15 '37


Director: James Hogan

Based on the famous detective character by MacNolte. This is the first in a new Drummond series. When Drummond returns to England he finds a maiden in distress on the dark English moors, a man murdered in a swamp and a gang of counterfeiters.

Audience Suitability Ratings

"The latest episode of the resourceful Captain Drummond's adventures suffers from a story that is consistently unexciting. It struggles against the disadvantage of Ronald Colman's absence from the title role and, although Ray Milland does as well as can be expected in his stead, the personality of the suave Briton no longer hides a multitude of weaknesses."

— Variety p27 Ja 30 '37

"A: perhaps; Y: fair thriller; C: doubtful."

— Christian Century p231 F 17 '37

"A tense and thrilling melodrama. Interesting dialogue. Adults." Am Legion Auxiliary

"This picture is the light, romantic, fast moving type, well constructed and entertaining. Mature. Family. Calif Conv. of Pur & Teachers

"Mature & 14-18. Mediocre." DAR

"A melodrama patterned closely upon previous ones dealing with the exploits of the famous fictional character. The formula begins to show some signs of being a trifle monotonous, and the technical excellence of the production, plus the talents of some very pleasant and gifted players, makes for agreeable entertainment. Family." E Coast Preview Committee


Fox W '37 East Coast Ja 30 '37

" Intrigue, suspense, breathtaking experiences and a pleasing romance give entertainment value to this mystery drama which is well staged, especially well cast, and interestingly photographed."

— Gen Fed of Women's Clubs (W Coast) Ja 22 '37

"Little to recommend it. Fair. Adults." Motion Pict Guide Mr '37

"Adolescents, 12-16: passable; children, 8-12: unsuitable and too exciting." Motion Pict R p5 F '37

— Adults.

— Nat Legion of Decency Ja 21 '37

"A & Y: good; C: possible though tense." Parents' M p46 Ap '37

"Well cast and acted, this film offers mental relaxation for those who delight in this type of film. Mature."

— Sel Motion Pict p5 F 1 '37

Newspaper and Magazine Reviews

"Further romantic, thrilling and improbable adventures of Captain Drummond. Adults & young people." Christian Science Monitor p17 F 6 '37

"Its weakness lies entirely in its exaggeration. James Hogan, director, striving for the last drop of suspense, has burlesqued his action, reducing the sinister mood to unintentional comedy. Had he used restraint, allowing his villains less nastiness, fewer funny faces, and had made them normal persons instead of bogy men, it would have been tops in entertainment." Paul Jacobs

— Hollywood Spec p11 F 13 '37

Trade Paper Reviews

"Murder, counterfeiting, and romance ride the fogbound moors of England in a thrilling vehicle of melodramatic mystery. Family."

— Box Office p31 Ja 23 '37

"This first of a new series of English crime unravelings raises the comedy content by several degrees and it presents a dark devilish sleuth as an impetuous youngster. The first change is all to the good and Ray Milland is so breezy, debonair and likable as the new Drummond that he successfully holds his own in a strong British cast. With a first rate mystery story and a handsome production the picture rates tops as a program offering and should build to good business for the series."

— Hollywood Reporter p5 Ja 26 '37

— Motion Pict Daily p6 Ja 11 '37

"With the 'Bulldog Drummond' title to sell, a saleable hero in the person of Ray Milland, [It] shapes up as just about average program. Lack of narrative interest and handicap if, but once audiences are in, they'll enjoy it. Comedy moments interfere a bit too much with the melodramatic ones. Estimate: program, can stand selling." — Phila Exhibitor p39 F 1 '37

"Paramount's latest in the 'Bulldog Drummond' series is not destined to enjoy the favor of its predecessors. Although entertaining, film lacks the draw for reasons of a light cast (all featured and supporting players) and a thinner story containing only nearly as much force as melodrama. Makes for a neat program picture, however, and might in some spots do better than that of last birth."

— Variety p17 F 24 '37

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
CALL IT A DAY. Warner 89min Ap 17 '37

Cast: Oliva de Havilland, Ian Hunter. Anita Louise. Alice Brady. Roland Young

Director: Archie L. Mayo

Based on the plot of the same title by Dodie Smith. The plot deals with a single day in the lives of an English family—a day when spring arrives and all fancies turn. The staid and earnest father, heavily engaged in the conduct of his business with an actress; the reserve of the mother is threatened by the impassioned love-making of her daughter with an Englishman; the father-daughter alliance has ideas about the dashing painter who is doing her portrait; the son forms an alliance with the girl next door; and even the youngest child entertains poetic flights. (Hollywood Reporter)

"Excellent entertainment and an emphatic demonstration of the screen's vast superiority over the stage as a medium for presenting a stage play." + Hollywood Spec p6 Mr 13 '37.

"Superlatively played, written and directed, [it] is delightful entertainment of the highest order. The dialogue is witty and barbed, and laughter is almost continuous. If you fail to pack your house with such an attraction, something is wrong with your campaign. Word of mouth is certain to be terrific." + Hollywood Reporter p3 Mr 3 '37 + Motion Picr Daily p6 Mr 4 '37.

"'Call It a Day' is top-flight comedy entertainment. It has every element needed to make it a success, and with a proper build-up for the opening should profit heavily through word-of-mouth advertising in neighborhoods and the luxers alike." + Variety (Hollywood) p8 Mr 3 '37.

CAMILLE. MGM 115min Ja 1 '37


Director: George Cukor

Dance director: Val Raslet

Music: Herbert Stothart

Based on the play and novel of the same title by Alexandre Dumas, fils. This is the third version produced. "The standard portrait of the remorseful lady of the boulevard remains unaltered. Miss Garbo plays her straight from the heart—her cynical sparring with Armand's impetuous devotion; the sense of fatal illness which is upon her from the first; reluctant acceptance of a love which finally, out of her love for her husband, she renounces, after interview with Armand's father; the heart-wrenching death scene which probably has accounted for more kerchiefs among feminine audiences than any other love story ever staged." (Variety (Hollywood))

"The Swedish actress takes rank with an illustrious company of poetic and poetic interpretations. The star brings a charming warmth and brave pathos to Dumas' tale and, although the production is visually rich and the acting of the supporting roles uncommonly fine, whatever slight vitality there is in it comes, prepotently, through the phistic heroine... One significant addition is noticeable. Marguerite Gautier, after all these years, is still on the wrong side of society but she is finally a penitent. When all others have apparently deserted her, she calls for the ministration of the church. Although it would have outraged the new thought of Dumas fils, this Hollywood invention has more realism in it than the original. The picture is suitable for adults only." T. J. Fitzmorris + America p536 Ja 9 '37.

"A: excellent; Y: mature; C: no." + Film Daily Ja 3 '37.

"Exceptionally well cast is this latest 'Camille,' with excellent interpretations of the various parts. Adults." Am Legation Auxiliary.

"To her portrayal of fragile Marguerite, Greta Garbo brings that spiritual quality which is the essence of great acting. Photography and art direction are deserving of highest praise." + Hollywood Reporter p3 Mr 3 '37.

"Greta Garbo surpasses herself in an interpretation that has elements of celestial beauty, and Robert Taylor, admirably fitted for the part in appearance and bearing, plays with fine understanding and restraint. Outstanding. Adults." + Calif Fed of Business & Professional Women's Clubs.

"Mature. Excellent." DAR

"[It] has never been more ably presented. Adults." Nat Soc of New England Women.

"Disarming all doubt as to the outcome of an attempt to picturize an old-time stage success, Greta Garbo with George Cukor for an outstanding triumph in the direction of Greta Garbo... Although much is suggested which gives the portrayal of mature Miss Garbo, in these situations are handled with delicate and consummate skill. Mature." + Calif Fed of Professional Church Women.

++ Fox W Coast Bul Ja 2 '37.

"The characterization of each member of this admirable cast merits high praise, with the portrayal of Miss Garbo indescribably fine, the pinnacle of artistic and dramatic achievement. A notable production. Adults." + Got Fed of Women's Clubs (W Coast) D 14 '36.

"Outstanding." + + Jt Estimates D 15 '36.

"While the theme of 'Camille' is rather mature for high school students, the classic nature of the story and the excellent acting and performance make it likely that many students will see it. Miss Garbo dominates the picture throughout... [It] is noteworthy for its richness of mounting, for the beauty of photography, for its carefully modulated sound and carefully sustained moods, and marks of excellence in direction." S. M. Mullen + + Motion Picr & Family p7 Ja 15 '37.

"[It is] a conspicuous example of some of the best in the motion picture art. Very good. Adults and young adults." + + Motion Picr Guide F '37.
CAMILLE—Continued

"The tragic love story...will never cease to hold audiences enthralled, and this picture is the most glorious production of an immortal classic. The costumes, the sets and Greta Garbo herself are completely beautiful...[It is] a worthy addition to the number of the finest picture art. Adolescents, 12-16: too mature a theme; children 8-12: no." + + Motion Picture p5 Ja '37

"A rare treat for adult audiences." + + Nat Council of Jewish Women D 23 '36

"Adults." Nat Legion of Decency D 31 '36

"A: excellent; Y: mature; C: no interest." Parents' M p40 Mr '37

"It's hard to describe the picture accurately without using a great many [superlatives]. Incomparable is the word for Miss Garbo. We don't ever begrudge grandma and grandpa, their appearances...." Mordaunt Hall.

"Exceptionally well done. Recommended to the Committee on Exceptional Photoplays. Mature. Outstanding." + + Wdly Guide Ja 2 '37

Newspaper and Magazine Reviews

"[Garbo's] impersonation here is further proof of her greatness as an actress, for while the actual narrative is not nearly as engrossing as many others on the same line—and its several really dramatic points are only too familiar—Miss Garbo makes it so nearly as well written for her...Mr. Taylor as Armand Duval, is handsome, but a little too perfect in appearance.

+ + Boston Transcript p6 F 20 '37

"Garbo's 'Camille' may vary from many of its predecessors, but it has a fine character of the same type and one may safely say, Robert Taylor, handsome and popular as he may be, has quite the experience or ability to stand against the memory of other Armands." Laura Elston

Canadian M p25 F '37

"Adults & mature young people." Christian Science Monitor p17 Mr 6 '37

"Metro-Goldwyn-Mayer, acutely aware of the import of capable support, surrounded their two stars strongly, and although both Miss Garbo's and Mr. Taylor's work is as fine as any of their bright careers, their dozen attendants make meritorious performances. The stars that usually shine in the spotlight are the ones that are now shining on the stage. Miss Garbo, as Camille, is majestic in her regal splendor and perfect in her manner, and Robert Taylor, as Armand Duval, is handsome, but a little too perfect in appearance.

+ + Commonweal p38 Ja 29 '37

"Greta Garbo is magnificent, and Robert Taylor holds his own with her. He has never been better. Together they infuse life, emotional power, and fervor into the dated story, the trimmings of which are as good as the main issue. Worth seeing for the superb performance of Garbo." + + Film Wkdly p31 Mr 6 '37

"We have had quite a number of outstanding productions in the past several weeks, but ranks 'Camille' for visual beauty and expert story-telling. It had progressed so far under his guidance that we may accept it as another tribute to the genius of the late Irving Thalberg, something to crown in the annals of the other great things he did while with us. 'Camille' has served opera, the stage, and previous on the screen, but never before was presented so imposingly as Metro offers it to us now.

Liberty p59 F 6 '37

"[It has] excellent performances by Greta Garbo, as the exalted drab, and Robert Taylor, the screen's current current, as the Armand awash in romance. The Hollywood preview was an orgy of sniffs and tears. The whole roster of leading women, starred and unstarred, could have been outdone without a bit of it. Garbo seems to be right for the title role than Garbo. This brings about the real possibility that her 'Camille' is at best a portrayal. It is a beautiful picture, wringing wet with tears. It ought to give satisfying fits of weeping to all, no matter what it may do in a critical way."

+ + Lit Digest p23 Ja 2 '37

Manchester Guardian p6 Mr 4 '37

"Now there is a flimsy play. But I shall remember the whole of it which I saw with Eva Le Gallienne as Camille more agreeably than I shall remember these fragments of it in which the starring came, the close-ups of Greta Garbo. Her acting is superb, particularly when she dies, but that is not the point. The point is that the close-ups of the film are irrelevant to its total effect; and that a fine array of talent has been squandered on something which is actually less absorbing than any one of ten 'regular' movies I could name."

Mark Van Doren

National p104 F 13 '37

"Dumas' play was interpreted as an appeal against bourgeois morality. ...Judging from the politely diluted version directed by Cukor you'd never size the degree of sophistication in her finest performance. Her ability to scale mimetic to cinema size is simply phenomenal."

Theatre & Film News p17 Mr 6 '37

"The incomparable Greta Garbo has returned to the screen in a breath-takingly beautiful and superbly modulated portrayal. She floods the romantic museum piece with glamour and artistry, making it a haunting and moving photoplay by the sheer magic of her acting...Mr. Cukor, who may be remembered for his splendid realization of 'Romeo and Juliet' on the screen, has done a sensitive and visual absorbing interpretation, and Miss Garbo's assistants out-do themselves...Mr. Taylor, considering his inexperience, is surprisingly good...In fact, it is difficult to say that Miss Garbo has made him play far beyond the talent he has previously shown. The others that have starved and not been selected knowingly...With scarcely an exception, they follow the mood and tempo that Miss Garbo establishes, giving 'Camille' a far more serious and sure performance than it deserves."

Howard Barnes

+ + N Y Herald Tribune p8 Ja 23 '37

"This is the period which so becomes Greta Garbo...She cannot make Marguerite Gautier an admirable character. She can, however, and certainly she does, make her charming, warm and hearted, and, as she undoubtedly was, slightly theatrical. It is a portrait in the romantic school, and, being a pretty picture, it is one well fitted to the Camille tradition. Robert Taylor is a happy choice for Armand. In his
Variety Film

The although 'Camille' is a charmingly photographed, skilfully adapted and shrewdly cast version of the sentimental old drama. Eileen Creelman

+ N Y Sun p6 Ja 23 '37

"Garbo is as incomparable in the rôle as legend tells us that Bernhardt was. Through the perfect artistry of her portrayal, a hackneyed theme is made new again, poignantly sad, hauntingly lovely. George Cukor, the classicist of the Metro studios, has skillfully salvaged the full flavor of the period... [11] is not the reverently treated museum piece we half expected. It is Garbo's performance in the death scene—so simply, delicately and movingly played—which convinces me that 'Camille' is Garbo's best performance. Robert Taylor is surprisingly good as Armand, a bit on the juvenile side at times, perhaps, but certainly not by any stretch of the imagination one of the many Armands of the past—callowness." F. S. Nugent

+ N Y Times p13 Ja 23 '37

"Miss Garbo has never, at least within recent memory, looked more beautiful nor played with [such] glow and grace and unfailing art and heart rapping force and a vigor and an interest that belies its ancient situations... That the narrative suffers from the odor of no one will deny, but neither can anyone deny its sentimentality. Especially as it is performed by the beautiful and archly resourceful Miss Garbo and her excellent supporting cast." William "— N Y World-Telegram p7a Ja 23 '37

"The story doesn't seem to 'date' as we follow it in this movie version, or perhaps Garbo herself makes it seem fresh and still appealing. Naturally, it's Garbo's show, not a solo than she suspects it has any business to be. George Cukor is a superb director, cutting everything to the famous death scene. And I think he has succeeded, and shown himself shrewd in his interpretation, and afraid if I am inclined to list Robert Taylor, the Armand, somewhat along with the handsome furbelows. Second Empire furnishings, and the like. Altogether, you are not likely to find any picture as refreshing as this sad tale." John Mosher

+ + New Yorker p61 Ja 16 '37

"Garbo who has never been more vivacious and attractive, takes the hackneyed role to life again. And if museum pieces must be dusted off and brought down. The studio gives 'Camille' a handsome production. The casting of Robert Taylor as Armand was the only hole in the enterprise; and the matinee idol's admirers will learn that he can act as well as he sets his mind to it—or, perhaps, when inspired by a Garbo." + News-Wk p32 Ja 9 '37

"Greta Garbo may have been built up by glamour and mystery, but she will stay on the heights by great artistry. I haven't seen all the famous 'Camillies,' but I never expect to see one as satisfactory as this... Some of the critics have kidded Robert Taylor, saying he is nothing but a beautiful boy. In this picture he acts, perhaps not triumphantly, but darned well. Frances Marion and Joseph Hilton have prepared a perfect script." Rob Wagner

+ + Script p10 Ja 30 '37

"Miss Garbo is at her best. Not since 'Anna Christie' has she shown such depth and emotional validity; and not since 'Anna Christie has she appeared in a film that warrants her pedestal. 'The several products of this same research to Miss Garbo herself, is in a genuinely classic mood.' + It's Age F 3 '37

"For modern audiences this story lacks one element: surprise. Its situations... have become a master pattern for generations of romantic tragedies. Screen writers emphasized every cliché, with the paradoxical result of preserving intact the story's inherent emotional vitality... 'Camille' is a catalogue of baroque devices which complete to its banality achieves classic intensity." + Time p25 Ja 18 '37

Trade Paper Reviews

"'Camille' is truly a superb picture. Analyzed as to production and entertainment values, it ranks with the best of all times, and definitely establishes that Garbo is a one exotic lady of the screen. She finds a role to her liking, and, aided by a restrained and admirable Robert Taylor, portrays it to perfection... Distinguished direction by George Cukor makes 'Camille' perfect entertainment..." + Box Office p23 D 26 '36

"Greta Garbo and Robert Taylor in this love drama should mean big box-office, for its appeal should hold all classes of moviegoers, from the young Armands to the old ladies. The women from whom it will elicit many a tear. Although the ending is tragic, the plot development throughout indicates such a finish, and when the end comes it is not at all unexpected. The picture is lavishly mounted in every department..." + Film Daily p8 D 15 '36

"That this museum piece of outmoded sentimentality would draw by its story merits, even though recondemned by a trio of top writing names, is doubtful. But the box office magic of the Garbo-Taylor combination is obviously irresistible. It will make money... Garbo's performance is another triumph. The theme of both her power and expressiveness above anything she has done... Robert Taylor as 'Camille' will warmly please his army of feminine admirers... Some of the love scenes are of a temperature that arouses questions about censorship..." + Hollywood Reporter p4 D 15 '36

+ Motion Pic Daily p6 D 14 '36

"For the marquee, the names of Greta Garbo, Robert Taylor form a box office combination of unquestionable drawing power. In their respective roles, they leave nothing to be desired by the most discriminating patrons... Exhibitors everywhere should sell this offering for its full value and reap box office rewards accordingly..." + + Phila Exhibitor p38 Ja 1 '37

"Pretty close to the top mark in showmanship, direction, photography and box office names. Nothing more potently appealing as emotional entertainment picture this season, come 'Camille,' the greatest. 'Camille' should pack the theatres, and from every viewpoint it deserves its success... The film is the greatest, the greatest of the great. " + Variety p12 Ja 27 '37

"Production is gorgeous, direction and playing of highest merit to please the most playing of highest merit to please the most discriminating and the most naive—all of which spells box office of smash proportions. No more tragically appealing lady of the camellias has ever graced stage or screen than the one here projected by Greta Garbo... Although overshadowed by the woman's part, Robert Taylor creates a distinctive Armand, his best acting of the year... this date. 'Camille' is a delicately shaded, honest and deeply moving."

+ Variety (Hollywood) p8 D 12 '36

CAN THIS BE DIXIE? 20th century-Fox 66min N 13 '36

Cast: Jane Withers, George (Slim) Sumner, Helen Wood, Thomas Beck, Sara Haden

Director: George Marshall

See issue of December 25, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — — — Exceptionally Poor
CAN THIS BE DIXIE?—Continued

Audience Suitability Ratings

"Primarily a vehicle for the little star, there are some bright moments of song and dance, but on the whole this farcical picture is tiresome due to poor production values. Family."

jt Estimates N 15 '36

"Jane Withers does some good acting although handicapped by a poorly produced picture. Fair, Family—mature."

+ — Motion Pict Guide Ja '37

"Jane Withers, who is a good little actress in her own right, receives a severe handicap when she is cast in a play which is patently an imitation of a Shirley Temple vehicle. It is a poor imitation at that. The plot is hackneyed from three different angles: the imminant mortgage foreclosure, the racehorse which is to restore the family fortunes and the group of performers who succeed in a radio amateur hour. Adolescents, 12-16: fair; children, 8-12: little interest and one scene which might cause alarm."

+ + Motion Pict R P3 D '36

"This musical farce has a bit of everything in it which for all time has been used in every old-fashioned drama. The story is loosely knit, direction is uneven, the dialogue is trite and the entire production is a hodge-podge of improbabilities. A well chosen cast makes every effort, but overact their roles. Only for juvenile audiences."

— + Nat Council of Jewish Women N 1 '36

"A, Y & C: poor."

Parents' M p40 F '37

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CAREER WOMAN. 20th century-Fox 70min Ja 22 '37


Director: Lewis Seiler

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The picture, as entertainment, is not important but it does have a serious implication. The facts given in a contemporary case with enough accuracy to link truth and fiction in the public mind. In the film, however, no duty was laid on the makers to present an objective study. This too topical material should be honestly handled." T. J. Fitzmorris

America p312 Ja 2 '37

"Claire Trevor and Isabel Jewell are outstanding in their characterizations, but the story lets down at the end. Adults." Am Legion Auxiliary

"Offering a wider range for character portrayal than the usual program picture, 'CAREER WOMAN' has many fine individual performances. Adults." Calif Cong of Par & Teachers

Melodrama. Far from being a serious study of a woman's progress in the legal profession, 'CAREER WOMAN' is a loosely constructed melodrama obviously inspired by the widely publicized killing of a father by his daughter in a backwoods mountain community. Unfortunately, the story lacks unity of idea or purpose and its weakness of structure and inclusion of irrelevant material deprives the picture of the significance one expects from the title and theme. Much of the characterization is overdrawn; the colors are laid on too thickly and instead of average town people we have caricatures of hard-core prejudice and smug ignorance. It is regrettable that in the openings sequence so much footage is given to what is virtually a travesty of court procedure and that the heroine seems to stultify her own ideals by accepting the devotion of one who has nothing but contempt for them. Disappointing. Adult." Calif Fed of Business & Professional Women's Clubs

"Adults." Nat Soc of New England Women

"A compelling story thoughtfully directed. Adults & young people." S Calif Council of Fed Church Women

— + W Coast Bui D 5 '36

"Adults."

jt Estimates N 15 '36

"The thesis that cases are won in court by histrionics, not logic, is awkwardly advanced in this story of a young woman lawyer and a hard-boiled attorney who is in love with her. The city lawyer bursts into the court room and announces that he is her colleague. The melodrama would not be tolerated in any court. If the story were done with more subtlety it might pass as satire, but it falls far short of this classification. It can only cheapen courts in the minds of the audience, and with its absurdities rob the law of its proper dignity. Adolescents, 12-16 & children, 8-12: no."

+ + Motion Pict R P3 D '36

"This poorly constructed story never quite decides whether to be a comedy or melodrama, and is very uneven in treatment and direction. An adequate cast makes the most of a poor script that attempts to tell too many, but overact their roles. Only for juvenile audiences."

— Nat Council of Jewish Women N 1 '36

"Adults."

Nat Legion of Decency D 24 '36

"A: good melodrama; Y: mature; C: little interest."

Parents' M p40 F '37

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Newspaper and Magazine Reviews

"Far and away the best program melodrama we have witnessed this season. Adults & young people." + — Christian Science Monitor p13 D 26 '36

"Crude comedy-melodrama. . . The comedy is weak and the drama so dated that an excellent cast, headed by Claire Trevor, can do little to relieve its sordid artificiality."

— + Film Wkly p32 F 20 '37

Trade Paper Reviews

"Comedy drama which teeters between farce and stark realism. Claire Trevor and Michael Whalen, teamed, head a smartly chosen cast which, throughout, bolsters the uneven story. A passable program picture, but not exactly for family trade." + — Variety p21 D 16 '36

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CARNIVAL IN FLANDERS. See La Kermesse Héroïque in December 28, 1936 issue

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CASE OF THE BLACK CAT. Warner-First national 62min O 31 '36


Director: William McGann

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents." Mo Film Bui p36 N '36

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
"[It is] a passable mystery. Fair. Adults & young adults."  
— Motion Pict Guide Ja '37

Newspaper and Magazine Reviews

"Suspense and gruesomeness for ardent mystery lovers are provided. For all Ricardo Cortez's smooth performance as Perry Mason, the screen play is much too deficient in humorously touches. Adults."  
— Christian Science Monitor p17 F 6 '37

"Just how Perry Mason figures the whole thing out is something which Mr. Gardner and the viewer are left to their own satisfaction, if not altogether to ours, but solutions never are really important anyway. The point of it is that 'The Case of the Black Cat' is good fiction and everything is hunky-dory this week at the Palace for the mystery addicts."  
T. M. P.

"The Case of the Black Cat" is probably the least effective of all the Perry Mason detective films. A mediocre story to begin with, it is not only developed with a minimum of suspense and thrills but is so confusing at times that it would take a Sam Spade from 'The Maltese Falcon,' a Bill Crane from 'The Lady in the Morgue,' plus Reggie Fortune, Charlie Chan, Lord Peter Wimsey and Poirot to piece it together convincingly. Just what the cat had to do with all the hanky-panky's is not clearly explained, but it makes a good title."  
William Boehmig
— N Y World-Telegram p13 D 25 '36

Trade Paper Reviews

"This one will easily satisfy the thrill fans, and keep the crime solvers guessing to the very end."  
+ Film Daily p8 D 25 '36

"Erle Stanley Gardner's mystery melodramas usually make entertaining film fare, and the conversion of 'The Case of the Black Cat' from book to celluloid is no exception. It's a [mystery] that will hold the patrons once they're inside, though its power to draw them in is doubtful. Probably will do okay in the duals, with plenty of exploitation necessary in those spots where it'll be on its own."  
Variety p11 D 30 '36

CHAMPAGNE WALTZ. Paramount 92min Ja 29 '37

Cast: Gladys Swarthout, Fred MacMurray.  
Jack Oakie, Herman Bing  
Director: A. Edward Sutherland  
Music: Johann Strauss  
Music director: Boris Morros  
See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"For graceful and enlivening entertainment, it would be difficult to discover a current production superior to this comedy conflict between the lilting waltzes of the Strauss tradition and modern music. The picture satisfies all the exacting demands of wholesome family entertainment. T. J. Pitzmorris  
+ America p84 Ja 23 '37

"A: entertaining; Y: very good; C: probably good."  
Christian Century p193 F 10 '37

"Family, but mature for children. Excellent."  
Daily Variety  
+ Fox W Coast Bui Ja 2 '37

"The combination of a symphony orchestra and a jazz band is spectacular, but it leaves a noisy and confused ending. Family."  
Am Legion Auxiliary

"The settings are unusually beautiful and there is plenty of romance and comedy as well as a compromise ending by the components of the two types of music that is both entertaining and amusing. Family."  
Calif Cong of Par & Teachers

"Gladys Swarthout's beauty and musical gifts are matched by her ability to be gay, romantic or pathetic, as the case demands. Family."  
Calif Fed of Business & Professional Women's Clubs

"Refreshing comedy, the beautiful dance routines of Veloz and Yolanda, lovely Strauss waltzes and the fine voice of Gladys Swarthout all form part of an amusing and genuinely worth-while production. Family."  
E Coast Pre-view Committee

Tops in entertainment. . . Enchanting music, lovely sets, rapid-fire gags and dialogue, added to Gladys Swarthout's charming voice and increasingly appealing screen personality make this a delightful film for all audiences."  
Nat Soc of New England Women

"A notabily satisfying hour. Family."  
Mrs T. G. Winter  
+ Motion Pict Bui Ja 30 '37

"A rarely lovely, scintillating comedy that moves smoothly on the screen; delightful dance music, has beautiful settings, clever dialogue and irresistible humor; all perfectly staged. . . A fine production that will be enjoyed by all. All ages."  
Gen Fed of Women's Clubs (W Coast) Ja 22 '37

"Family. Outstanding. Best of the month."  
+ Jt Estimates Ja 15 '37

"All the resources of the modern screen-craft have been used in the lavish production, certain scenes being especially magnificent. Suitability: family. E. F.  
+ Motion Pict Mr '37

"Pleasant entertainment. Good. Adults & young adults."  
Motion Pict Guide Mr '37

"Adolescents, 12-16; delightful, musical; children, 8-12; little interest."  
+ Variety p5 Ja 23 '37

"As costly as champagne with its expensive array of talent and beautiful trappings, effervescent with sparkling dialogue which bubbles with humor, heady romantic waltzes, and the tang of gay and jazz, this charming musical quenches the thirst for eye and ear entertainment. . . The result . . . like the after-effects of champagne, may give you a headache, nevertheless it was worth it. Family."  
Nat Council of Jewish Women Ja 20 '37

"General patronage."  
Nat Legion of Decency D 31 '36

"A. Y & C: delightful musical comedy."  
Parents' M p19 Mr '37

"If you like the 'funniness' of jazz boys, with a dash of singing by a very fine Metropolitan artist, see this film."  
Sel Motion Pict p18 Ja 1 '37

"[It is] an amusing musical comedy. . . Well acted, good dialogue, and excellent music. Family."  
+ Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"'Champagne Waltz' is pretty nearly one of the best cinemusicals to date; because it is not too elaborate and has Gladys Swarthout in all-English musical numbers, which are tuneful, pleasant and easy to remember."  
Laura Elston  
+ Canadian M p55 F 3 '37

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Laura Elston  
+ Canadian M p55 F 3 '37
CHAMPAGNE WALTZ—Continued

"Elaborate and thoroughly entertaining musical with enough humor to balance its more gigantic spectacles.

+ Christian Science Monitor p19 Ja 2 '37

"[It] proves highly pleasing to the ear and genuinely amusing to the eye. A simple but coherent, single direction of a capable cast, the factual nature of background material, and a congenial commingling of music, comedy and light romance carry the experiment to success." J. P. Cunningham

+ Commonweal p16 F 5 '37

"Individually (the cast) provides moments of entertaining interest to make 'Champagne Waltz' the exciting picture it might have been. Every sequence of the story is 'telegraphed.' Every incident foreshadowed, every bit of dialogue obvious."

+ + Cue p19 F 6 '37

"Surely Paramount can find a story that will show Gladys Swarthout to better advantage than we have seen her in any of her three screen appearances. Recognized as a great singer, positively, but she is unscrupulous in being most agreeable to look at, she has in 'Champagne Waltz,' a story which gives only her band credit for that charm which is evident to the camera. To ask an intelligent audience to follow the story and be convinced by its music is a quite satisfactory precaution. And even it, as a part of a Hurrah-for-Zukor-Week festivities. And it definitely lessens the pleasures of the singing."

+ + + Film Daily p19 '37

"This romance of Vienna has some lovely moments. Also some dull ones. Some of the brash comedy of Jack Oakie as the blatan jazzer and maestro as a little comic actor, at least, maybe it will get you. Our vote without qualification, however, goes to Gladys Swarthout, charmingly: her screen personality has acquired assurance and sparkle." (3 stars) Beverly Hills Press p4 '37

"It departs in no way from the established character of the sentimental 'musical,' but is simply more expensive, more lavish, and more carelessly done. It is a pleasant film to watch, a film of unfurled amiability, so amiable that the attention is not held but recaptured from time to time. It has a slight excess in length. The combination of Strauss and Tiger-Rag orchestra with which 'Champagne Waltz' concludes is a mere silly end to a pleasant, ambling affair." J. M.

+ + + + Manchester Guardian p11 F 2 '37

"The efforts to please every taste that have been made in 'Champagne Waltz' may be successful, but they have resulted in a lavishly tedious screen musical. The brightest idea that the several authors hit upon was to feature a daffy, itinerant jazz band in the early sequences. Gladys Swarthout is comely and singing, positively, but she is considerably befogged by the romantic game of tag that passes for a story. Her songs, composed by a corps of variously distinguished writers, as distinguished from the production has been sumptuously staged. I should have preferred more comedy and less music."

+ + + New York Herald Tribune p15 F 4 '37

"Wherever your taste lies in light music, whether you delight in the swooning waltzes of old Vienna and sardonic hands for score music, or thrill to the 'Champagne Waltz' can provide you entertainment. The grand finale, by the way, convinced me, not that old waltzes and new jazz can be successfully blended, but rather that each, played separately by a specialized orchestra, is worth hearing." Eileen Orscolm

+ + + New York Sun p25 F 4 '37

"The picture displays a distressing habit of tripping over its own feet. Intermittently it is gay and light-hearted and amusing, but it does not sustain the mood too well. Call it a magnum of straight California vintage, not nearly so sparkling or refreshingly as it implies. Miss Swarthout's singing is, naturally, a redeeming quality. One of the most lovely, as well as tender, of the screen's periodic stars, she yet has to find a script which will do her justice." F. S. Nugent

+ + + + New York Times p17 F 4 '37

"Fortunately Miss Gladys Swarthout, never sang more thrillingly or appeared more lovely. For this moderately entertaining little comedy with jazz and semi-classical musical interludes is at best an inadequate setting for her charms and talents. Fred MacMurray is first rate. Veloz and Yolanda dance several waltzes in a manner so lovely that it bankrupts description." William Boehnel

+ + + + New York World-Telegram p18 F 4 '37

Reviewed by John Mosher

New Yorker p72 F 13 '37

"The provident amalgamation of three-quarter time and swing makes for a climax that is quite satisfactory in a sentimental, but not highly comic, manner."

+ + + + Newsweek p24 F 13 '37

"Again the picture is the thing. And a very beautiful picture. A romance with music and very fine acting—what more can be asked for?"

+ + + + + Time p4 Ja '23

"It is a heady footed musical naively designed to combine the best features of jazz with those of the Viennese waltz. With an appealing tremble of her lower jaw, Miss Swarthout, partly dressed, sings several songs. None of them is notable. Whatever merits its 'Champagne Waltz' possesses are dependent on the well-seasoned comic abilities of Jack Oakie."

+ + + Time p45 Ja 25 '37

Trade Paper Reviews

"A none-too-carefully produced film which nevertheless has its light and pleasant moments. 'Champagne Waltz,' billed as a Paramount production" Silver Jubilee Special, is not quite that. While Fred MacMurray and Jack Oakie are sufficiently airy and comical, the production misses its aim to be a 'ribbling,' sparkling comedy and clicks only in spots. Family."

+ + + Box Office p21 Ja 2 '37

"They spared nothing on this melange of comedy, song, dance, and drama, which starts in Vienna and finishes in New York. All in all it is a juicy offering that combines a little of many entertainment elements."

+ + Film Daily p9 F 5 '37

"'Champagne Waltz' is Gladys Swarthout's third picture and her best to date. Other factors in its favor are its own musical and fine comedy. It's a box office middleweight. Miss Swarthout should develop for pictures, given the proper guidance."

+ + Variety p24 F 10 '37

"While satisfactory, this is not as effervescent as the title would indicate. It pours a little heavily in story and singing and will have to exert all the value of the top names to make
MOTION PICTURE REVIEW DIGEST

more than ordinary box office impression. Gladys Swarthout is given "Paradise in Wals" Time. "The Picture with Christine's key to the piece. Singing is full-bodied and rich in oratorical manner that seems at times too powerful. Love story between Miss Swarthout and Fred MacMurray lacks appropriate warmth and ease for general consumption. In the heavier plot phases where the suffering of a Viennese waltz king from American jazz competition by MacMurray's orchestra is made to seem tragic, the going is not so sure, however, the result generally are very creditable." + — Variety (Hollywood) p3 D 5 '36

CHARGE OF THE LIGHT BRIGADE. Warner 116min N 7 '36
Cast: Errol Flynn, Olivia de Havillard, Patric Knowles, Henry Stephenson, Nigel Bruce, Donald Crisp
Director: Michael Curtiz
Musical: Max Steiner
Music director: Leo F. Forbatsen

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents.

Met Film Bull p35 D '36

"It is brilliant, spectacular and has the appeal of a great adventure. ... The charge is one of the most heroic that history records. Its picturization is unforgettable." —H. M. Laurel

+ Motion Pict & Family p6 D 15 '36

Newspaper and Magazine Reviews

"There have been so many battle scenes on the screen, that the actual charge, which may be tactically accurate, is the usual breathless forward dash, with the guns roaring and men and horses wheeling and going down. There are several border skirmishes earlier in the picture that are much more exciting to watch. Errol Flynn as the cross-eyed, love soldier whose notions of tactics as displayed in the border fights seem far in advance of his army colleagues, has been in the Crimea the war would not have been such a farce." —H. E. Parks

— Boxoffice Transcript p4 D 12 '36

"Despite the praise accorded to this highly fictional film drama based on the blunder at Balaklava and inspired by Tennyson's poem, many film-goers will demur at supporting a production which involved wanton cruelty to animals. Adults." —Christian Science Monitor p19 D 5 '36

"There really isn't much to the story but a cavalry charge, tho I will say the charge is something pretty wonderful to see. ... Unfortunately, before the grand finale takes place, you have to sit for an hour and a half while the Warners attempt to tell some rather dubious British War Office history. ... As I admitted in advance, the cavalry charge is very fine, but also so noisy you'd best sit near the exit; from the musical score you'd gather the entire Brigade carried bugles instead of lances." —Pare Lorentz

Judge p32 D '36

"This film has been given a Universal certificate, in our opinion most injudiciously—not because it is an orgy of carnage but because it makes a story and a living, but the plot is puerile and boring, the dialogue flat and incompetent. Altogether a most suitable film for a family audience that the photography is remarkable (on rather familiar lines) and the fighting is managed most effectively. The acting is negligible, the bloodiness is all." —New Statesman & Nation p49 Ja 9 '37

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

“A gorgeous and beautifully produced saga... simply bursting with excitement and battle stuff. Perhaps too much of the latter. ... I have only one serious criticism of the picture—the (apparent?) cruelty to the horses in the battle scenes. ... Wait till the Animal Defense League of England gets a wallop at those battle scenes. ..." —Script p12 Ja 23 '37

"This is the most resounding tribute yet paid to our light little Isle, and our own studies have given us a whole series of works of powerful literature. Miss Swarthout and Fred MacMurray lack appropriate warmth and ease for general consumption. In the heavier plot phases where the suffering of a Viennese waltz king from American jazz competition by MacMurray's orchestra is made to seem tragic, the going is not so sure, however, the results generally are very creditable." + Variety (Hollywood) p3 D 5 '36

CHARLIE CHAN AT THE OPERA. 20th-Century-Fox 65min Ja 15 '37
Director: H. Bruce Humberstone

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Warner Oland is very convincing as the great detective in this supporting cast is excellent throughout. Very entertaining for the fans who like mystery. Adults." —Am Legion Auxiliary

"The continuity, acting and direction of this picture are of a quality to make it good entertainment for those who enjoy a well-made mystery. Adults: good; possibly; 5-14: no." —Calif Cong of Par & Teachers

"In addition to the high standard of direction and acting that has characterized all the Charlie Chan mystery films, 'Charlie Chan at the Opera' has rather more pretentious settings and background than usual. The operatic sequences and backstage scenes give distinction to a well constructed and logically developed story. Very good. Adults. Calif Fed of Business & Professional Women's Clubs


"Interestingly staged behind the scenes at the opera and competently acted, this film compares favorably with others of the series and will appeal to audiences over 14." —Nat Soc of New Eng. Natyl. Calif Fed of Business & Professional Women's Clubs

"The contrasting roles create an agreeable balance resulting in a distinctly tense and absorbing production. Mature." —S Calif Council of Fed Clubs for Women

Fox W Coast Bul D 5 '36

"Mature." —Jt Estimates N 15 '36

"The rather sordid nature of the story makes this the sort of picture for family audiences rather than of the series. Unsuitable adults & adolescents."

—No Film Bul p12 Ja '37

"Mature; 12-16: yes; children, 8-12: no interest.

+ Motion Pict R p3 D '36
CHARLIE CHAN AT THE OPERA—Continued

"[It is] one of the most elaborately produced of the Charlie Chan murder mysteries... The well cast cast performs admirably one of the best stories in this series.

+ Nat Council of Jewish Women N 1 '36

"One of the best of the Charlie Chan's, with a mystery worked out, with fine effect, and hard to solve. Family.

+ Wkly Guide D 12 '36

Trade Paper Reviews

"Chan's indomitable saga in this instalment... gets a shot in the arm which effectively dispels any chances of monotony. It is the creation of a co-feature role, with Doris Karns to play it... [This is] a strong item for the duals and, with a stage unit, say, could make the grade okay on its own.

+ Variety p21 D 16 '36

CHINA PASSAGE. RKO 64min Mr 19 '37

Cast: Constance Worth, Vinton Haworth. Leslie Fenton. Gordon Jones

Director: Edward Killy

"The story starts out in China, where two American adventurers, Vinton Haworth and Gordon Jones, are entrusted with the Joes... guide, shanghai, by a little girl and delivered in a double diamond. Just as they reach their destination in Shanghai, under a heavy guard, they are ambushed and the diamond stolen." Variety (Hollywood)

Audience Suitability Ratings

"This is a mediocre murder mystery with a surprise ending, dragging throughout and developing very little interest. Family.

— Nat Council of Jewish Women Mr 3 '37

"General patronage."

Nat Legion of Decency Mr 15 '37

Trade Paper Reviews

"This is a rather stereotyped mystery film. It has its occasional moments of excitement, but at no time sets an entertainment pace to earn it more than booking on the lower half of unimportant dual programs. Family.

— Box Office p17 Mr 6 '37

"Emerging as a straight mystery melodrama 'China Passage' is obviously aimed for sub-ordinate billing. Possibly whatever success attends it is attributable to the personality of Constance Worth... The picture is shackled by an unbelievable and infinitely too complacent beginning. It builds, however, to an entertaining, surprising denouement.

— Hollywood Reporter p4 F 20 '37

— Motion Pict Daily p1 F 26 '37

"This was made for twin bills... Story is no stronger than names for the marquees. A week's offering even for lower half of dual bill, it will need strong support.

— Phila Exhibitor p33 Mr 1 '37

"'China Passage' is ordinary screen fare that will find its level in the neighborhood dualer as a none too mellowed dramatic balance. The picture is weak in story and devoid of selling names and production in many instances is all too stagey to be realistic. However, a chance of fantastic events, including several murders on board ship in mid-Pacific, provide a certain amount of suspense that might render a none too particular audience oblivious of the picture's shortcomings."

+ Variety (Hollywood) p3 F 20 '37

CIRCUS GIRL. Republic 68min Mr 1 '37

Cast: June Travis, Robert Livingston. Donald Cook, Betty Compson

Director: John H. Auer

Based on a short story of the same title by Frank R. Adams. "The story involves June Travis, who desires to follow in the footsteps of her father and become a famous aerialist, and Robert Livingston and Donald Cook, trapeze stars in love with her. Livingston is straightforward, while Cook is a philanderer."

[Variety (Hollywood)]

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"[It] proves suitable fare for thrill-seeking fans on double-bracket programs coupled with a strong supporting feature. Family.

— Box Office p27 F 27 '37

"The best thing this picture has to offer is a breath-taking aerial act over an open lion's den. This comes toward the end and makes for a smash finish. The technique may be that of the serial, but it is great thrill stuff. A triangular love affair manages to hold interest, until this one is placed. For the action fans and [children] it is fare that will get over."

Film Daily p6 F 24 '37

"Just in time for the spring circus season comes Republic's new action yarn. It will have some draw because of its timeliness, and because of a finish which is packed with suspense, but it hasn't a great deal to offer in addition. The story is pretty tite, the motivation obvious, and its best potential audiences limited to the smaller houses and juvenile matinees."

— Hollywood Reporter p1 F 20 '37

— Motion Pict Daily p22 Mr 4 '37

"Circus romance, this is a slow starter with a weak story... Climax is a real thrill but up to that point there is little interest. Estimate: weak.

— Phila Exhibitor p33 Mr 1 '37

"Romance under the big top, and the eternal triangle in the air and comedy that is no relief are offered in 'Circus Girl.' Picture takes reels to get going and has nothing much to tell, being a mediocre programmer. Re-deeming feature is that the melodrama contains a comparative punch at the end which is tense and thrilling in its suspense."

+ Variety (Hollywood) p3 F 20 '37

CLARENCE. Paramount 62min F 26 '37


Director: George Archainbaud

Based on the play of the same title by Booth Tarkington. This was filmed previously. Clarence is an ex-streeter who ace-sceremoniously dumped into a wrangling household of unhappy people. In his mild-mannered way, he succeeds in bringing peace to the family and romance to himself.

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; -- Exceptionally Poor
Audience Suitability Ratings

"This might appear at first glance to be Booth Tarkington Week, but the movies will have to differ from merely film his stories with partial success before the note of celebration will be in order. The picture is too limp to convey much of Tarkington's crisp humor and fault can be found with the listless direction. It is suitable for family presentation." T. J. Fitzmorris

- America p501 F 27 '37

"Dialogue humorous at times; characterizations for the most part good, making light entertainment for the family. Am Legion Auxiliary

"Roscoe Karns . . . is amusing in the role but hardly is the 'Clarence' of our expectations. Amusing, light entertainment. Family." Calif Cong of Par & Teachers

"Booth Tarkington's well known play retains all its charm in this movie version. Mature. Cali Fed of Business & Professional Women's Clubs

"Family, but mature for children. Good." DAR

"Older family." Nat Soc of New England Women

"Family." Calif Council of Fed Church Women

Fox W Coast Bul F 26 '37

"The direction is fine, the acting spontaneous and entirely adequate, with dialogue, music, lighting and photography all effective. All ages." Gen Fed of Women's Clubs (W Coast) F 10 '37

"The cast is pleasing if not noteworthy, and the story proceeds in a lively manner with a sprinkling of good dialogue. Wholesome in tone, 'Clarence' should make a good family picture. Adolescents, 12-16: good; children, 8-12: insufficient interest." Motion Pict R p39 Mr 30 '37

"This is a delightful, whimsical story, such as only Booth Tarkington could write, played by a well-chosen cast, and furnishing a pleasant hour's entertainment for young and old. Family."

+ Nat Council of Jewish Women F 10 '37

"General patronage." Nat Legion of Decency F 18 '37

"A deliciously amusing bit of nonsense. All ages." Sel Motion Pict p5 Mr 1 '37

Newspaper and Magazine Reviews

"Noisy, innocuous and entertaining little farce. Adults & young people."

+ Christian Science Monitor p17 F 20 '37

Trade Paper Reviews

"It is played with a zest and punch that insures its success at the box office and can be listed as a picture which will please every patron. It is well suited to the family trade."

+ Box Office p27 F 27 '37

"This up-to-the-minute version of Booth Tarkington's lively comedy is of the type of stuff on which audiences thrive. It's laden with laughter to such an extent that not a few of the crisp wisecracks are lost in the rapid fire dialogue. Roscoe Karns plays the title role with a sense of the locale, and often fantastic, character of Clarence."

+ Film Daily p8 Mr 10 '37

"This remake of Booth Tarkington's post-war comedy garnered its full share of laughter in preview. It emerges as pleasing program fare for average audiences. Little attempt to modernize the by-now dated theme is made in the screenplay."

+ Hollywood Reporter p8 Ja 30 '37

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; - Poor; + + + Exceptionally Poor

--- Motion Pict Daily p2 F 1 '37

"Estimate: pleasant; best for neighborhoods, twin bills." + - Phila Exhibitor p33 F 15 '37

"A lightweight aimed for double bills, 'Clarence' will have a tough climb to reach even that level. Little box office draw in its cast and the picture itself won't roll any audiences in the aisle. . . Only a completely juvenile audience would ask for 'Clarence' and even the youngsters may grow impatient." Variety p55 Mr 10 '37

"Paramount may have made a few additions and subtractions on Tarkington's perennially engaging character, but didn't denude 'Clarence' of any laughs. The company troupes it with a lively zest. . . The mild, ingratiating comedy still has power to charm and amuse young and old, and this version stands up for full entertainment value. It should be welcome on any well ordered bill to send the customers out happy." Variety (Hollywood) p5 Ja 30 '37

MOTION PICTURE REVIEW DIGEST

COLLEGE HOLIDAY—Continued

This comedy is a patchwork of songs, tap-dancing, and gags, and ends with an apology for lack of classical correctness and the slightness of the story. But for many the film's chief attraction will be Gracie Allen. Even then the film is too long. Suitably for H. + Mo Film Bul p12 Ja '37

"Mad hilarious fun, clever dances, catchy music and fast dialogue make this picture a gay hour of entertainment. Good. Family." +

Motion Picrute Guide F '37

"[It] results in a lot of nonsense which skates on the thin ice of innuendo without quite breaking through. Drawing cards to the pictures are the popular screen and radio stars who appear in the cast. For their public, the picture will probably prove entertaining. Adolescents, 12-16: passable; children, 8-12: no." +

— Motion Picrute R p5 F '37

"[It] serves as an excellent vehicle to introduce well-known comedians of the screen and radio. Family." +

Nat Council of Jewish Women D 29 '36

"Adult." +

Nat Legion of Decency D 31 '36

"A & Y: entertaining nonsense; C: little interest." Parents' M p10 Mr '37

"College Holiday" is an hilarious comedy with good dancing and singing. . . Roughly suggestive at times. Mature. +

Sel Motion Picrute p5 F 1 '37

"Light and amusing musical comedy, with good dancing and singing and some unique features. Family." +

Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"As Jack Benny explains in a nonsensical epilogue, this musical film does not allow either story or artistry to interfere with its happy-go-lucky series of gags and revue acts. The players are the thing. Family."+

Christian Science Monitor p19 Ja 2 '37

"For one thing, I am an enraptured follower of the irresistible Mr. Benny. There is more subtle, spine-tickling humor in Jack's indolent drollery, and in the Hollywood host of humorists put together, Ben Blue runs Mr. Benny a close second in the last department. Anyone who runs anywhere near the mark set by the jovial Jello man is tops in entertainment. . . It is customary to criticise pictures on a thin line. "College Holiday" is no exception, but it is treated nobly, and skilfully edited. . . [It is] a sure-fire entertainment for anyone who appreciates the best in the collegeogue." Paul Jacobs +

Hollywood Spec p23 Ja 2 '37

"This film is the most methodically mad that Hollywood has yet managed, sets a new standard in incoherence, and is The New Statesman and Nation Film of the Month. . . There is a little too much song-and-dance, but the jokes are so enormous that you need now and then a rest from laughing." +

New Statesman & Nation p119 Ja 23 '37

"The Paramount is celebrating the Yuletide with a raucous, rowdy comedy that keeps its audience well entertained. But for subdued. "College Holiday" is undoubtedly good of its kind, if you like its kind. The film is one of the few in which both Paramount specialists. Those who enjoy them do so with relish. "College Holiday," to me, did not compare with The Big Broadcast of 1937." Eileen Creelman +

— N Y Sun p6 D 24 '37

"It has its points, but it rarely takes time to show them and we found ourselves in complete accord with Mr. Benny's curtained speech when he remarked, rather apologetically, that they never permitted the story to interfere with art, but tossed both out of the window. . . Being trivial, incompetent and nonsensical on its own admission, the picture demands nothing of the beholder but unlimited patience or an appetite for the toggenburg variety of vaudeville. . . Frankly, we should have preferred a little less farce industry and a bit more of the Hunt-Ericson type of comedy, promisingly that we can not quite forgive the script writers for letting it slip by as unfinished business." +

— N Y Times p21 D 24 '36

"While it may not be quite so delightfully mad as some of its predecessors from the Paramount lot, it is out of the ordinary and at times genuinely funny. Although the story is trifling, it is so briskly littered, littered with snappy music and reasonably amusing burlesque and people with such an amusing cast that it completely disarms any form of even semi-serious criticism. Since all the comics in the cast are superb it would be unfair to single any one of them out for special commendation." William Boelhower +

— N Y World-Telegram p9 D 24 '36

"No picture can be absolutely without humor when Mary Boland, Gracie Allen, and George Burns are in it. But I must say that 'College Holiday' almost succeeds in making so. Jack Benny is lively, too, yet the entire affair is haphazard. With not a story bright musical items and lots of jokes about eugenics and the mortgage on the old roadhouse which wear on you. '36. Good. Mohler +

— New Yorker p50 Ja 2 '37

"Not so noisy or rowdy as most big musicals, and for that and other reasons, much more charming and delightful. . . Loudest applause goes to the technical subways. The opening dance sequence reproduces perfect moonlight, and with beautiful music, the effect is soft, soothing and delightfully sentimental. The sets are quaint and handsome and not too terrific. The costumes are exquisite, and in the Greek dance the tableaux are charmingly tasteful." Rob Wagner +

— Script p13 Ja 2 '37

Reviewed by Alistair Cooke

See Film & Sound p137 Winter '36

"'College Holiday,' though nobody's first-hand experience, is a favourite and third-rate myth. Hollywood's convenient idea of American college life, with only the pretense of being real. Good-looking as they are in fact. Alistair Cooke Spec p122 Ja 22 '37

"Right smack in the middle of a preposterous vaudeville production entitled Miss Allen and George Burns appear. That's where we came in; and right after that we went out. It's too good to be missed more than once. Otherwise the goings-on at the Brotherhood of Grecian Stalwarts keep you awake with its noise, put you to sleep by its innocuousness. That's a bad state of affairs, as anybody will tell you." +

— Stage F '37

"'College Holiday' is one of those enormous, uninspired amokamagniations of specialty numbers which Paramount issues periodically in the hope that some quantity every cinemaddict of finding at least one item to its special taste. Strung out along a flimsy plot of are a series of acts which have become of old-fashioned vaudeville." +

— Time p2 Ja 4 '37

Trade Paper Reviews

"'College Holiday' is tip-top entertainment. The coins will clink into the cash drawers faster than a Jack Benny gag with this on the marquee. From the opening song, a Waltz with a 'hit tune' lift, to the closing number, a burlesque on Paderewski's Minuet, the action is fast, the laughs are perfect and every member of the cast is in there giving his all for dear old Paramount Family." +

— Box Office p23 D 26 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
"They had a quartet of clever writers turning this one out, then they provided a clever cast that was hand picked, and finally they put the director in the hands of Frank Tuttle. Result: One of the real sure-fire laugh shows of the year, with a delightfully original slant on the college atmosphere of the college campus and the musical comedy that sets a new style of treatment to the college girls and boys. Also a brand new way of treating the musical comedy setting."

- Film Daily p3 D 19 '36

"A light and fast musical mixup aimed low for the masses with much the same strong battery of names that illuminated "The Big Broadcast of 1937"—this offering will cash in. It has a completely goofy outline of story but this is so packed with genial absurdities, ridiculous gags and popular song numbers that the story is sunk from the first, and just as well."

- Hollywood Reporter p3 D 16 '36

"This picture is as big as its cast studded with plenty of marquee names. The offering deals largely with specialties, the plot is secondary with lightning-hilarious situations, wisecracking dialogue and body sequences to care about the story, anyway. This is working out from fade in to fade out. For lavish production it can hold its own with any screen musicales of the current season. Est. at $700,000.-

- Variety p10 D 30 '36

"For a picture that permits the cast to run around practically on the loose, 'College Holiday' gets along remarkably well. There's no evidence of coordination between the actors and those on the story end, but there are some competent specialties by competent people and these are sufficient in number to provide a fair amount of amusement. When the specialties are not in the picture the picture is on its own. It's pretty terrible. The names probably will get it by for fair business, yet it's too bad that such an assemblage of good and well known talent that the picture rates above average neither as entertainment nor as a potential big grosser. . . Producer Harlan Thompson gave the picture everything required for strong musical entertainment, but the story is one that shouldn't have gone as far as production in the first place."

- Variety p10 D 30 '36

"Everyone in the credit list, from top to bottom, is holographic. Punch off the membership of Harlan Thompson, whose production clicks at every turn in an inspired potpourri of tuneful, footful, beautiful nonsense. This film is studded with names of definite amusement promise and production has odes of exploitation possibilities."

- Variety (Hollywood) p3 D 16 '36

COMING AND GET IT. United Artists 103min N 6 '36

Cast: Edward Arnold, Joel McCrea, Frances Farmer, Walter Brennan, Mary Nash

Directors: Howard Hawks. William Wyler

See review of December 25, 1936 for other reviews of this film

Audience Suitability Ratings

"The sweep and power of this picture impress us from the first magnificent scenes of the logging camp in Northern Wisconsin, where the crash of forest monarchs, the boom of breaking jams and the beauty of snow and ice proclaim another artistic triumph for recording and photography. This film is outstanding for no other reason than the majestic grandeur of these opening sequences. But there is no let-down of interest as we follow the career of Barney Glasgow, the man whose worldly ambition conquers his love. Mature. Outstanding. Best of the month."

- + Jt Estimates N 15 '36

"Suitability: family."

Mo Film Bul p196 N '36

Reviewed by H. M. Le Sourd

Motion Pict & Family p6 D 15 '36

"Good. Adults & young adults."

- Motion Pict Guide J 37

"Lumbering operations in the snow of the north woods have been photographed as never before in this picture, . . . As in most of Miss Ferber's stories, the plot is obvious, even trite, but the characterizations are extraordinarily well done. . . . The part of the picture dealing with life in a saw-mill town thirty and more years ago, is distinctly a novelty, and the scenic effects are magnificent. Adolescents, 12-16: mature but interesting; children, 8-12: no."

- + Motion Pict R p4 D '36

"Down-to-earth human drama is furnished by this superb picturization of Edna Ferber's absorbing novel. Edward Arnold never gave a finer portrayal. . . Frances Farmer in a dual role is not only beautiful to look upon but is convincing and appealing as well. Excellent for adults."

- + Nat Council of Jewish Women N 1 '38

Newspaper and Magazine Reviews

"Gradually the films are becoming more intelligent. . . "Come and Get It" is a lively, full, vigorous and closely knit adaptation of a big 'period' novel—that's its great merit: it does a good job of reporting in words and pictures; Edna Ferber's book has been admirably translated in cinematic terms of sight and sound. Here is talkie dialogue that is succinct and natural without banality."

- + New Statesman & Nation p885 D 5 '36

CONFLICT. Universal 60min N 29 '36

Cast: John Wayne, Jean Rogers. Tommy Eupp, Frank Sheridan, Ward Bond

Directed by David Howard.

See review of December 25, 1936 for other reviews of this film

Audience Suitability Ratings

"Fairly interesting. Mature." Am Legion Auxiliary

"Too much drinking and gambling. Adults: a matter of taste." Calif Cong of Far & Teachers

"A rather dated picture of hero worship and regeneration. . . There is plenty of action and some thrills and suspense, but the picture remains just average program fare. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"An obvious lesson on cheating runs through the plot, which is played in a straightforward manner, with little emotional feeling, but which carries the theme of truth. Family." E Coast Preview Committee

"A hackneyed, rather crude story, filled with flights, a 'Main Street' film for audiences over 14." Nation's New Look for Women

"[It is a]j moderately entertaining Western for the family." Calif Council of Fed Church Women

Fox W Coast Bul D 19 '36

"There is plenty of action and some thrills and suspense, but the picture remains just average program fare. Family."

- + Jt Estimates D 15 '36
CONFLICT—Continued

"A very pleasant film has been made from this far from original plot... A good film of its unpretentious class. Suitability: family." + Mo Film Bul p21 1936

"The regeneration of the principal character relieves the atmosphere of dishonesty and makes the lesson on cheating obvious. Fair, family-mature." + — Motion Pict Guide F 37

"In spite of the hackneyed story the characterizations are well done and interest is maintained. The atmosphere of gambling and dishonest fighting is not pleasant but is relieved by the regeneration of the principal character. Adolescents, 12-16: yes; children, 8-12: no." + — Motion Pict R p5 Ja 37

"This is a hackneyed yarn of prize fighting and the way it can be used as a 'racket.' The acting is stagey, the direction fair and there are some objectionable scenes of dice rolling and slot machines. Fair for family." + — Nat Council of Jewish Women D 9 36

"The lightweight entertainment, Baer and the mature. Well-produced and edited. Not a bad first-rate production... The picture has its faults; however, it is not hackneyed. A, Y & C: mediocre." Parents' M p10 Mr 37

Newspaper and Magazine Reviews

"Whether or not Universal's 'Conflict' is being properly filial to its distinguished parent, 'Jack London's 'The Abysmal Brute, really does not matter, since the picture has enough two-fisted ruggedness to stand on its own feet. Put it down as another thrilling adventure that is a dull rainy afternoon, something with as fast a flurry of fists so as has been shown since the Louis B. Mayer program pictures." J. T. M. + N Y Times p21 Ja 15 37

"Although 'Conflict' is no great shakes as entertainment, it is an amiable offering, amially played... The film is well acted... Bound to annoy the fastidious because of its lightweight plot, it should also please those who are not so discriminating about their two-fisted, out-of-doors stories. Fair-to-middling is this department's verdict." William Boehnel + — N Y World-Telegram p13 Ja 19 37

Trade Paper Reviews

"Well-produced program film of the rugged outdoors type with enough two-fisted action to please all enthusiasts of this type of fare... Universal decided against modernizing this version with the result that it does not seem too obviously dated and in addition retains much of its old-fashioned charm. Family." + Box Office p17 Mr 6 37

"The yarn rates as some improvement over Wayne's assignments in the great open spaces. Okey for the [juvenile] trade and male adventure fans on the double bills, but feminine interest in the matter will probably be very low." + — Variety p24 Ja 27 37

COUNTERFEIT LADY. Columbia 60min D 31 36

Cast: Ralph Bellamy, Joan Perry, Douglass Dumbrille, George McKay

Director: D. Ross Lederman

"It tells of the efforts of a girl to clear the name of her father, an upright jeweler in a small town, who has been unjustly accused of the theft of a priceless diamond left in his care. To this end she steals the diamond from the 'fence' who has bought it from the thieves. N Y World-Telegram

Audience Suitability Ratings

"The plot is a bit confusing but the cast is quite satisfactory. Fair entertainment for adults & young people." + — Motion Pict Guide Mr 37

"General patronage." Nat Legion of Decency F 4 37

"Family." Sel Motion Pict p10 Ja 1 37

Newspaper and Magazine Reviews

"[It is] undistinguished... They call these efforts 'program pictures,' which means simply that they are going to rope some day on the losing end of double-feature bills." J. T. M. — N Y Times p15 Ja 11 37

"Among the least interesting of the current screen entertainments is a melodrama called 'Counterfeit Lady,' a Class B product. While [it] is nothing to snarl about, one or two growls may be permitted because the film is one more example of the second-rate offerings the producers are pretending to eliminate from their schedules." William Boehnel + — N Y World-Telegram p23 Ja 12 37

Trade Paper Reviews

"It is best suited for the dual programs, and single features in the secondary spots. There is sustained pace virtually all through the opening scene." Film Daily p6 Ja 12 37

"This production reminds us of Shakespeare's 'Much Ado About Nothing' and its chief value lies not in its lazy plot, ordinary writing, hackneyed direction and fair performance, but in the discovery of a perfect duplicate of Gertrude Michael in the person of that charming blond, Joan Perry. The producers evidently spent as little time and money on this picture as was necessary just to get by, and it is reminiscent of the type of picture turned out by Poverty Row years ago." — Hollywood Reporter p3 Ja 16 37

+ Motion Pict Daily p7 D 3 36

"A hokem melodrama replete with overly implausible situations, boasting a rather weak cast in support of competent Ralph Bellamy. Estimate: for neighborhoods, twin bills." + — Phila Exhibitor p38 Ja 1 37

"Though crammed with tingling melodramatics and several first-rate performances, 'Counterfeit Lady' is pretty thin for other than double-programmers. It possesses flighty story development, a great pace and episodic action... Chief blame perhaps should go to D. Ross Lederman's unoriginal direction. Dubious if the yarn ever was a world-beater, but the director has neglected more vivid phases of story to develop preliminary background with far too much druggy detail." + — Variety p13 Ja 13 37

COUNTRY GENTLEMEN. Republic 60 min N 9 36

Cast: Ole Olsen, Chic Johnson, Joyce Comp-ton. Lila Lee

Director: Ralph Staub

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Family." E Coast Preview Committee

Fox W Coast Bul D 19 36

"Not an original or plausible story, but Olsen and Johnson furnish some good comedy. Fair, Family." + — Motion Pict Guide Ja 37

+ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; — Exceptionally Poor
"Obviously the business methods are unethical, and the humor, as might be expected, is rough and readiness. It is an easy-going picture with a sprinkling of good lines and no strain on the intellect.

Adolescents, 12-16: passable; children, 8-12: no." — Nat Johnson Variety

Motion Pict R p5 Ja '37

"[It is] a fast moving, but original and at times implausible story. There are many laugh-provoking scenes, the comedy is occasionally riotous and the whole cast lends effectiveness to the ludicrous situations. Family." — Sel Motion Pict p9 D 1 '37

Trade Paper Reviews

"Missing from 'Country Gentlemen' is the rapidfire boisteronry with which Olsen and Johnson have been identified in vaudeville. With a trite story motivating their antics, the boys take at least two reels to start pulling the laughs. Once the action gets underway and the gags take on a semblance of humor, the film becomes a fifty package of Class B entertainment. In the essence of 'Country Gentlemen' might even be pitched as the top item for a doubleplay." — Variety p13 Ja '37

CRACK-UP. 20th century-Fox 65min Ja 15 '37


Director: Malcolm St. Clair

"An engaging young and an unscrupulous ace flyer involve an innocent man in the stealing of a valuable aviation invention and crash over its flimsy possession." — Nat Council of Jewish Women

Audience Suitability Ratings

"A: good but grim; Y: unpleasant; C: no." — Christian Century p23 F 17 '37

"Peter Lorre, sinister figure throughout, enhances the gruesome atmosphere of the picture by his powerful interpretation of two personalities. One is impressed or depressed by the futility of man's hopes and plans when he is at the mercy of nature. Adults." — Estimates D 15 '36

"This is a serious and well developed story of intrigue intelligently directed, well cast, and above the average for a program picture, approach of its intended photocraft and character development... The entire cast is a notable one. Adults." — Nat Council of Jewish Women D 9 '36

"Adults." — Nat Legion of Decency D 31 '36

"Adults." — Sel Motion Pict p6 Ja 1 '37

Newspaper and Magazine Reviews

"The story is not by any means convincing, and some of the chief characters are unpleasant, but there are some neat scenes and a few thrills. The usual modus operandi in the picture comes, however, almost entirely from a character and humorous character study by Peter Lorre." — Film Wkly p33 Mr 6 '37

"Owling to the film industry's folly in teaching the child to play promenades instead of motion pictures, this one will not impress the average moviegoer with the attention it deserves. It is not fashioned on the lines of the usual average vaudeville pictures. One, could wish for a smaller dose of dialogue so in the development of the story. The screen seems to be braying away from a true mission of presenting its stories with the camera and using the microphone as sparingly as possible. Peter Lorre's performance is a duplicate of those we have seen in his previous pictures. The impression he gives me is that he always is an actor playing a part. I admire the deft way he handles it, but I never can accept him as the person he is playing." — Hollywood Spec p11 D 19 '36

"Mr. Peter Lorre is condemned to walk the sound stage of a tawdry, decadent, drearily sane, fanatical and sensitive... There is the avoidance of awkward details, the emphasis on sentimental, inexpensive, and in the end, an ending which however necessary it may be for the arbitrary purposes of a film, seems out of place and from a few point of view. Apart from this, though, 'Crack-Up' is a good thriller." — New Statesman & Nation p325 F 27 '37

"Not even the shy presence of that departmental favorite, Peter Lorre, can save 'Crack-Up' from complete collapse with oddments of plot scattered about the landscape and little of the Globe's audience in a mood to inquire whether there's a story doctor in the house. A wild-eyed melodrama, with its bangs in its eyes, it moves from the ridiculous to the supine in short reels, and, like most short orders, an underdone look. We suspect that it dismayed Twentieth Century-Fox almost as much as it did us... We are probably as surprised as the lads who write the company's pressbooks to describe it as 'the most gripping, pounding, rousing story ever filmed. Taint'." — F. S. Nugent — N Y Times p20 Ja 4 '37

"A hodge-podge of all the staple elements of penny-shocker melodrama, 'Crack-Up' may not tickle the intellects of discriminating connoisseurs of thrillers with the subtlety of its incidents and characterizations, but it is most assuredly will keep a half-way responsive audience vastly entertained with its swift movement, rich suspense and a rate action which promises to be as improbable and of course as it sounds in summation. But it is also lively, exciting, entertaining and very well acted." — William Boehnel — N Y World-Telegram p15 Ja 5 '37

"Malcolm St. Clair never fails to impart distinction to any picture he directs. Inactive for some time, he lends his skill to a melodrama that is a curious fusion of the rare and the rancid. What little material of worth there is, St. Clair handles well, glosses over holes in the plot, and his actors, especially Lorre, one can't make a sieve hold water... The events that lead up to the punch are the grotesque conversion and almost arbitrary moments which invariably clatter spy sonatas. A new note is added by Peter Lorre's superb enactment. The half-wit odd man Lorre is excellent for the most part, but seems to confuse the idiot and mindlessminded in the latter role. Only the cast of characters becomes disturbing." — Herb Sterne — Script p11 D 19 '36

Trade Paper Reviews

"An intense spy melodrama quite different from the usual run of picture. Makes an interesting program number. Outstanding performers are Peter Lorre... and Brian Donlevy. Malcolm St. Clair deserves much praise for his direction which injects a strong dramatic quality into a very fantastic piece. The characters are a little sympathetic but handled in such a manner as to hold one's attention throughout. The plot carries a lot of suspense and the good stuff is very well handled." — Film Daily p6 D 14 '36

"This is a bizarre spy melodrama with an aviation tie-in. It risks failure by an involved story, but a strong, geometric, mathematical presentation, and by a sudden tragic death for them at the end, but it is so arrestingly different, so highly suspenseful, and so well photographed that the audience that it will attract and interest a large public and can be profitably exploited through repeat runs. In other words, the picture is interesting also in bringing back to the director's chair Malcolm St. Clair..." — Hollywood Reporter p3 D 10 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
CRACK-UP—Continued

+ Motion Pict Daily p6 D 11 '36

"This is another acting triumph for the sinister Peter Lorre who gives a sterling performance. ... While burdened with too much dialogue, thrill, dramatic, climax lifts it above the average programmer."

+ Phila Exhibitor p42 Ja 1 '37

"Weak scriptling and uneven tempo will keep this of most stupid feature programs. That's unfortunate because Peter Lorre and Brian Donlevy turn in ace performances. This is true—the players generally are better than the material and situations. The picture probably will grab plenty of coin in dual set-ups and some solos."

+ Variety p13 Ja 13 '37

"Good plotting and well developed suspense, plus an interesting character creation by Peter Lorre, give this spy melodrama sufficient entertainment for neighborhood trade and general program support. Its faults are talkiness, a minimum of physical action and failure to lift the theatrical ending to impressive climax, but there are compensating thrills and flashes of sharp dramatic moments. Donlevy is impressive as the renegade pilot, playing with conviction. Ralph Morgan is a rather negative role, satisfactorily done."

+ Variety (Hollywood) p3 D 10 '36

CRIMINAL LAWYER, RKO 70min Ja 29 '37

Cast: Lee Tracy, Margot Grahame, Eduardo Ciannelli, Betty Lawford

Director: Christy Cabanne

See issue of December 28, 1936 for other reviews of this film.

Audience Suitability Ratings

"The film owing to its highly colored subject matter, is reserved for unsuspecting adults."

T. J. Pitzmorris

Amer p408 Ja 30 '37

"An entertaining film, with suspense and clever dialogue. Mature." Am Legion Auxiliary


"A great deal of drinking. Highly sophisticated. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul D 26 '36

"The picture is stimulating, filled with action and suspense; the ending though satisfactory is reached through dubious legal methods. Adults."

+ — Gen Fed of Women's Clubs (W Coast) D 14 '36

"A tense melodramatic travesty of criminal court procedure which holds the listener through the seamy side of life and a great deal of drinking place this film among those for adults only."

It Estimates D 15 '36

"The court room scene in which Tracy defends the girl whom he later loves is strikingly vivid, but his tactics would not be permitted in any court outside the movies. The production an unwholesome atmosphere with much drinking and too many disreputable characters. Adults and children. Exclusion 6-12. No."

— Motion Pict R p6 Ja '37

"[A man's] atonement brings a spiritual note into this otherwise mediocre story. The direction is unorthodox making it impossible for the actors to give other than unconvincing portrayals. Adults."

Nat Council of Jewish Women D 16 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
Crimson Circle. Du World 80min Ja 1 '37

Cast: Hugh Wakefield, Alfred Drayton, Ann Dvorak, June Dupre

Director: Reginald Denham

See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"After the first five minutes or so of the current thriller from England, it may occur to you that the title, 'The Crimson Circle,' is a matter of slight understatement. Please remember that, that is in itself forgivable, and that British producers do not presume to change Edgar Wallace titles, no matter how vauch more thrilling something like 'The Gory Horde' may seem. Anyway, after the first five minutes you will become reconciled to this omen of 'omicide, remembering, if you know your Edgar Wallace, that a dozen murders is about Farr for the course. There should be no difficulty in spotting the villain.' J. T. M. N Y Times p12 D 28 '36

The film makes up for what it lacks in excitement, suspense and convincing plot motivation. Three or four murders are committed before a rather thick-witted member of Scotland Yard finally solves the mystery. The chimes are, however, that the audience will bet him to his solution. It is all very routine film fare." William Boehnel

+ N Y World-Telegram p13 D 28 '36

Trade Paper Reviews

"Very thrilling and suspenseful melodrama from the British studios will please the fans. Made for the thrill fans, this one has all the ingredients - gang responsible for forgery of story, and that British producers do not presume to change Edgar Wallace titles, no matter how vauch more thrilling something like 'The Gory Horde' may seem. Anyway, after the first five minutes you will become reconciled to this omen of 'omicide, remembering, if you know your Edgar Wallace, that a dozen murders is about Farr for the course. There should be no difficulty in spotting the villain.' J. T. M. N Y Times p12 D 28 '36

"A slow moving and commonplace melodrama. ... The film makes up for what it lacks in excitement, suspense and convincing plot motivation. Three or four murders are committed before a rather thick-witted member of Scotland Yard finally solves the mystery. The chimes are, however, that the audience will bet him to his solution. It is all very routine film fare." William Boehnel

+ Film Daily p11 D 30 '36

- Motion Pict Daily p15 D 29 '36

"The 'Crimson Circle,' made in England with an all-British cast except for Noah Beery, is considerably superior to pictures of its kind coming out of the tight little isle and in the American market should do satisfactorily as the No. 2 feature. In the film editing the running time could have been reduced a little, but production detail and action are not overboard far enough to interfere much. It is the detective work, rather than the activities of the extortion gang responsible for forgery of story, that makes 'Crimson Circle' fairly enjoyable film fare." Variety p27 D 30 '36

D

Dangerous Number. MGM 69min Ja 22 '37

Cast: Robert Young, Ann Sothern, Reginald Owen, Cora Witherspoon

Director: Richard Thorpe

A mad farce comedy in which a young silk manufacturer goes to the Orient to forget a vaudeville actress. He returns just as she is being married, kidnaps her, steals a motorcycle and after a mad dash marries her. When her whole troupe of assorted acrobats, snake charmers and trapeze artists get mixed up with the young couple, the husband moves out.

++ Exceptionally Good; + Good; ++ Fair; +--- Mediocre; --- Poor; ---- Exceptionally Poor

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"As a whole, the entertainment value is only fair. Adults." Calif Cong of Par & Teachers

"The story is quite, quite wild, but a clever cast, and absurdly laughable situations and rib-tickling dialogue make it all very amusing and easy to take. Very good for type. Mature." Calif Fed of Business & Professional Women's Clubs

"The plot is improbable to the point of absurdity and the situations are grossly exaggerated. The plot is also an interesting juxtaposition in the contrast of the life of a prosaic business man and his scattered theatrical wife and her family. Adults & young people." E Coast Preview Committee

"Sophisticated light comedy for mature audiences." Nat Soc of New England Women

"Despite the casual drinking, the picture is clean but exceedingly silly. Family." S Calif Council of Ptd Church Women

"The flimsy story is given lavish settings and a cast and director capable of a far more interesting vehicle. Adults. Mrs T. G. Winter Quill, Fox West Coast But F 25 '37

"A swiftly paced, laughingly staged, lightly amusing farce, enlivened by a fine cast, clever dialogue and frothy comedy. Adults." + Nat Council of Women's Clubs (W Coast) Ja 25 '37

"Fair, Adults & young adults." + Motion Pict Guide Mr 37

"Direction is not entirely smooth, acting is sometimes overdone, but it is the sort of thing which evokes laughter if one is in an irresponsible mood. Adolescents, 12-16: no; children, 8-12: interested." + Motion Pict R p4 Mr 37

"The story is nonsensical, the action swift and merry, the cast able, in this amusing farce-comedy, Family." + Nat Council of Jewish Women Ja 27 '37

"Adults." Nat Legion of Decency Ja 28 '37

"A: amusing nonsense; Y: possible; C: no interest." Parents' M p46 Ap '37

"[It is] a light, inconsequential comedy, verging on farce. Adults & young people." + Sel Motion Pict p9 F 1 '37

Newspaper and Magazine Reviews

"The outcome is not exactly a happy one. [It] is a trashy story which never should have been screened, its plot more than ordinarily flimsy and trite, its characters of the sort that fail to do what is important in any picture, even an insane comedy: arouse audience interest in them. As we know, far-fetched screen comedies can be delightfully entertaining, but there is such a thing as a photoplay of this type being too far-fetched and consequently unfunny. 'Dangerous Number' is a notable example of that." Allan Hersholt

Hollywood Spec p12 Ja 30 '37

"A pumped-up melodramatic comedy that falls down just south of spontaneity. Not that it isn't amusing at times, thanks to the smart work of Robert Young, a pretty girl who seldom gets a chance." (2 stars) Beverly Hills

Liberty p62 Mr 6 '37

"Following possibly a 'mad cycle," current on the screen, it is a kind of second-rate jumble of 'Libeled Lady," the various versions of the thin men and other recent antic-comedies which engage in mental pie throwing, pressure and the like. "Dangerous Number" is decidedly not for the intelligent, however: just who it is for is hard to say. Even and without much to say. Mr. Thorpe, the director, may or may not have

+ + Exceptionally Good; + Good; ++ Fair; +--- Mediocre; --- Poor; ---- Exceptionally Poor
DANGEROUS NUMBER—Continued

There are some fairly good names numbered among the cast for nucleus lighting.

— Variety p18 Mr 10 '37

"Fast stepping comedy, shockful of pithy dialogue in which the small, but excellently chosen cast is paced with proper regard and direction of Richard Thorpe, 'Dangerous Number' augurs well for satisfactory patronage from the acors down the marquee lane."

— Variety (Hollywood) p3 Ja 19 '37

DARK JOURNEY, United artists 72min

Cast: Conrad Veidt Vivien Leigh Joan Harding Anthony Bushell

Director: Victor Saville

Filmed in England. "Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, an ex-campus man, in love with her. Accepting first to abandon espionage, then they abruptly inform each other."

(Hollywood Reporter)

Trade Paper Reviews

"All the hoary traditions of espionage drama are reproduced here with copybook care. Unfortunately, in spite of the all-too-familiar landmarks in this plot formula, lucidity is not a strong point. . . . The painstaking mechanism of counter-espionage is hinted at, and the story in consequence zigzags jerkily through a multitude of incidents, leaving the onlooker befogged with clues and significances that contribute neither to drama nor suspense. With weak characterization and a confused script, Conrad Veidt has little scope in a colorless role. Vivien Leigh is indecisive and peculiarly expressionless."

— Hollywood Reporter p15 F 18 '37

— Motion Pict Daily p8 F 11 '37

"Wealth of beautiful photography presenting an exceptional quantity of carefully thought-out direction. The picture, which is a superimposed, absorbing international spy theme. . . . There are times when it is a trifle difficult to keep the direct story in mind, but the financial success of the picture will depend on whether the general public will understand and keep pace with the plot. Korda's tendency makes pictures worth looking at, even if you don't like them."

— Variety p23 F 17 '37

THE DEAD MARCH, Imperial 70min

Commentator: Boake Carter

Director: Bud Pollard

"[It is] A compilation of news reel shots of World War II with short sketches of decisive warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of eventful battles in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons beyond it." Phila Exhibitor

Audience Suitability Ratings

"Measurably aided by an impressive idea, a praiseworthy purpose, skillfully arranged material and forceful comments by Boake Carter, this film, too long drawn out, suffers from its many technical defects. 'However its plea against war is timely, vital and welcome. Adults."

— E.C. Committee Preview Committee

— Fox W Coast Bu Ja 30 '37

"General patronage."

— Nat Legion of Decency Ja 21 '37

+ + Exceptionally Good; + Good; +— Fair; + — Mediocre; — Poor; —— Exceptionally Poor
DEATH IN THE AIR. Puritan 69 min
Cast: Lona Andre, John Carroll, Henry Hall, Wheeler Oakman
Director: Elmer Clifton
"A mysterious 'Pilot X' is shooting down the planes of a commercial aviation outfit. The head of the outfit hires a band of renowned war aces of various nations to kill the madman or their combat. Instead, one by one, they are killed off by his superior skill."

— Film Daily p7 F 15 '37

"When something goes haywire in an independent production, sometimes it's the story. Everything else is first rate here, by independent standards. The technical end is fine; the independent actors are well known, capable; but the story is so silly that it will find hard acceptance even in the neighborhoods. ... While right triumphs over wrong, there may be too many people killed off to make this palatable for children. Estimate: fair twin bill."

— Film Daily p6 F 15 '37

DEATH'S PLAYGROUND. Columbia 72 min Ja 24 '37
Cast: Richard Dix, Dolores Del Rio, Chester Morris, George McKay
Director: Erle C. Kenton
"It is a story of shipmates parted by the Navy Department in its infinite wisdom; one, the navy's champion diver, to shore assignment at the diver school that would be the noble Mr. Dix), and the other, (Mr. Morris, the gay dog) to submarine duty."

— Y N Times

Audience Suitability Ratings
"A: crude; Y & C: unwholesome."

Christian Century p363 Mr 3 '37

DEAD'S PLAYGROUND.
"Heavy and definitely mature fare."

S Calif Council of Fed Church Women
Fox W Coast Bul F 20 '37

Motion Pict & Family p4 Mr 15 '37

"It is a fairly good melodrama. Adolescents, 12-15 & children, 8-12: no."

— Motion Pict R p4 Mr '37

"Objectionable in part."

Nat Legion of Decency F 25 '37

"Adults & young people."

Sel Motion Pict p9 Mr 1 '37

"Family."

Wkly Guide F 20 '37

Newspaper and Magazine Reviews
"[It] may be put down as expert exercises, something like Stravinsky sitting down at the piano and running through the scales. It is a motion picture with a completely commonplace idea - treated with the detailed care and technical respect of a Hollywood super special. It is, in short, a product at its unimportant best."

J. T. M.

— N Y Times p12 F 15 '37

"[It is] a rather short-winded, mildly entertaining melodrama. It is only fair to say, however, that there are several scenes in 'Devil's Playground' worthy of any movie-goer's attention. Otherwise the film is pretty labored and lacking in enterprise and ingenuity."

William Boehnel

— N Y World-Telegram p12 F 15 '37

"'Devil's Playground' lacks novelty of background, U.S. naval deep-sea working having been used before. ... Barring some crude miniature shots, the sequences dealing with the wreck and the search are so interesting technically that they compensate to a large extent for the bombic situations and embarrassingly obvious dialogue which [saved the way] for them. ... If 'Devil's Playground' had been made several years ago, when its cast names were at the top of their box-office value and its story had seldom been used, it might have been an all-time box-office record breaker."

— Time p35 F 15 '37

Trade Paper Reviews
"[It is] appropriate as a sustainer on a dual program. Family."

— Box Office p27 F 20 '37

"Utilizing the story originally made into its high-power box-office success 'Submarine,' Columbia in this up-to-date version has preserved much of the punch and drama. ... Audiences in general will enjoy this film - men in particular."

— Film Daily p7 F 16 '37

"There is nothing new about this comedy-melodrama of the U.S. Navy and the submarine service but it builds to a thrill climax that has a hefty wallop and will put it over for fair box office success as a program leader."

— Hollywood Reporter p8 F 11 '37

— Motion Pict Daily p8 Ja 18 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
DEVIL'S PLAYGROUND—Continued

"Familial story material made to seem new, fresh by first-class performances of Dix, Morris, Dunne, and supporting cast. Some sub-sea camera trickery, and hasty-appearing submarine, undersea shots. It should get some money with its okey cast, exploitable angles.

"Audience: Fair program."

+ — Phila Exhibitor p38 F 1 '37

"Three scripts are credited with achieving this unoriginal and familiar go-bYNAM. Some sub-sea camera trickery gives the film a lift. For the uppers and lowers."

+ — Variety p14 F 17 '37

"Picture is a sufficiently absorbing melodrama for drama fans. Story is threadbare, but presents interesting scenes and angles in a manner to command audience attention."

+ — Variety (Hollywood) p5 F 11 '37

A DOCTOR'S DIARY. Paramount 75min F 5 '37


Director: Charles Vidor

"As the young hero doctor, Trent has to suffer part of the undeserved consequences when the directorly enforced giving of a private charity patient, a young violin genius, to lose the use of his bow arm through delayed operation. The case results in trial of the institution and its resident surgeon for criminal neglect."

Variety (Hollywood)

Audience Suitability Ratings

"There is not a great deal of novelty in the plot but there are moments of illuminating pathos and the whole is worked out with a measure of suspense and interest. The picture is recommended for family entertainment."

+ — America p52 F 6 '37

"A & Y: fairly good; C: Little value."

Christian Century p195 F 10 '37

"An educational and interesting story of the many ethical problems which confront the members of the medical profession. Family-mature."

Audience: Fairly

"Adults: interesting; 8-18: no."

Calif Cong of Par & Teachers

"Mature."

Calif Fed of Business & Professional Women's Clubs

"An unjust slur on the ethics of the medical profession spoils this otherwise interesting, well cast story. Adults. Mediocre."

DALT

"Vividly presented, this expose may be received by physicians. Adults."

Nat Soc of New England Women

"Stressing too much the unfortunate fact that there are a few medical men who fail to maintain the high standards of their profession, this picture has an unfortunate theme and is unworthy to be shown as a criterion of the medical profession. Physicians would be justified in rebuffing the writing of this picture. It is unethical and of poor social value. However it is well acted, the photography is good and hospital and surgery scenes are interesting. Mature."

S Calif Council of Fed Church Women

Fr:F W Coast Bul Ja 30 '37

"An interesting and highly entertaining picture, due to the unusual theme and its buildup through the insertion of appealing and sympathetic characters. The direction is] for the most part very good and the photography at all times satisfactory. (A picture that will provoke discussion.)"

+ — Gen Fed of Women's Clubs (W Coast) Ja 18 '37

"Unfortunately, to the general public, the picture is dramatic enough to carry conviction. Actually it loses the rare, deplorable circumstances to discredit the medical profession as a whole. While some audiences may possibly enjoy the suspension that last hearing the truth about hospitals, others will not only detect the minor absurdities in this production but will not really resent the film's conclusions. Adolescents, 12-16 & children, 8-12."

— Motion Pict R p5 F 5 '37

"Many dramatic incidents behind the walls of a hospital make engaging entertainment adequately enacted by a satisfactory cast. Carelessness in the writing and direction of several minor scenes, and an unconvinving solution detract from an otherwise thought-provoking and interesting film. This performance presents a need for socialized medicine. Mature."

+ — Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

"A: unusual; Y: mature; C: unsuitable."

Parents' M p46 Ap 37

"The story is told in a sincere, convincing manner, with suspense well sustained and the climax a dramatic one. Mature."

+ — Motion Pict R p4 F 1 '37

"Interesting story though it might be presented by the medical profession. Mature."

Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"Professionals in real life will call preposterous such a situation as that forming the basis of the plot."

J. P. Cunningham

Commonweal p584 Mr 19 '37

"John Trent's playing in 'A Doctor's Diary' is so apt that it is difficult to believe he was a transport pilot only a few months ago."

Cue p16 F 27 '37

"'A Doctor's Diary,' has been handed over to novices in screen acting. From their standpoint, the photoplay is a considerable triumph. Decidedly not the offering on its own account. Mr. Trent, in particular, plays the part of a harried doctor with remarkable assurance and appears to be oil to an auspicious career."

Howard Barnes

— N Y Herald Tribune p19 F 17 '37

"Since no one in the production unit appears to have taken 'A Doctor's Diary' seriously, there really is no reason why one or the members of the medical profession should be upset about it. It is merely superficial indignation. Musings in the writing and direction of some of the performances which express it. It provides a casual introduction to the screen's latest leading man, John Trent, former transport pilot. Mr. Trent is square-jawed, rangy and solidly masculine. Eventually he may deteriorate and become an actor as well."

— N Y Times p16 F 17 '37

"It is not a complimentary picture of the medical profession that the film paints . . . but it is a widely popular one. However, just when you think the film is about to become genuinely sincere in its attempt to expose certain questionable medical ethics, it loses its nerve and goes spuriously melodramatic."

William Boehm

— N Y World-Telegram p25 F 17 '37

"'A Doctor's Diary' is artistically the least important version of the week."

Russell Maloney

— New Yorker p72 F 27 '37

"Sincerity and frankness mark this routine film which takes the medical profession over the coalfield. John Trent's performance on the screen—shows surprising assurance."

+ — News-Wk p24 F 27 '37

+ — Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
“[(It) is a savagely derisive expose of conventional medical ethics, fairly screaming the sort of hospital anecdotes which upright members of the profession refrain from mentioning. Its casting is as daring as its conten-tion. Producer B. F. Schulberg has staffed it with unknowns and a measure of success. David Boehm’s hard-hitting screen play is far better craftsmanship than the ponderous di-rectorship of Charles Vidor.]  
Time p45 F 1 ’37”

Trade Paper Reviews

“B. F. Schulberg has produced a vivid, compelling document which by virtue of the very sincerity with which it depicts its theme has limited family appeal. Family:  
+ — Box Office p25 Ja 30 ’37

“Of far more importance than the adroit screen play is the promise shown by John Trent, the former air-pilot. With more acting experience he will emerge as a definite screen personality for he has a pleasing charm and rugged good looks. Although there are moments of excitement and drama in this story, of hospital life, the theme is a familiar one.”  
+ — Film Daily p3 25 ’37

“A Doctor’s Diary” emerges as swell dramatic entertainment through all-around good craftsmanship in all departments. It is top notch entertainment with a realist and a measure of success. David Boehm’s written scenes are given a real flair and a measure of excitement and drama in this story, of hospital life, the theme is a familiar one.  
+ — Hollywood Reporter p3 Ja 19 ’37
+ — Motion Pict Daily p6 Ja 25 ’37

“Good entertainment. ‘A Doctor’s Diary’ should be helped by favorable word of mouth comment despite lack of marquee names. Negligence angle is bound to create controversy in medical quarters. Exhibitors can get behind this one for neat profits.”  
+ — Phila Exhibitor p39 F 1 ’37

“Though anything but forthright in following out its theme, ‘A Doctor’s Diary’ packs enough drama to hold attention. Fans with a yen for hospital scenes and the exhibitions of emotional agony which go with them should find the picture to their liking, while the average woman will derive much flavor from the presence of John Trent, newcomer to the screen. . . Pursued with a vengeance, the pictures this week’s might have scored major interest as a social document. Instead it turns aside before the problem which develops, dive into a tepid critique of the medical profession.”  
+ — Variety p17 F 24 ’37

“Tense drama of the hospital wards, produced with heat and courage, played with fidelity and vigorously directed, ‘A Doctor’s Diary’ is a highly meritorious offering. . . Film deals almost entirely with physical and spiritual agonies, and in this will lie the picture’s entertainment limitations. Sense of reality is grippingly suggested.”  
+ — Variety (Hollywood) p3 Ja 19 ’37

DON’T PULL YOUR PUNCHES. Warner 60min Mr 13 ’37

Cast: Barton MacLane. June Travis. Wayne Morris. James Robbins

Director: B. Reeves Eason

“The story is that of a Texas cowboy, stranded in a New York, who gets into a fight with a ranking pug after the latter has mistreated a little newsboy. The street brawl takes him to the prize ring where he wins another and heads for the championship, left vacant by retirement. In the meantime he falls in love with the sister of the other top heavyweight, who has been his benefactor and who owns his contract.”  
Variety (Hollywood) + + Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; + — Exceptionally Poor

Audience Suitability Ratings

“Interesting for its atmosphere of the prize fight ring. Family.” Am Legion Auxiliary

“The picture stresses good sportsmanship, it has plenty of action and some good comedy. Acting and direction are fair. Adults & 8-18: fair. Family.” Calif Cong of Par & Teachers

“Men will enjoy this prize-ring story. Mediocre. Mature & 14-18.” DAR


Fox W Coast Bul Ja 30 ’37

“It is well produced and capably directed. . . Some exciting fight scenes and a precocious, talented little boy named Dickie Jones lends interest.”  
+ — Motion Pict R p6 F ’37

“(It) is a run-of-the-mill boxing story. . . Some exciting fight scenes and a precocious, talented little boy named Dickie Jones lend interest.”  
— Nat Council of Jewish Women Ja 20 ’37

“General patronage.”  
— Nat Legion of Decency F 11 ’37

“A, Y & C: entertaining especially for men and boys.”  
— Parents’ M p16 Ap ’37

Newspaper and Magazine Reviews

“Another Bryan Foy high-grade programmer.”  
— Rob Wagner

“Estimate: okey programmer, short on names.”  
— Script p10 F 6 ’37

Trade Paper Reviews

“Those dyed-in-the-wool boxing fans who like their heroes rough, tough and ready, will like this picture. It is not aimed at the class bracket, but it may rate top billing in some situations.”  
Family:  
+ — Box Office p25 Ja 30 ’37

“A fairly entertaining story of professional prizefighting built on familiar lines but picture is not overburdened after a dog fight with the finish of roughneck comedy dialog that will give hearty satisfaction to the action fans, especial-ly for the young ones, in the less selective areas. It can be rated average dual follower.”  
+ — Hollywood Reporter p4 Ja 19 ’37
+ — Motion Pict Daily p13 Ja 22 ’37

“Estimate: okey programmer, short on names.”  
+ — Phila Exhibitor p43 F 1 ’37

“Don’t Pull Your Punches’ is good entertainment in the low-cost-picture field and should get an appreciative reaction from an audience throughout. devoid of box office names, it has a cast, which comes through with good performance.”  
+ — Variety (Hollywood) p3 Ja 19 ’37

DON’T TELL THE WIFE. RKO 60min Mr 19 ’37

Cast: Guy Kibbee. Una Merkel. Lynne Overman. Thurston Hall

Director: Christy Cabanne

Based on the play, Once Over Lightly, by George Holland. A former racketeer wishing to prove to his wife that his crooked gold
DON'T TELL THE WIFE—Continued

MOTION PICTURE REVIEW DIGEST

DREAMING LIPS. United artists 93min

Cast: Elisabeth Bergner, Raymond Massey, Romney Brent
Director: Paul Czinner
Based on the play, Meio, by Henri Bernstein. Filmed in England. This is an English version of a German film, Der Träumende Mund, in which Miss Bergner appeared several years ago. It is the study of the young wife of an orchestra conductor who falls desperately in love with his best friend. Unable to choose between her husband who loves her devotedly and her impetuous lover, she commits suicide.

Newspaper and Magazine Reviews

"There are some striking moments, especially toward the end; but the slowness of the development does not bring out the best in the fundamentally powerful story. Bergner has some impressive scenes and Bergen is a fine comedian, but the film as a whole is deeply sincere though rather ponderous entertainment."

— Film Weekly p31 193' 67

"[It is made by] a corps of foreign experts... Of all the importations the script is the least happy... This is a triangle drama of the most desperate sort, unrelated by any sign of common sense among the characters. Miss Bergner keeps her dangerously elfin charm down to a minimum, and when she forgets it acts brilliantly indeed... Talents and technique are thrown away on this story..."

— New Statesman & Nation p203 1937

"The theatre is packed with ecstatic women who sobbed and wept in admiration as Miss Bergner's mechanical sure-fire performance proceeds... The story, of course, is neat and plausible, the acting fine, the photography expensive; it is a shapely piece of sentiment. But there is nothing to remember when the night's over: it is not the Constant Nymph but the constant corpse on the cobbles which has imaginative truth." Graham Greene

Spec p312 19.3' 57

Trade Paper Reviews

"As an emotional tour-de-force... [It is] a triumph for Elisabeth Bergner, who creates with supreme artistry and unfaltering depth of understanding a hauntingly vivid study..."

DON'T TELL THE WIFE—Continued

mine selling scheme is honest, employs a respected small town newspaper man, Guy Kibbee, as front for the enterprise. Complications arise when Kibbee uses the mails to sell the stock and the federal authorities step in. In the course of it, it is found that the mine is really a valuable piece of property and Kibbee succeeds in outwitting the crooked gang.

Audience Suitability Ratings

"There are many amusing situations, the acting is good and the picture is well directed. Family." Calif Cong of Par & Teachers
"Mediocre, Questionable ethics. Dull. Adults." Daily Film
"Amusingly developed and entertaining, nevertheless, the ethics of this film cannot be too closely scrutinized. Adults." Nat Soc of New England Women
"Nature." S Calif Council of Fed Church Women

Wolf W Coast Bull F 6' 37

"Though fast paced and well cast, this far-fetched melodrama fails to be very amusing despite its happy ending and the best efforts of the able cast, which surely deserve better material. Adults." Gen Fed of Women's Clubs (W Coast) Ja 25' 37

"Fair entertainment. Adults."

— Nat Council of Jewish Women Ja 27' 37

"General patronage."

Nat Legion of Decency F 11 '37
"A: fair; Y: possible; C: doubtful."

Parents' M p66 Ap 3'7

Adults...

Sel Motion Pict p6 Mr 1 '37

Newspaper and Magazine Reviews

"Good-natured, impossible farce whose stock situations are well bolstered by the presence of veteran comedians. Family." + — Christian Science Monitor p15 F 27' 37

"Guy Kibbee and Una Merkel deserve much better working conditions than those under which they are compelled to function in 'Don't Tell the Wife'... but it would be inhuman to expect that the facts are anything like as bad as they don't. In short, it's the picture you invariably walk in when you go to see the other one cheaper, cheaper, cheaper—or cheaper bill."

C — N Y Times p15 F 13' 37

"[It] misuses the talents of Guy Kibbee, Una Merkel and Lynne Overman in another trudging told narrative. [They] appear to have a fairly good idea of the predicament in which RKO has placed them and do what they can to make the best of it. But they have the worst of it."

G. R. — N Y World-Telegram p19 F 28' 37

Trade Paper Reviews

"When a cast of seasoned trouper is handed a script to its liking, the resultant screen fare is bound to be excellently done. This was the case with 'Don't Tell the Wife.' It is lifted far above the commonplace by the performances of Lynne Overman and Una Merkel. Family."

+ — Film Daily p4 J 25' 37

"Good crisp comedy, bordering often on satire, is generously spread through this feature, making it bright popular entertainment, which will have strongest appeal with average adult audiences."

+ — Film Daily p4 F 20' 37

"This is a better-than-average comedy of crookedom; the game in this case being the gold mine stock-selling racket. The yarn is
To the students of psychology and the half-light of neurotasia the picture will undoubtedly go down as a landmark of the screen; for the seeker after entertainment pure and simple, however the crescendo of psychopathic emotionalism is no recommendation. The picture loses in comparison with its original [German version] Hollywood Reporter p7 F 23 '37

+ Motion Pict Daily p6 F 10 '37

"In many respects, this is one of the finest productions ever made in England. . . . Every indication that it will be successful commercially, as well as artistically, but easily 590 feet could be clipped from it... [Bergner] has a role giving her opportunity for the lightest kind of youthful vivacity, ascending the scale of emotions up to scenes of the most intense tragedy, and acquits herself with distinction.... They certainly can make good pictures in England once in a while, and this is one of them."
+ Variety p14 F 10 '37

EASY TO TAKE. Paramount 65min N 6 '36


Director: Glenn Tryon

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: doubtful value."

Christian Century p4 6 '36

"The complications that result give us a mediocre comedy with a little entertainment value. Fair, Family."

+ Motion Pict Guide Mr '37

"The film is off to a very good start. It deteriorates quickly, however, and the longest sequence is devoted to the exploitation of a swarm of children in a radio program which will amuse some, bore many and thoroughly disgust the remainder of the audience. A story with a spark of originality is held to the pace of a jog-trotting program picture. Adolescents, 12-16: fair; children, 8-12: not very good."
+ Film p44 D '36

"Although the theme is unusual and the story novel, providing many a laugh and moments of genuine entertainment, this film sadly droops to its climax. The direction is jerky, with humor poorly spaced. Family."

+ Nat Council of Jewish Women N 1 '36

Trade Paper Reviews

"'Easy to Take' lives up to its title. It has plenty of hefty laughs, whimsical moments, a touch of romance and most of the time moves at staccato tempo. What might easily have been the old familiar centering about the activities of radio stars and in particular an 'airwave uncle for the kiddies,' has been treated with genuine humor."

+ Variety p18 D 23 '36

ELEPHANT BOY. United artists 100min


Directors: Robert H. Flaherty. Zoltan Korda

Based on the short story, "Toomai of the Elephants," by Rudyard Kipling. Filmed in Mysore, India by an English company. "(Too-

mail) is descended from four generations of mahouts. When his father is killed in a tiger hunt, the elephant he has been riding, and which was ridden by his father and grandfather, is taken away and allocated to another driver, despite the protests of the boy." (Variety)

Newspaper and Magazine Reviews

"Robert H. Flaherty's super motion pictures . . . attract more favorable attention from all sorts of people than almost any other cinema images made anywhere in the world. Most of it was shot in the actual jungle with intelligent natives, one of them an orphan lad of twelve, the hero of the story, and numbers of huge elephants. . . . No matter how exciting the exploits of trick and stunt actors, both human and animal, may be in Hollywood and Elstree, nothing can approach the thrills of actual living and fighting in the dense cobra-infested jungles of India." Laura Elston

+ Canadian M p12 Ja '37

Trade Paper Reviews

"Kipling's delightful half-fantasy . . . offers the ingredients needed and some not often found in super motion picture background material from Robert Flaherty for a spectacular and vivid summary of the Indian jungle. Without its technique and artfulness, the picture, however, falls far short of expectations owing to a slipshod and uninspired script and weak direction."

+ Hollywood Reporter p5 Mr 6 '37

+ Motion Pict Daily p11 F 15 '37

"All children between the ages of nine and 90 will probably long to see this picture. . . . The whole thing is so different, a sight picture of jungle life, it definitely should be classified as a picture that will draw anywhere in the world. Direction, photography and everything else is secondary by comparison—merely essential mechanical accessories to the boy's grand bet for future films."

+ Variety p17 F 24 '37

ESPIONAGE. MGM 62min F 26 '37


Director: Kurt Neumann

Based on the play of the same title by Walter Hackett. "The plot concerns two newspaper reporters whose adventures and mishaps when assigned to trail a famous munitions maker involve them in Continental intrigue and in romance." (Sel Motion Pict)

Audience Suitability Ratings

"Family-mature." Am Legion Auxiliary

"The mediocre story offers little opportunity to a good cast. Adults." Calif Cong of Par & Teachers

"Confused and involved story. 'Skeets' Gallagher has the distinction of having one of the most unconvincing roles to be seen for a long time. Whether the character, played or the screen adaptation was to blame, the whole thing summed up is a lot of fuss over nothing." Mature. Nat Soc of New England Women


"An interesting international mystery story but falls miserably in its developments, turning into a silly farce at the last moment. Inconsistent and poorly directed. A good cast
Espionage—Continued

 wasted upon a poor vehicle. Matuer." S Calif Council of Fed Church Women
Fox W Coast Bui Mr 8 '37

"Action moves along in jaunty fashion, with enough complications to keep one interested if not highly intrigued. Adolescents, 12-16: fair; children, 8-12: too intricate a plot."
+ + Motion Pict R p4 Mr 8 '37

"Mature."
Nat Council of Jewish Women F 24 '37

"General patronage."
Nat Legion of Decency Mr 4 '37

"Refreshing entertainment. Adults & young people."
+ Sel Motion Pict p9 Mr 1 '37

"[It] is a breezy farce... Bright dialogue and some amusing nonsense. Family."
+ Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"Of course, if you are caught in the sidewalk congestion on the Boulevard on Dollar Day and find yourself pushed into a picture house showing 'Espionage' there is no reason why you should get rough and fight your way back to the street. Remain at least until you cease parading, but by that time the opening elements of this production may impress you sufficiently to lure you into sitting it through. But do not expect anything high, wide, and handsome in the way of a story."
+ Hollywood Spec p7 Mr 13 '37

"If you gather that 'Espionage' makes little sense, you will be right. Yet it is not a down-right bad picture because the staging has something of the quality of 'Rome Express' in it; the performances of Mr. Lukas and Miss Gallian are excellent. ... Harry Rapf’s production would have been improved with a clearer idea of what class picture 'Espionage' was to be fitted into."
Marguerite Tazelaar
N Y Herald Tribune p18 Mr 10 '37

"Whether 'Espionage' was deliberately fashioned as a burlesque on spy pictures or turned out to be so silly that it inadvertently became a satire, is difficult to say. But in either case it is prettily feeble entertainment. [It is] unimportant and rather dull."
William Bochenk
N Y World-Telegram p29 Mr 10 '37

Trade Paper Reviews

"Here is a production that has all the best interests of Mr. Exhibitor at heart. It has a laugh-loaded script, this spy melodrama tied in with all spy melodramas, and a trio of hilarious performances which guarantee that the film has what it takes to make a box office success. Family."
+ Box Office p31 Mr 13 '37

Film Daily p8 Mr 6 '37

"The result is an hour of irresistible make-believe that never lags and that is never dull. It is a pity that the title gives no hint of the comedy content, for as a comedy it stands out as a top programmer that would be a real hit at the box office."
+ Hollywood Reporter p8 F 25 '37
+ Motion Pict Daily p4 F 26 '37

"Highly entertaining in all its aspects, 'Espionage' should prove entirely satisfactory on dullers in the deluxe and is heavy enough to hold up the profiteering at the neighborhood. Edmund Love and Madge Evans make an excellent romantic team and the supporting cast, composed largely with a high-class exhibition of comedy."
+ Variety (Hollywood) p8 F 25 '37

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

Eternal Mask. Progress 71min Ja 12 '37

Cast: Peter Petersen. Mathias Wieman. Olga Tschechowa. Tom Kraa

Director: Werner Hochbaum

Music: Vienna Philharmonic Society

Music director: Anton Profes

Based on the novel of the same title by Leo Lapaire. A German dialogue film with English subtitles made in Berne, Switzerland. [It is] the study of a mind diseased—a sympathetic study of a young doctor who is on the verge of insanity. As a result of the complex he has acquired because he believes he has murdered one of his patients with his new meningitis serum. (N Y World-Telegram)

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 21 '37

"Among all the films the New Year has brought to New York, one that seems most worthy of note is the Swiss production, 'The Eternal Mask.' ... It is an intelligent experiment, which demonstrates the potentialities of the motion picture. 'The Eternal Mask' will probably not gain large popularity, and may never reach the theaters in your neighborhood. However, it is well worth knowing about, for it may serve to prepare the way for the use of new screen techniques. In any event deserves a viewing like it on the screen before, and a true film fan will find it both interesting and important."
+ + Wkly Guide F 6 '37

"An extremely interesting and unusual film. [It] is remarkable in dramatizing for the screen so effectively and interestingly such a difficult and complex subject. Recommended by the Committee on Exceptional Photoplays. Mature. Outstanding."
+ + Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"Filmed in Switzerland, told in German with superimposed English titles, this is a strange yarn for the medical-minded." (1 star) Beverly Hills

Liberty p55 F 13 '37

"[It] is one of the best hospital pictures yet made in Europe and definitely an improvement over the Hollywood clinical ... The Eternal Mask' is an exceptionally competent screen feat of knitting psychoses and hospital routine into a picture of public interest."
+ + Lit Digest p24 Ja 16 '37

"[It] is an interesting study of a young doctor's mind, more mysterious before it plumbs into his subconscious than after, but worthy of the closest attention throughout."
Mark Van Doren

Pictorial p22 F 10 '37

"'The Eternal Mask' is a film of fine intentions and fine execution. Its greatest merit, one that evidently bowled over the unsuspecting critics, is that rather than serving as a new vehicle for 'boy meets girl,' it really has something to say and actually confines itself to the subject in hand. ... [It] is worth seeing."
+ New Theatre & Film p46 Mr 37

"[It] is no ordinary motion picture... It is a searching and provocative study in madness that is often moving, sometimes harrowing and always enormously absorbing... The production itself is not faultless, but it has been acted and sensitively photographed in the neighborhood. The theme is rich in screen possibilities and they have been realized excitingly in a notable motion picture.
+ N Y Herald Tribune p19 Ja 13 '37

"Made with technical skill as well as dramatic intelligence, the result is often fascinating. The story is curious and real when dealing with fantasy... 'The Eternal Mask' is
"It is both thrilling and exciting as any popular motion picture that has ever come out of Hollywood. It has been written with such a high degree of intelligence, and it is performed with such unerring excellence, that it immediately stands as a work apart from the ordinary run of cinematic offerings." — William Boehnel

+ New York p27 Ja 9 '37

"Another foreign importation... addressed to the art theatres and discerning audiences. A tiresome study of insanity, the film is brilliantly acted, with a score that accentuates the disturbed mind."

— News-Wk p51 Ja 23 '37

"'The Eternal Mask' has for its theme a study in psycho-analysis; and I hope that the public will not immediately fight shy of it on that account. All this doesn't sound very cheerful and, in truth, it isn't; but the wild images created in the doctor's mind are ably contrasted factually, and the dramatic effects are so excellent that it is impossible not to be interested. Anything which makes the cinema should be encouraged." — Mark Forrest

+ Sat R p704 My 30 '36

"Psychologists will probably consider this a forward step in the introduction of psycho-analysis to the normal mind. The normal mind will find it an interesting photographic experiment, not much else."

+ Stage p16 F '37

"In it, outlined with scope, clarity and impact attainable in no medium except the cinema, the psychiatric case history of a young Swiss physician becomes one of the season's most exciting melodramas. It was hailed by critics as the ablest cinema study of mental aberration since The Cabinet of Dr. Caligari."

+ Time p45 Ja 25 '37

Trade Paper Reviews

"A Swiss-made picture with a far wider audience appeal than the usual foreign-language film, this tells a highly dramatic story, is technically neat, and hand a uniformly excellent cast. Adults."

— Box Office p23 F 6 '37

"A very unusual subject, but holding fine acting and a thoroughly beautiful direction, and stands alone in a new field of thought-projection on the screen."

— Film Daily p6 Ja 12 '37

+ Motion Pict Daily p10 Ja 12 '37

"Good photography, sound, direction, camera work are to be found in this engaging if morbid story. This will make swell fare for German, art houses."

+ Phila Exhibitor p95 Ja 15 '37

"It has something distinctly worthwhile to offer exhibitors of arties, to say the least... it may not be a quick or immediate success, but no operator of an art house can possibly be ashamed of it. It is, at the very least, a prestige film. And it is likely to get strong enough critical reaction to make it also a box office winner... This isn't done as well as it might be; the acting in the dream sequences is much too objective. But it is different from run-of-the-mill plots and is well enough handled, with sufficient imagination employed, to make it distinctly interesting." — Variety p14 Ja 20 '37

EVERYBODY DANCE. Gaumont British 67min F 15 '37


Director: Charles Reisner.


Filmed in CinemaScope, comedy of two American youngsters who go to England to live with their Aunt Kate, a lady pretending to run a farm, while really running a night-club."

— Wkly Guide

Audience Suitability Ratings

"[It is] rather a halting sort of comedy. The production is generally sketchy and the musical portion of it completely undistinguished. Since its atmosphere of sophistication is at times disquieting, the picture can hardly be considered suitable for children."

— T. J. Fitzmorris

+ America p504 F 27 '37

"The story is amusing but it is not told very well. The cabaret does not justify its supposed success and much more might have been made of the farm scenes. When Cicely Courtneidge is exchanges her bathrobe with her dress; when again Ernest Truex, as a mixture of lion and mouse, is neatly steering his way between comedy and sentiment, everybody will enjoy the film, but there are times when the interest flags and weakness of construction is apparent. Suitable for children."

— Film Bul p649 O 30 '36

"Adults."

— Nat Legion of Decency F 18 '37

"A happy combination of English and American talent. Family."

+ Wkly Guide F 13 '37

Trade Paper Reviews

"Chartered as a starring vehicle for Cicely Courtneidge, this exuberantly high-spirited comedy quickly cuts adrift into the shallows of slapstick and loses its sense of direction. Out of the welter of knock-about antics which submerge the real talents of Miss Courtneidge, Ernest Truex emerges as the standout of the production with a subtly subdued demonstration of perfect comic timing."

— Hollywood Reporter p7 O 22 '36

"With an American name to sell, songs by American writers, an American director, 'Everybody Dance' manages to maintain a pace that should help it with domestic audiences. Estimate: pleasant; best for family."

+ — Phila Exhibitor p92 F 15 '37

+ Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
FAIR WARNING. 20th century-Fox 70min Mr 12 '37

Cast: J. Edward Bromberg, Betty Furness, John Howard Payne, Billy Burrud

Oliver Navin, Norman Foster.

Based on the novel, Death in Paradise Canyon, by Philip Wylie. Film formerly called Without Warning. A murder mystery set in an exclusive inn in Death Valley, California.

Audience Suitability Ratings

"Story development is good and suspense is maintained without being too gruesome. Familly-mature." A Legion Auxiliary

"Adults & 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

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

"Mediocre. Mature & 14-18." DAR

"[It is] a well constructed mystery story. Audiences over 14." Nat Soc of New England Women

"Absorbing and suspenseful, this well directed and photographed picture will afford good mature entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 30 '37

"Romance adds to the interest of the picture, which is well cast and directed and beautifully photographed. Especially lovely are the desert scenes. Entertaining for a mature audience, but rather tense for children." Gen Fed of Women's Clubs (W Coast) Ja 22 '37

"The story is a little slow in getting under way and never does attain sufficient speed, and the characterizations are sketchy. The casual attitude towards death makes the tale less harrowing and at the same time less convincing. Adolescents, 12-16: yes; children, 8-12: not objectionable." + Motion Picture R p4 Mr '37

"Family." Nat Council of Jewish Women Ja 20 '37

"General patronage." Nat Legion of Decency Mr 11 '37

"A & Y: fair melodrama; C: possible." Parents' M p46 Ap '37

"[It is] a well constructed mystery story. Mature." + Sel Motion Pict p6 F 1 '37

Newspaper and Magazine Reviews

"I always have liked Norman Foster's acting, Never inspired, it always was dependable and sincere. His first job as a director is of the same order—not inspired, but dependable. . . All the performances would have been more effective if the direction of the dialogue had shown more regard for the mood of the story." + Hollywood Spec p12 Ja 16 '37

Trade Paper Reviews

"A slow-moving detective-murder drama, bolstered up into the weak 'B' class by beautiful scenic shots and a novel background, this directorial debut of Norman Foster is hardly slated for 'B' things. The picture was obviously made in a hurry and was designed for no better than second feature fare on dual programs, in which category it will do no more than suffice. The air of mystery is maintained satisfactorily throughout, but the climax disclosing the identity lacks logic and is disappointing. Familly." + Box Office p23 Ja 16 '37

"A new type of sleuth, with a lively small boy as deputy, and a Death Valley locale give an air of freshness to this formula crime-hunt thriller, which is well up to the average of its kind and will keep the habitues in the neighborhoods guessing. . The use of actual Death Valley locations gives a colorful pictorial background to the crowded action, and Sidney Wagner at the camera makes the most of the exceptional opportunities." + Hollywood Reporter p3 Ja 11 '37

"Cast is adequate. Best suited for a dual program, its eerie appeal will no doubt thrill the younger sets. Lack of names will prove a handicap, but picture does hold one's interest. Estimate: okey for duals." + Phila Exhibitor p42 F 1 '37

"[A] mystery that maintains a definite air of suspense throughout, with the solution a complete surprise. 'Without Warning' is a murder mystery that should prove satisfactory entertainment on the duals. Produced on low cost budget and cast with capable players, although totally devoid of marquee draw names, picture emerges as good Class B product." + Variety (Hollywood) p3 Ja 11 '37

FIND THE WITNESS. Columbia 57min Ja 8 '37

Cast: Charles Quigley, Rosalind Keith, Henry Mollison, Rita La Roy

Director: David Selman

"When a temperamental opera star is found murdered, suspicion points to her secretary, with whom she had quarreled violently. The star's estranged husband has a perfect alibi. A magician, he had spent three hours in a watertight coffin. 25 feet below the surface of the sea, with crowds looking on. Reporter Quigley, out to disprove the alibi, proceeds to duplicate the stunt before witnesses, having arranged with a diver to liberate him." Phila Exhibitor

Audience Suitability Ratings

"A: hardly; Y: fairly good; C: doubtful." Christian Century p56 Mr 17 '37

"The suspense element so necessary to this type of film is consistently maintained with no flagging at any point in the story. Not a great film, but a decidedly good one, packed with dramatic moments that steadily build to a surprise climax. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ja 23 '37

"General patronage." Nat Legion of Decency Ja 14 '37

"A & Y: moderately entertaining melodrama; C: no." Parents' M p46 Ap '37

"A smart comedy mystery with an ingenious plot and a skilful and credible unraveling of its problem. Adults & young people." + Sel Motion Pict p8 F 1 '37

Trade Paper Reviews

"Somewhat better than average double bill material, as far as audience appeal is concerned, lack of names strictly limits this one's box office value. This is a murder mystery with a fresh twist, genuinely exciting climax. Estimate: pleasing for neighborhoods, twin bills." + Phila Exhibitor p60 Ja 15 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
FIRE OVER ENGLAND. United artists

84min Mr 5 '37

Cast: Flora Robson, Laurence Olivier, Vivien Leigh, Leslie Banks, Raymond Massey

Director: William K. Howard

Awarded Cinema Medal of Honor by The League of Nations Committee on Motion Pictures. Based on the novel of the same title by A. E. W. Mason. Filmed in England. "[It is] the story of Queen Elizabeth in the days when Philip of Spain sent his Invincible Armada to destroy the British Isles. It depicts the tale of a young English patriot, played by Laurence Olivier who uncovers a band of plotters against the crown and is instrumental in defeating the Spanish fleet." (Box Office)

Audience Suitability Ratings

"The picture purports to be historical but it is enough to say, in refuting that claim, that it perpetuates the myth of 'Good Queen Bess' and the holy intrigue of the English in crushing the Spanish Armada. There is a slightly absurd personal romance threaded through the many magnificent actions which is unobjectionable for all on moral grounds but its historical generalizations are to be suspected." T. J. Fitzmorris

America p576 Mr 20 '37

"Good. Flora Robson as Queen Elizabeth, Raymond Massey as Philip of Spain and Laurence Olivier as a British patriot are excellent. Olivier's weeping scene shows poor direction; but the film is well worth while. Mature & 14-

"Technically less brilliant than the better American productions, the picture has nevertheless a quality of good breeding, of chivalry and of great traditions. Family. Mrs T. G. Winter

+ Fox W Coast Bul F 13 '37

"General patronage."

+ Los Angeles Daily Nation Decency Mr 11 '37

"A, Y & C: good."

+ Parents' M p46 Ap '37

"Family. Outstanding."

+ Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"The League of Nations turned attention for the moment from international intrigue to award to 'Fire Over England,' its own cinematic medal of honor for the year... Questionable is the full justification for the extent of the League's enthusiasm. The production unmistakably does stand out in high relief, but it is far from reaching high perfection, technically, and in the beginning moves a bit too slowly." J. P. Cunningham

+ Commonweal p502 F 26 '37

"[It is] a lively, exciting, finely produced historical romance. Everything that is stirring, vivid and flavorful in this particular branch of film entertainment has been expertly re-assembled by Alexander Korda to make a richly spectacular motion picture in the best British film tradition.

+ Film Wkly p3 F 24 '37

"A beautifully produced story of Queen Elizabeth's reign which contains some fine acting and some stirring incidents. The lack of cohesion between the character study of the Queen and the hero's adventures robs the story of vitality, and the climax is not as impressive as it should be. Atractive, but rather loosely knit, entertainment."

+ Hollywood Spec Ja 16 '37

"Even if 'Fire Over England' did not have much muscle I would recommend it, for the characterization of the queen in itself would make it worthwhile. But it has much more... We are not aware at all times what place the audience command our chief attention, which ones are most to be concerned in the drama to be unfolded. For this reason the story drags in the end. But in some sequences, is somewhat confusing, not by virtue of its lack of clarity, but because there is nothing definite to direct our attention. Visually the picture is one of the most beautiful ever brought to the screen."

+ Variety p2 F 6 '37

"[It is] not another delicate light English costume picture. You may be tired, as I certainly am, of these gentle little British educational films. But it is a perfectly constructed film from England lately, but don't be deceived: 'Fire Over England' is up, until the inevitable Deb of Trad, or fear of Empire, what we on this side call the business. This picture is as well presented as any I have seen this year. "[It is] a first-rate movie," Pare Lorentz

+ + Judge p21 Mr 37

"These English-made film productions grow more and more expensive. Despite the big-name cast the story is involved and pretty dull... Laurence Olivier is given too much over-bearing in the hero. Vivien Leigh is a pretty, colorless heroine. Flora Robson's Elizabeth is delightful. Laurence Olivier's role of a great era has no popular grip, no sharply defined dramatic interest. We blame American director and producers; Mr. Howard for some of these failures. His direction is loose and impersonal. Result: 'Fire Over England' is pretentious but dull." (C) Los Angeles Daily News Beverly Hills Liberty p4 F 27 '37

="[It is] as exciting a motion-picture as anything of the sort since 'The Mark of Zorro.'... The direction of William K. Howard distinguishes the picture. Suspense runs so high throughout that plot discrepancies pass unnoticed... Despite Olivier's good performances, it is Flora Robson, as 'Queen Elizabeth,' who walks off with the picture.

+ + Film Daily Mr 13 '37

"Flora Robson quietly yet inexorably gives clarity and firmness to the sketch provided... In short, Flora Robson's performance is living, experienced, and informed. Her characterization only wishes that more of the authentic speeches had been given her. The dialogue in this film is not only falsely poetic but out of period. It is for Queen Elizabeth, as depicted by Flora Robson, that the film is to be seen and heard." R. H.

+ + Manchester Guardian p20 F 24 '37

"Those who feel that English freedom has always been inadequate, and those who are strong-minded enough to be consistently cynical about glorious pages of our island story, will be made to squirm more than a little. But for the less critical majority, "[it will] provide a cordial orgy of heart swallows... With any luck at all, Mr. Erich Pommer's first British film should have some permanent value, for the British film industry has, on the whole so deservedly, been losing."

New Statesman & Nation p369 Mr 6 '37

"There is a sense of authenticity about the production. Costumes, settings and much of the acting are sound and effective. The first are from a notable, efficient, splendid of the sixteenth century with full lavishness... There is not the same sureness about the villain who has some partial value, the Mr. Olivier seems somewhat miscast, that cannot be said of his fellow players... It is a good film, although... to the picture, a good one... [It is] well worth the seeing." Elieen Creelman

+ + N Y Sun p41 Mr 5 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
FIRE OVER ENGLAND—Continued

"[It] has all the solid virtues of the better English pictures. It is dignified, sound, carefully filmed, extraordinarily well acted, and reasonably faithful to the events it sought to re-enact. It has, too, a curious lack of vitality for all its message and mastery. In Wordsworth's words, 'It moves us not.' The film is impressive but dull. "Miss Robson has given us a colorful interpretation. . . . However, failed to capture emotional values that will rank it with its recent predecessors in the response of American audiences. Its handsomely romantic visualization of great events in English history, its gallant adventure and gentle romance will win the approval of the history-minded but it will be found lacking in any strong mass appeal. . . . (It) is photographed with distinguished artistry by James Wong Howe, whose contribution is, in fact, one of the memorable high spots of a production that is eye-filling from beginning to end."

[+ Hollywood Reporter p3 Ja 9 '37]

"This is one of the best offerings to come across the pond in some time. . . . Its American box office handicap is lack of familiar names. Properly exploited, however, it may bring okey returns. Its reference to Spanish history is timely with the present situation. Estimate: good but needs selling."

[+ Phila Exhibitor p4 F 1 '37]

"This is a handsomely mounted and forcefully dramatic picture by Miss Robson. It holds a succession of brilliantly played scenes, a wealth of choice diction, pointed excerpts from English history and the impressing tableaux. What it hasn't got is Main Street appeal. Film should bring much artistic acclaim but outside of the urban class spots, business will be stubborn."

[+ Variety p4 Mr 10 '37]

"Fire Over England" is a picture to delight the discriminating eye of the historian. Impressively presented, it upholds the best standards of London Film and should command commercial acceptance. . . . An obvious but unexploitable factor is the film's almost topical timeliness in dealing with a phase of Spanish history as the present situation."

[+ Variety (Hollywood) p3 Ja 9 '37]

FLYING HOSTESS. Universal 65min N 22 '36

Cast: William Gargan, Judith Barrett, Willard Robertson, Astrid Alwyn, Andy Devine, Ella Logan

Director: Murray Roth

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."

Mo Film Bul p13 Ja '37

"An average but interesting picture. Family-mature."

[+ Motion Picture Guide Ja '37]

"To the making of airplane pictures there is no end, but the theme of the brave air hostess who grounds the plane after the pilots have been injured seems in danger of being done to death. However, in the present version there is such irresistible lure in the thrilling action and the dramatic interest of the role for youth, that the producers may be pardoned for serving an old plot again. . . . Details of the operation of the plane and the training required of an air hostess lend authenticity to a picture that holds breathless interest throughout. In part, suffers from lack of production, but would be wise to leave when the hostess takes the controls to land the plane in a fog."

[+ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; — Exceptionally Poor]
use of "blind flying" when a large passenger plane is guided by safety under ground instruction. Family.

+ Nat Council of Jewish Women N 1 '36

"A, Y & C; fair." Parents' M p10 F '37

Newspaper and Magazine Reviews

"A saga built around the young women who minister to your quaking tummy and try to prevail upon you to eat a sandwich during your flight from somewhere to somewhere else. The climax, we regret having to report, may be as hard to swallow as the sandwich. But there is interest and amusement in this presentation of an air hostess' training." (3½ stars) Beverly Hills Liberty p83 D 26 '36

Trade Paper Reviews

"Whether a hostess new to the service is capable of bringing in a big plane at night through a dense fog while the two pilots lie unconscious at her feet is a question we can't answer. But the fact remains that the thrill gets you, and the long sequence makes excellent entertainment for those who want to gag and be held in their seats by the A. A. Milne's type of humour. Suitability: adults & adolescents.

- Film Daily p13 Ja '37

FOUR DAYS' WONDER. Universal 60min Ja 3 '37


Director: Sidney Salkow

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The film makes no pretense at conviction, but we enjoy it wholeheartedly. - Film Bul p13 Ja '37

Trade Paper Reviews

"This is to be a light comedy of love, with a murder mystery background. But it fails to jell as anything important, managing to score a few light laughs here and there. An attempt was made to put over Jeanne Dante as a new screen find, but the 13-year-old from the stage did not come through very sensationally. She is just another sweet young thing, according to what little she shows in this production."

- Film Daily p4 Ja 5 '37

"This has no names, photography is fair. Comedy is mostly unfunny; dialogue is wordy; action lags. It is a programmer, interesting only in plot, competent acting by Jeanne Dante. Estimate: best for neighborhoods with duller bills."

- Phila Exhibitor p42 Ja 1 '37

"Pictures of the A. A. Milne semi-fantastic stripe aren't common, and the large amount of gagging in this film makes them best suited as break-ins for ingenues hailing from the legitimate. "Four Days' Wonder" serves as training ground for Jeanne Dante, a 12-year-old lately with the Theatre Guild. ... Mistress Dante's initial roles represent no great shakes for the box office; but it is substantially put together from a Milne yarn that may or may not be well remembered, and rates as okay dual fare for the family trade. No kicks once they're in the pews. Universal showed good judgment in not stringing out a potentially enticing story into feature length.

- Variety p62 D 23 '36

FUGITIVE IN THE SKY. Warner 8min N 28 '36


Director: Nick Grinde

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"In spite of its obvious thrills, there is a modest amount of suspenseful interest in the unfolding of the story. Add a dash of comedy and some exciting scuffles and you have a fair piece of entertainment whose appeal will be strongest among the unsophisticated." T. J. Fitzmorris.

- America p288 D 26 '36

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

Christian Century p303 Mr 3 '37

"The main theme is supplemented by a sub-plot and the suspense is well handled, although the beginning is slow. The dust-storm and the flying sequences are well staged. The acting is good. Suitability: adults."

- Mo Film Bul p816 D '36

"Fair. Adults & young adults."

- Motion Pict Guide Ja 5 '37

"[It is] an exciting melodrama, which keeps one guessing till the last minute. Family."

- Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"Without so much as a 'stop us if you've heard this one before,' the Warners are blandly repeating the story of Paramount's 'Thirteen Hours by Air' under a new title. ... Although Paramount had the advantage of taking the rostrum first, the Warner raconteurs have a sense of melodrama too, and they have spun the yarn excitedly and well, making it a fairly interesting, if incredible, action picture."

- F. S. Nugent

- N Y Times p21 Ja 16 '37

Trade Paper Reviews

"One of the best of the present crop of mystery-action thrillers, this aerial melodrama is the type of entertainment that produces extraordinary wear and tear on fore-edges of theater chairs. It is admirably suited to houses whose clientele revel in excitement."

- Film Daily p12 Ja 18 '37

GARDEN OF ALLAH. United artists 80min N 20 '36


Director: Richard Boleslawski

Music: Max Steiner

See issue of December 28, 1936 for other reviews of this film

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; ++ Exceptionally Poor
GARDEN OF ALLAH—Continued

Audience Suitability Ratings

"This well-known and loved book, stage play and silent film again comes to the screen—this time in color so beautiful and effective as to be breathtaking. The direction of Richard Boleslawski is masterly, the photography exquisite and the massive stage sets introducing native life bring with them authenticity and reality. A treat for mature audiences. Outstanding."

+ + Nat Council of Jewish Women N 1 '36

Newspaper and Magazine Reviews

"The color and the acting are noteworthy but the story is somewhat dated. Adults & young people."

+ - Christian Science Monitor p15 D 19 '36

"The sentiments [the stars'] situation calls forth are impeccable, but somehow they are not uttered with conviction. Though the chief interest of the film is the performance of the stars, it seems that these stars are the reason why the tale does not ring true. Charles Boyer is a romantic actor, and this quality makes his renunciation almost flippant. He fails to make it seem in character. Marlene Dietrich suffers from her inability to prevent a predominant mood from being monotonous." R. H. — + Manchester Guardian p20 D 17 '36

"When a critic has to think first of nice technical things to say, it's a sure sign the movie must have been painful. And I can't think of any non-technical things to say about 'The Garden of Allah.' ... Colour is, in spite of what we all hope for it, just about as gory as it could be." Alistair Cooke

— Sight & Sound p137 Winter '36

GIRL OVERBOARD. Universal 58min F 28 '37


Director: Sidney Salkow

"Attempting to overcome attentions of an employer, a girl sails aboard a ship, is accused of murder when the employer is found murdered on deck. She is charged with murder, the former mistress of employer tries to confess by radio but the confession is not received due to fire aboard ship destroying the apparatus." — Phila Exhibitor

Audience Suitability Ratings

"Family." — Nat Council of Jewish Women Mr 3 '37

"Adults." — Nat Legion of Decency Mr 4 '37

"An unpretentious plot, with an overly prolonged solution for a simple entanglement. Adults & young people." + - Sel Motion Pict p10 Mr 1 '37

Newspaper and Magazine Reviews

"In the definitive words of the currently popular theme, featured by a frog-voiced radio singer, George, 'Girl Overboard' is 'nuthin' but a nuthin', and a Class B nuthin' at that. J. T. M. — NY Times p15 Mr 1 '37

"After a good melodramatic beginning 'Girl Overboard' dwindles into a conventional and disappointing variation of the 'Who Killed Cock Robin' theme. Some competent players . . . take part in the proceedings, but their efforts are unable to lift 'Girl Overboard' out of the weakening class." William Boehnel — + N Y World-Telegram p11 Mr 1 '37

"A well-made programmer that was obviously planned for projection on double bills, and serves its purpose. Capably cast but laboriously directed, the film's moments of suspense will prove adequate only as a supplement feature. Famil."

+ Script p11 Mr 13 '37

Trade Paper Reviews

"The fury of a fire at sea provides a thrilling sequence in this otherwise dull effort. Capably cast but laboriously directed, the film's moments of suspense will prove adequate only as a supplement feature. Famil."

— + Box Office p31 Mr 13 '37

"This combination murder mystery and romance is fair popular entertainment which is best suited to showings in theaters operating on a dual policy. It is for the most part well made, smoothly acted, and presents more of a love story and general human interest stuff than most current pictures of this type. Consequently its audience appeal is wider."

— + Film Daily p1 Mr 2 '37

"Popular-price audiences will have no cause to grumble at this one. . . Carefully fabricated, within a moderate budget, it makes rather better than average support fare, sustaining considerable suspense and innocent sympathy." + it's Hollywood Reporter p3 F 22 '37

— + Motion Pict Daily p13 F 25 '37

"Estimate: mild melodrama, best for twin bills." + — Phila Exhibitor p36 Mr 1 '37

"Only possible fate for this one is the nether position on a dual bill, and it doesn't look as though it will hold up long even that assignment. Gloria Stuart in the lead may mean a mite on the marquee in some quarters, but the general poor rating of the film will drag it down. Story gets pretty tedious and is obvious from the start." — Variety p14 Mr 3 '37

"Told in a concise and sufficiently entertaining manner, 'Girl Overboard' is mild melodramatic romance that is average for duals." + — Variety (Hollywood) p3 F 22 '37

GOD'S COUNTRY AND THE WOMAN. Warner 80min Ja 16 '37

Cast: George Brent, Beverly Roberts, Barton MacLane, Robert Barrat. Alan Hale

Director: William Keighley

Based on a novel of same title by James Oliver Curwood. It was filmed in 1916. This is a Technicolor production. "The story . . . entertainingly blends the clash between man and woman with that of rival films on the Canadian wilds, with an assortment of excitement which keep the pitch intense throughout." [Variety (Hollywood)]

Audience Suitability Ratings

"[It] contains all the elements that make for audience appeal, it holds and maintains the interest from start to finish. Outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Excellent." DAR

"A vigorous story . . . vividly acted and magnificently portrayed. . . The color, lovely as it is, is unobtrusive and so real that there is an illusion of actuality. Family." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; Poor; + — Exceptionally Poor
This is the kind of film once so popular in the movies' old silent days," Eileen Creelman

"Having an energetic tale of a logging feud to consider, and with Keighley's actor, Mr. Brent, having not wasted his time, and ours, on lingering shots of sunsets, cloud formations or bows of brilliant color, The Technicolor has begun to get away from the penny-postcard or lithograph school. There are slips occasionally, inequities and clashes, but the general effect is pleasantly harmonious. . . Mr. Brent, for whom ingratiation in the outdoor, less developed screen, is a decided and popular period piece, is an excellent Curwood great-outdoors disciple. Miss Roberts, whose complexion flourishes in Technicolor, remains peaches and cream despite the rigors of the north-woods weather, almost makes us believe that a young woman could both log and crew.

N Y Times p15 Ja 11 '37

"Among the late James Oliver Curwood's outstanding, if obvious, merits as a novelist, was his ability to tell a rattling good adventure story. His latest novel set against a background unfamiliar to his readers, but of which he had a vivid understanding, led proves a bit serendipitous. His 'God's Country and the Woman' aglow in technicolor that is better than usual takes us to a lumber camp in the northern end of the North that Curwood wrote about, and tells a reasonable story of new, even if it is not up to the standard set by the author. Frankly, there is very little plot. . . The film is gay and lively, exciting and entertaining, and unusually well played, and deserves a better than average rating," William Boehnlein, New Y World-Telegram p14 Ja 11 '37

Reviewed by John Mosher
New Yorker p63 Ja 16 '37

"Movie-goers who care to indulge their simple side for an hour will get honest and technicolored entertainment. . ." News-WK p21 Ja 23 '37

"It's an awesome sight, spectacularly handled in Technicolor, which adds immeasurably to the feel of the story location. . . If you care for Mr. Curwood's tales, you'll probably like this, for it is quite in line with his other efforts. . . Memories of an earlier and more naive chapter in movie history. The pigments dominate the film. The color is a number of shades less subtle and expert than that displayed in 'The Garden of Allah.'" Herb Stern
+
 — Script p8 F 13 '37

"[It] is the most spectacular investigation of the lumber industry so far contributed by the screen. . . It is also in many respects the most effective, because least exotic, contribution to the screen so far made in Technicolor."
+
 — Time p25 Ja 15 '37

"Outstanding photography in Technicolor and backgrounds of arresting beauty in the lake and timber country of the Northwest combine to make this good entertainment. . . George Brent's depiction of the playboy lumber baron earns [approval] while Beverly Roberts in the feminine role proves a bit unconvincing."
+
 — Box Office p23 D 26 '36

"I can't begin to describe the beauty of the settings, of the timber country, with its huge trees, its cool, swift-flowing rivers, and the majesty of its snow-topped mountains. It is a panorama that I guarantee will literally take your breath away. . . The acting is to be excellent box-office in any community, and especially in those where action, a good story, and natural effects are appreciated."
+
 — Canadian Moving Pic Digest p8 F 6 '37

There was no color in the original story... There are gang-fights and the dynamiting of a log jam.
+
 — Film Daily p3 D 19 '36

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

"Family." S Calif Council of Fed Church
Women
+
 — Fox W Coast Bui Ja 2 '37

"The picture has high entertainment value. Family.
+
 — Gen Fed of Women's Clubs (W Coast)
D 14 '36

"Snow-capped heights, densely wooded mountains and land-locked waters are shown in all their majestic beauty in delightful and delicate coloring. Family, Outstanding."
+
 — Nat Council of Jewish Women D 23 '36

"Adventures, 12-16; yes; children, 8-12: too rough."
+
 — Motion Pict Guide Mr 37

"Lovely photography, in technicolor, of beautiful country enhances this dramatic, interesting story of the Alaskan lumber industry. George Brent never gave a finer performance. . . The supporting cast was unusually well chosen and the entire production is fast moving and absorbing. Interesting scenes of lumber cutting. Family."

— Nat Council of Jewish Women D 23 '36

"General patronage."
Nat Legion of Decency Ja 21 '37

"Family, Outstanding."
+
 — Sel Motion Pict ps Ja 3 '37

"Family."

— Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"Magnificent color shots of tree felling operations and the lumber industry are by far most of the dramatic punch for this rough and tumble outdoor drama. . . Adults & young people."

— Christian Science Monitor p13 Ja 25 '37

"To offset a vigorous, picturesque background photographed in subdued Technicolor, we have here a story that is shouted at us and a romance made as disagreeable as possible. . . The romance is incidental to [the story's] physical aspects and should have run through it as a pleasant, subdued note in the dynamic industrial symphony of sight and sound. Instead, it is on by virtue of the ridiculous characterizations wished on poor Brent and the unoffending Beverly and which are more aggravating by the excellent manner in which they play the parts assigned to them." + Hollywood Spec p13 Ja 2 '37

"Some of the stretches of forest primeval are breath-taking. . . Beverly Roberts doesn't sweep us off our feet as the rugged lady lumber chief."
(2 stars)
Beverly Hills Library p42 Ja 23 '37

"The logging sequences . . . set off a trite narrative with considerable visual excitement. . . The tale itself is melodrama of the open spaces at its least convincing points, but it has been resolutely staged and acted, and could prove popular with city dwellers. . . It has some splendid mob fights and the screening of the lumber industry has been interesting and enjoyable, even if not as arresting as those in 'Come and Get It.' From a color standpoint, 'God's Country and the Woman,' is definitely disappointing. The interiors are garish and the forest shots are not particularly helped by appearing in which they have never been. . . The Heroes."
+
 — N Y Herald Tribune p8 Ja 11 '37

"All in the chrome tints of technicolor, 'God's Country and the Woman' unfolds an undistinguished tale. Running along the accustomed plot lines of he-man Dortho stories, it never rises above the mediocre. In fact, it never seems to make any such attempt. The drama makes no bold, creative efforts. Only the scenes of tree-chopping look anything like make-believe. The hero was better chosen although not at such length, in 'Come and Get It.'

++ Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
GOLD Diggers of 1937. Warner-First National 95min D 26 '36

Cast: Dick Powell, Joan Blondell, Glenda Farrell, Harold Lloyd, George Murphy, Lee Tracy.

Director: Victor Fleming


Dancing: Busby Berkeley.

Music director: Leo F. Forbstein

See issue of December 23, 1936 for other reviews of this film

Audience Suitability Ratings

+ + America p288 D 26 '36

"This is a very entertaining, well directed musical comedy. . . Will be enjoyed by all the family." —Auxiliary American

"This latest edition of the Gold Digger series has a story that sparkles with fun, a tuneful score with catchy songs and a spectacular finale, "Love and War," which comes as an effective climax. Very good. Family." —Calif Fed of Business & Professional Women's Clubs

"Mature & 14-18. Good." —DAR.


"The story may rightly boast of more than the average plot and action material for its type. . . . The musical show is a good one, with catchy musical numbers and novel scenes climax the picture, with plenty of clean entertainment. Family." —Calif Council on Churches Women. 

Fox W Coast Bust D 12 '36

"Mature-family." —Jt Estimates D 1 '36

"Lavishly mounted, well directed, and with an appropriately chosen cast, this musical comedy provides good light entertainment. There is much trick photography which is interesting. Production music is "cook." There are some clever dance routines. Family." —Nat Council of Jewish Women D 3 '36

"Adults." —Nat Legion of Decency D 24 '36

"The dance numbers are spectacular, but the dialogue is, in parts, objectionable. Adults & young people." —Motion Pict p18 Ja 1 '37

"[It is] a light and entertaining musical. Lavish sets, one or two catchy songs and amusing dialogue. Family." —Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"As a snappy, tuneful and glamorous show, "The Gold Diggers of 1937" would be hard to equal. To the credit of the Gold Diggers series and it is even more diverting than its predecessors." —Mordaut Hall, + + Hollywood Spec p6 D 19 '36

"Identical 'popular' back-stage elements prevail in this as in previous editions: light musical comedy, over-flowing with 'gorgeous girls' in gold and glitter who dance with precision to symmetrically perfect formations which are worked out under lavish settings to the tunes of occasionally catchy music." —J. P. Cunningham, Commonweal p304 Ja 8 '37

"Its peak of visual attractiveness is the closing sequence which seldom has been equalled on the screen for sheer beauty and rhythmic movement. . . Even if what precedes it would fail to interest you, 'Gold Diggers' is worth sitting through just to catch the ending." —Hollywood Spec p6 D 19 '36

"Who but Hollywood would think of building a musical extravaganza around high-pressure insurance selling and chorus girls? . . . You will be surprised to find that the result is entertaining and more story than the usual film revue. . . It has the usual big chorus numbers, which appear to occupy four or five minutes of this entertainment. The result is not so much that . . . Victor Moore steals the film as the nervous, jumpy, pill-doting J. J. Hobart." —3½ stars —Beverly Hills Liberty p56 Ja 16 '37

"The first time Victor Moore has been permitted to project the pathetic harrased quality that is his chief stock-in-trade. Needless to say he heightens the interest of the entire play." —New Theatre & Film p58 Mr 3 '37

"On Broadway the piece was not so successful, but with customary dauntlessness the picture was shaped into a world-wide hit, and somehow it has come to celluloid. . . . The picture is an improvement on the original, due to the presence of Victor Moore and Osgood Perkins in the cast. . . . The music is so-so, a few of the songs are catchy; the Gold Diggers are comely, and there is a tap dancer, Lee Dixon, who enlivens the scene whenever he makes his whirlwind appearance. The entertainment won't overwhelm you, but should divert you, at least part of the time." —Marguerite Turner, + — N Y Herald Tribune p12 D 25 '36

"'To the catchiest tune in the film, 'All's Fair in Love and War,' Joan Blondell and what looks like five hundred dancers march in a
pseudo-military parade. Some gigantic rocking-chairs appear in this number, too, for no reason visible to the audience. In fact, this whole routine, elaborate as it is, is perhaps the least necessary and most pointless Mr. Berkeley has ever done. In itself, without the added musical comedy reel, is a rather gruesome little farce. . . . Victor Moore, as the unhurt prize of a subsidiary. Given to help up to the picture, Dick Powell, somewhat more brash than unusual, is not. . . . In spite of several good jokes from this, it is far from the best of the Gold Diggers series." Eileen Creelman

**GOLGOtha.** Golgotha corp 95min


Director: Julien Duvivier

French dialogue film produced in France about a year ago. The version shown in the United States has "dubbed in" dialogue in English instead of sub-titles. The story tells of the coming of Jesus, the betrayal by Judas Iscariot, the Last Supper and the Resurrection.

**Audience Suitability Ratings**

"It is a moving reenactment which preserves, through its sincere and intelligent direction, the powerfully concise drama of the New Testament account. The period has been reconstructed in elaborate detail and the strangely beautiful scenes and costumes are in effective contrast to the starkness of the story. . . . The reverent direction is credited to the very skilful management of Julien Duvivier." J. Fitzmaurice

**Americas p354 Ja 23 '37**

"General patronage." Nat Legion of Decency Ja 14 '37

**Newspaper and Magazine Reviews**

"Private interests unattached to the regular commercial channels of theatrical motion picture presentation have imported from France, with a surprinsing restraint of fanfare, the greatest achievement ever accomplished in the filming of the story of Christ. Cecil Blount De Mille's gold-and-tinsel "King of Kings" and his subsequent 'Ten Commandments' were merely theatrical ornamentations in comparison. Added to its fervent religious ardor, the deep interest in the story as a story—the world's greatest drama—'Golgotha' is a technical masterpiece in architecture, costuming and production." J. P. Cunningham

**Commonwealth p32 Ja 15 '37**

**Trade Paper Reviews**

"It is really an extraordinary picture. The sweep of the production is tremendous and yet handled with simple dignity. No mob scenes such as these have ever been recorded on film. They are breath-taking and awe-inspiring. . . . [It] stamps Director Julien Duvivier as one of the really great masters."

**Film Daily p6 F 10 '37**

**Motion Pict Daily p8 Ja 7 '37**

"This picturization of The Crucifixion is exceedingly great, powerful. There is a certain pathos unavoidable in spectacles dealing with the supernatural; but audiences who flock to see this very pictorial picture will be given proper build-up, setting, this should be a smash in any religious community."

** Exhibitor Ja 15 '37**

"'Golgotha' is sweeping and impressive. The picture, one of the few foreign-made to have been dubbed into English, has been so expertly handled with simple dignity. No mob scenes such as these have ever been recorded on film. They are breath-taking and awe-inspiring. . . . [It] stamps Director Julien Duvivier as one of the really great masters."

**+ + Exceptionally Good; + Good; + + Fair; + + + Mediocre; — Poor; — — Exceptionally Poor**
THE GOOD EARTH. MGM 130min F 2 '37


Director: Sidney Franklin

Based on the novel of the same title by Pearl Buck and on the play of the same title by Owen Davis, Jr. The story starts on Wang's wedding day, describes his joy and his horror, follows him to the Great House where he and his bride O-Lan for the first time. Then it is Wang and O-Lan whose fortunes he follows, rejoining them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings

"Whether or not this slow-moving adaptation of Pearl Buck's novel retains the elemental appeal of the original may divide general opinion but certainly it is an impressive production from any viewpoint. The sheer technical resources of the film are imposing. The satirical impression which remains to the spectators is of the rude dignity of human toil and its confirmation of moral character. The production recommends itself to discerning adults." J. H. Morisse

+ America p56 F 13 '37

"A: outstanding; Y: mature; C: too mature." Christian Century p303 Mr 3 '37

"Deep study and careful attention to detail is apparent in every inch of the film and the result is a heavy, somber, but nevertheless absorbing picture of the peasant farmer of China. A truly fine picture. Adults." Am Legion Auxiliary

"It is truly a great picture. The entire cast deserves unlimited praise. This is rare entertainment. Mature-family." Calif Cong of Par & Teachers

"This is pictured pastoral drama, a wonderfully impressive tale of man's dependence on the land. There is something primitive, suggestive of the Biblical tales of the Old Testament in many of these episodes. Family-mature," Calif Fed of Business & Professional Women's Clubs (W Coast)

"Excellent. A masterpiece. . . Though the tempo drags, the entertainment value is exceptionally fine for the critical audience. Mature 14-18." J. P. Cunningham

"Luise Rainer and Paul Muni in the leading roles merit superlatives for their superb acting. . . The plot and spirit of Pearl Buck's book are perfectly reproduced and the film with equal sincerity reflects the very soul of rural China." Nat Soc of New England Women

"A most remarkable and unusual symphony in sepia, which seems to reflect the soul of China and the stolid patience and endurance of its people. . . Luise Rainer as O-Lan gives the finest performance of her career. Adults & young people." S Calif Council of Fed Church Women

+ + Fox W Coast Bul F 13 '37

"A magnificent and absorbing, artistic achievement. . . Highest honors are extended to the producers, the writers, directors, actors and all artists contributing to the greatness of this most distinguished production."

+ + Gen Fed of Women's Clubs (W Coast) F 3 '37

Reviewed by S. M. Mullen

Motion Pict & Family p7 Ja 15 '37

"Adolescents, 12-16: very fine; children, 8-12: too heavy to mature; + + Motion Pict R p5 Mr '37"

"Adults."

Nat Legion of Decency F 11 '37

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

"It is a great picture, not alone because of its wealth of realistic detail and superb photography, but in the inspiring theme of man's gallant courage and the emergence of self by Paul Muni and Luise Rainer, "Painted on tinted film stock, the picture's brilliant golden hues and the wise and sensitive tone of the rich golden soil of the Good Earth of China. It is not a joyous picture; but it is an entertaining and fruitful one, making possible a more complete understanding of the struggle of China's little brown men to establish a republic whose life will be good for these millions of toilers." S. M. Mullen

+ + Scholastic p22 F 20 '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature." + + Sel Motion Pict p3 Mr 1 '37

"In spite of its foreignness the essential human quality of the story makes it moving and understandable to anyone. Family." + + Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"An example of motion picture art at its most effective, this film not only presents the rise to riches of a poor Chinese farmer but furnishes a social and territorial treatment of a whole segment of China's millions. The enormous sums spent on its making do not obstruct the moving power of a simple story about a simple people. Adults & young people."

+ + Christian Science Monitor p15 Mr 13 '37

"'The Good Earth' is the motion picture's first important presentation this year; it will remain important through this and many another twelve-month, for it stands now as one of the most grandiose endeavors of the talking screen, poignantly dramatizing the whole human fundamental struggle of the peasant against nature on the plains of China, as elsewhere. It is a distinguished photoplay." J. F. Cunningham

+ + Commonweal p472 F 19 '37

"It is a beautifully produced, faithful and painstaking translation of the original. It has been filmed with infinite care and a reverent artistry, directed by Sidney Franklin with full cognizance of the epic scope of the materials, and acted by an ensemble cast; it is an accomplishment of Chinese, American, and Oriental players. . . If, at rare intervals during its unfolding, it sometimes drags slightly the blame rests with the sheer bulk of the story itself which relates the history of the Wangas in studied detail. . . All of the variegated elements of this film—mature one of the finest of the year—have been woven into a rich and vital tapestry. . . Count 'The Good Earth' as a 'must' on your cinema list." + + Cue p18 F 6 '37

"It is hailed as one of the really great pictures in the history of the screen. Motion picture people declare it a masterpiece. If the members of the Academy ever learn to differentiate between acting and screen characterization, Miss Pippin and Paul Muni already have won this year's awards for the best performances, for it is too much to hope that any other performers throughout the year will reach the heights of artistic perfection they attain in 'The Good Earth.' And it is too much to hope that during the year Hollywood will cease photographing chatter long enough to give us another motion picture even approaching this power and meaningfulness. This great saga of Chinese soil, one which so consistently will keep the camera in its rightful place as the screen's most valuable medium." + + Hollywood Spec p2 F 13 '37

"Mute peasants easily may be dull; their tragedies and joys may be too much of the soil to have a place in the box-office. But to many, this picture may be seen. In fact, 'The Good Earth' is up
"The Good Earth' falls in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in its own right. The story is told with dignity and simplicity. . . Scenarists wrote a script of pure cinema. The result is not a film about China, but a stage-play about China. . . . It is, utterly on its own, a film that is motion-picturesque, becoming to enliven a motion-picture, by the way, of tremendous sweep and vigor. . . There is no question but what Muni's performance as O-Lan is the finest in the whole history of cinema. . . "The Good Earth' is a superb motion-picture."

"There need be no more fretting over the best picture of 1937. Already, unless the next eleven months bring deplorable results, it is already here. . . [It] captures the full flavor of Pearl S. Buck's novel. Here on the screen, told with massive sobriety and simplicity, is a drama without the whole thing being good: and that is what any work of art is expected to be. . . I have present a classic, and no performance in a theater, least of all in a movie theater, can be such. . . Furthermore, of course, a classic that someone has not understood how to translate." Mark Van Doren

"'The two years that went into the making of 'The Good Earth' have borne rich fruits. [II] is both a revealing study of a great and ancient civilization and a handiwork of entertainment. Paul Muni and Luise Rainer have realized the parts of Wang and his fanatically devoted wife, O-Lan, with consummate beauty and feeling. Miss Rainer's performance triumphantly justifies the laurels with which the New York film critics recently crowned her. . . Mr. Muni is forced to shoulder the burden of the film's unfolding, with the difficult task of interpreting Wang's unenviable rise from rags to riches. When he is close to the soil . . . he is magnificent. After he has prospered . . . the portrayal becomes as resourcefully conventional as the material, but on the whole he turns in the sort of acting that leaves an imprint on one's memory. . . The Geermanic and Asiatic elements of 'The Good Earth' are no more than the translation of a novel that has probably done more than anything else to acquaint us with China. Herbert Eastham

"In the last two years, Mrs. Muni has been a little thought of. After her performance in 'Wuthering Heights,' she was overcome by a sense of Chinese peasantry. . . . As Muni's Wang Lung is a notable impersonation of the simple peasant. . . . Mrs. Muni takes upon herself a second wife and the trouble that follows in her wake. The resulting situation is hardly indigenous to China and has the effect of conventionalizing Muni's portrayal. In contrast, Miss Rainer, her beauty made drab by the manner in which she has been expert, yet I never felt inclined to say of her, as I did of Miss Rainer, 'Now, that is what they call a lady.' John Mosher

"'The Good Earth' is especially fortunate in the work of its superb cast. As O-Lan, Luise Rainer, who demonstrated in her first American film, 'Escape,' that she is a powerful and essentially romantic actress, has achieved a short of magnificent. No easy role to play, Miss Rainer makes O-Lan the symbol of woe and misery everywhere. Paul Muni's remarkable realization of the farmer-hero of the piece be overlooked. In the early scenes he is a rugged, unshaven worker struggling with his life; living out of the soil he loves. . . Some word, too, must be said for the resourcefulness of Director Sidney Franklin, who has made a Chinese peasant. . . His is a superior contribution. William Boehnle

"The Good Earth' is a novel with a message. . . . That is why the film has been made under the title. . . . I don't see, myself, that Paul Muni was entirely at home as Wang. He has been an expert with his memory, and there where one of the film's most telling scenes, when Muni reads a letter from his wife, he was. Nevertheless Sidney Franklin's fine direction pares those moments to a minimum."

"My final reaction was tremendous admiration for Irving Thalberg for having the courage and high artistry to order its production. For this is no light fare, not even roast beef and Yorkshire pudding. It is black bread and cabbage soup. Raunchier even than that; it is the fight of the people. It is in the fight to keep up their standards of living, and the wrath of God. . . Albert Lewin did a grand job in carrying on Irving Thalberg's last, and probably greatest, production. Bob Wagner

"'The Good Earth' will turn out as one of the best of the new film creations. . . . It is no more superficial as the novel was deep. Instead, it emerged as a real cinema epic, faithful in spirit, plot and action. . . . It has rank as one of the great pictures of all time."

"'The Good Earth' transcends the realm of entertainment. . . The world will acclaim 'The Good Earth' as a theme-poem, the story of humanity, stark and vivid in its tragic realism. Adults." Box Office p23 F 13 '37

"This is a 'must see' and hence virtually a 'must play' picture. As screen literature, it has

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**MOTION PICTURE REVIEW DIGEST**

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*Exceptionally Good: + + Good: + Fair: --- Mediocre: --- Poor: --- Exceptionally Poor*
THE GOOD EARTH—Continued
been seldom equaled; indeed, in some respects, it sets a new high and shining mark for cinematic achievement. The dominant quality of this visualizecl 'Good Earth' is its honesty. The seal of sincerity is upon the story, upon the physical production (which in itself is a triumph); upon the characterization. It is China seen through Chinese eyes, this 'Good Earth.' Or such, at least, is the half-memorizing conviction away from the screening."

"Despite the fame of the book and the presence of Paul Muni and Luise Rainer. It is a pity it will have to be sold with vigor to return any large profit. Fortunately, it is meat for effective exploitation... Sidney Franklin's direction has much to commend it, especially in his handling of mass movement outdoors. Many of these sequences are marvelously impressive. His unfoldings of the personal drama has emotional power but may be too deliberate and emphatic to sustain the illusion of an oriental atmosphere. It was a difficult and perhaps an impossible undertaking."

"A smash picture from every angle, technically with superlative photography, this is a triumph in screen craftsmanship that should establish new box office records at every theatre."

"More minute care and generous treatment has seldom been accorded a screen play. The result is a true technical achievement with names enough to send it across. But it's not going to be easy to get this reported $3,000,000 investment back... In its present shape, for two-day a showing, film is inclined to run slowly, sometimes ponderously. There should be considerable trimming for the field as a whole. That will eliminate the slow spots; and once 'Good Earth' attains pace it will be additionlly enjoyable. The camera work and the photography is as important in the net result... The printing may also be accountable, but whatever it is, the slightly tinted and brittle sephia hues, shading some of the farm sequences, give as magnificent an effect as has yet been recorded on film... It is a remarkable screen production. A cinch critics' picture and ultimately an audience picture, too, but due to the subject matter it's going to take a bit of driving to get them in."

"The Good Earth' rightfully bears the dignity of it is picture looking at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to appeal and the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be uneducational among any folk without words, so elemental and penetrating is its appeal."

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GREAT BARRIER. See Silent barriers

GREAT GUY. Grand national 75min D 25 '36
Director: John G. Blystone
Based on the stories of Saturday Evening Post magazine 'Johnny Cave' stories by James Edward Grant. "Cagney is cast as an assistant

sealer of weights and measures in a metropollitan city. Because of his honest tactics, his boss is the victim of an auto accident engi-neered by racketeers and gangsters who collect in the racket of short weighting the buying public... Cagney starts a cleanup of the grafters as framed by the gang." [Variety (Hollywood)]

Audience Suitability Ratings
"A: good of kind; Y: mostly good; C: hardly..." Christian Century p127 Ja 27 '37
"Smooth and swift in development, the story holds the interest throughout. Parts are well cast. Recommended for family..." Am Legion Auxiliary
"The picture is well cast and acted, with good production qualities and timely comedy. Family." Calif Conf of Par & Teachers
"For his return to the screen as the star of a new company, James Cagney has an excellent vehicle in 'Great Guy.' This is a racketeering picture that is interesting in subject matter because it touches the welfare of everyone; it is good entertainment because the dramatic values of the film are effectively brought out by convincing direction and tip-top acting." Calif Fed of Business & Professional Women's Clubs
"Good. Mature." DAR
"Adults & young people." Nat Soc of New England Women's Clubs
FOX W Coast Bul D 19 '36
"This is a well-constructed, forceful production which is not only extremely interesting but highly entertaining. Family." Jt Estimates D 15 '36
"Suitability: family." Mo Film Bul p14 Ja '37
"Adolescents, 12-16: yes; children, 8-12: little interest..." Motion Pic R p6 Ja '37
"An interesting picture, tense and suspenseful. James Cagney gives a fine performance and is supported by a good cast. Family..." Nat Council of Jewish Women D 9 '36
"General patronage." Nat Legion of Decency D 31 '36
"Students will find 'Great Guy' worth seeing as a study in the corruption which often infects city governments, but it would be well not to swallow too completely the Hollywood axiom that a punch in the jaw rights all wrongs..." Sel Plastic p24 Ja 15 '37
"Family." Wkly Guide D 19 '36
"The star is in his element as an ex-pugilist... Fast-moving, wise-cracking and plenty of exciting moments. Family..." Newspaper and Magazine Reviews
"This is an excellent theme for a picture, for, by being exhibited in cinemas throughout the country it may cause customers to be watchful in their dealings with certain stores. 'Great Guy,' a peculiar title, it is true, is a well-knit story and besides having its quota of suspense, it has several splendid character studies. In addition to that contributed by Mr. Cagney... The stormy petrel of the studios has lost none of his cunning as an actor. He is as clever in this role as any character he has impersonating a criminal." Mordaunt Hall
"It's a good picture in a gang-busting comedy department which no doubt will increase his large following. Family." Christian Science Monitor p17 F 6 '37
"When I see a picture of this sort I am curious to know how people with any degree of screen intelligence can make the script and not spot its weak points... Other story weak-
The fire... News-Wk Film He... All... Cagney's... as a cracker commended, the sequences, story as review back sent Cagney more mention. The Hollywood... hoodlums, its talents as 'Ceiling... It... Hollywood... no studio. It... studios... it... It... studios... is... It... stars)......[Cagney]... the mold... Vigorous... the... film,... it... it... is......”...its...It...it...it...it... It...It...in...It...it...it...it......”...its...it...it...it...It...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...it...i
THE GREAT HOSPITAL MYSTERY  
—Continued

to a long series of verbal battles. . . [It] is another of the many might-have-beens. Still, it will very likely just don't go out of your way to see it.” — Paul Jacobs

— + Hollywood Spec p10 Mr 13 ’37

Trade Paper Reviews

"With more than its share of thrills, comedy and adventure, this story of murder in a hospital packing an entertainment wallop that should assure it wide popularity, Family."  
+ Box Office p11 Mr 6 ’37

"Strictly program mystery fare, 'Dead Yesterday' does not rise above average except in the expert clowning of the nimble-footed Joan Davis. The story is less believable than usual even as compared to run-of-the-mill mysteries. In attempts to mystify the audience, the picture succeeds only in confusing itself.”  
+ Hollywood Reporter p1 F 20 ’37

+ Motion Pict Daily p10 F 24 ’37

"This succeeds only in being a run of the mill picture. Short of names, short on any new theme, it will serve best on dull bills or in neighborhood spots. . . The show won't get much attention.”  
— + Phila Exhibitor p36 Mr 1 ’37

"Jammed with hilarious comedy and eerie thrills, tempoed for the masses, 'Dead Yesterday,' reaches the screen as neat and meaty entertainment. Although devoid of outstanding developed characterizations, the small cast, headed by Jane Darwell, is given bright dialogue and a good story.”  
+ Variety (Hollywood) p3 F 20 ’37

— Great O'MALLEY. Warner 70min F 13 ’37

Director: William Dieterle

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings  
America p328 Mr 6 ’37

"A: fair; Y: good; C: probably good."  
Christian Century p305 Mr 3 ’37

"A picture of everyday life, full of human interest, entertaining and well told. Family."  
Am Legion Auxiliary

"Family, but mature for children. Good."  
DAR

"[It is] a very pleasing story with suitable dialogue, good Irish humor and pathos. Interesting and wholesome for the family."  
Calif Council of Fed Church Women

+ Fox W Coast Bus D 36 ’38

"Refreshingly entertaining is this well staged, human interest drama. All age."  
+ Gen Fed of Women's Clubs (W Coast) D 11 ’36

"Based upon a constructive idea, which is developed with consistency and unforced realism, this unpretentious film is both interesting and wholesome entertainment, Family. (The Women's University Club considers this problem one that calls for mature judgment to evaluate, therefore for adult audiences.)"  
+ Jt Estimates D 15 ’36

Motion Pict & Family p5 Mr 15 ’37

— "Based on a constructive idea which is developed with consistency and realism this film offers interesting entertainment. Good. Adults & young adults."  
+ Motion Pict Guide Mr ’37

"Excellent direction and a good cast make this simple, obvious story very touching and appealing, Family."  
+ Nat Council of Jewish Women D 16 ’36

"General patronage."  
+ Nat Legion of Decency Ja 7 ’37

"Well acted and nicely handled, Family-juvenile."  
+ Wkly Guide F 20 ’37

Newspaper and Magazine Reviews

"Family."  
Christian Science Monitor p15 F 27 ’37

"[It is] a sentimental, uninspired but quite skillful piece of cinema making. . . All of this has little real dramatic force and no originality, yet the players called upon to enact these simple scenes do so with such skill that 'The Great O'Malley' is more entertaining and appealing than you might expect."  
+ Cue p9 Mr 6 ’37

"In the first place, 'The Great O'Malley' is so antiquated it creaks. The plot is easily guessable from the start. But the entire audience enjoyed it. . . The main point is that the story and the manner in which it is told. . . Thus not until the lights went up could I realize that I had read a dozen stories and seen two dozen pictures with basically the same plot. . . See 'The Great O'Malley' and find your own encomiums. You will enjoy every minute, you will realize that old material can be made to live again." — Paul Jacobs

+ Hollywood Spec p12 D 19 ’36

"While 'The Great O'Malley' is on the saccharine side, qualities of tenderness, gentle humor and warmth make it appealing diversion. It is pleasant, too, to see what a versatile actor Pat O'Brien is. . . While the picture is unimportant and its plot incredulous, the characters are appealing, much of the sentiment genuine and the simplicity of Mr. Dieterle's direction, as well as the performance, praiseworthy." — Eileen Tazelaar

+ — N Y Herald Tribune p9 Mr 8 ’37

"With Pat O'Brien as an Irish cop, son of another Irish cop, 'The Great O'Malley' is bound to provide entertainment. . . The picture is amusing all the way and takes its problems to heart. . . Although its reasoning may occasionally be false and irritatingly sentimental, the picture does make its point." — Eileen Creselman

+ — N Y Sun p11 Mr 6 ’37

"With the smart Pat O'Brien finding it hard to look and act convincing in the role of the numbskull cop, and with Humphrey Bogart twitching his maxillary muscles and wavering, as usual, between crime and proletarian usefulness, the movie steers its way to a dénouement as familiar as the route it takes to get there." — N Y Times p10 Mr 6 ’37

"An unassuming little film with a really excellent idea developed so smoothly and effectively that it becomes appealing and interesting throughout. . . 'The Great O'Malley'. . . The story is slight, but engaging, and gets over its constructive idea with considerable effect, thanks to some fine acting by Pat O'Brien and Humphrey Bogart." — William Boehnel

+ — N Y World-Telegram p7a Mr 6 ’37

Reviewed by John Mosher  
New Yorker p91 Mr 13 ’37

Trade Paper Reviews

"All the earmarks of a smashing box office success are in this simple, sincere story of a patrolman. . . Capably played by Pat O'Brien,
51

MOTION PICTURE REVIEW DIGEST

Patrolman O'Malley emerges as a down-to-earth character with strong assignment appeal in a well-directed, nicely-produced yarn. Family.

+ Box Office p10 D 12 '36

"Humor, tragedy, sacrifice and romance are interwoven appealing materials which will strike a responsive note in all types of picturegoers. It is a decidedly family picture, cheerful, and most of all performed by Pat O'Brien in a somewhat different role than Hollywood salons have yet placed at his disposal—that of an Irish cop."

+ Film Daily p10 Mr 9 '37

+ Motion Picture Daily p10 D 4 '36

"One of Hollywood's pat formulas for cop pictures, but with a much better action than usual. Box offices, with the possible exception of the lesser duals, will reflect its general weakness. . . Performance as a whole is good."

+ Variety p14 Mr 10 '37

GREEN LIGHT. Warner 85min F 20 '37

Cast: Errol Flynn, Anita Louise, Margaret Lindsay, Sir Cedric Hardwicke, Henry O'Neill. Spring Byington

Director: Frank Borzage

Based on the novel of the same title by Lloyd C. Douglas. "This tale is focused on a conscientious young surgeon, played by Errol Flynn, who is more driven than prepared to place the blame for a fatal slip where it belongs—on an older surgeon who is distraught by business worries. Going west he risks his life in bacteriological experiments to find a vaccine against spotted fever." (Chicago Reporter)

Audience Suitability Ratings

"The second of Lloyd Douglas' inspirational novels reaches the screen with more felicity than 'The Magnificent Obsession.' The author's vision is applied in the film, as is indeterminate still as the minister portrayed and is hardly calculated to stimulate anyone who has once heard the Golden Rule. But the production is canny and the players convincing and the whole affair flaunts a white banner of good intentions which is far rather than place the blame for a fatal slip where it belongs—on an older surgeon who is distraught by business worries. Going west he risks his life in bacteriological experiments to find a vaccine against spotted fever." (Chicago Reporter)

+ — America p480 F 20 '37

+A: Interesting; Y: good; C: beyond them." Christian Century p303 Mr 3 '37

"This well-edited picture left me unmoved because Frank Borzage and Spring Byington seem suitably cast. The story is not soon to be forgotten. Mature & 14-18." DAR

+ — Fox W Coast Bul F 6 '37

"Adults." Am Legion Auxiliary

"Excellently produced and strongly played. Mature." Calif Cong ofPar & Teachers

"The picture is entertaining and very much worthwhile. Family." Calif Fed of Business & Professional Women's Clubs

"The film is economically made and magnificently acted. Every family." Nat Soc of New England Women

"This picture combined with excellent photography and high entertainment value has a deeply significant ethical and spiritual tone suitable for the family." S Calif Council of Fed Church Women

+ — Fox W Coast Bul Mr 6 '37

Reviewed by H. M. Le Sourd

Motion Pic & Family p4 F 15 '37

"It is an exceptional picture offering entertainment and a rationalized plan for meeting Adolescenta, 12-16; good; children, 8-12; yes."

+ — Motion Pic R p5 Mr 37

"The screen adaptation of this popular book is excellent in many respects: . . . Nat Council of Jewish Women F 24 '37

"Adults." Nat Legion of Decency Ja 21 '37

"A & Y; good; C: mature." F p46 Ja 21 '37

"'Green Light' suffers a little from failing to practice its own motto that 'there is no place for sentiment in science.' Although it is no 'Story of Louis Pasteur' or 'Arrowsmith', 'Green Light' is worth seeing."

+ — Scholastic p22 F 20 '37

"Expertly directed, with a fine feeling for the impact of medicine, a vivid representation of all sentimentality, this production furnishes excellent and thoughtful entertainment. Adults & young."

+ Sel Motion Pic p10 Mr 1 '37

"Serious and interesting and with a certain inspirational lift to it. Suggested for school, library and church use. Outstanding. Mature."

+ — Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"[It is] sentimentalized melodrama. . . . Despite handsome settings, noble speeches and well-grounded principals, the story is weak in the knees and the questions raised remain unanswered. Adults."

+ — Christian Science Monitor F 20 '37

"It is well written and there is constant demonstration that much thought was put into preparation and production. The film is sound and substantial." J. F. Cunningham

+ — Commonweal p528 Mr 5 '37

"There have been various attempts in recent years in Hollywood to create a film which would reach and successfully the application of deep religious faith as a sound motivating force in everyday life. . . . 'Green Light' approximates, though it does not quite reach, its goal. . . . [The] scenario is a bit too pat and plays too much upon coincidences. Withal, it is a thoughtful and, at moments, moving story, fortunate in having Sir Cedric Hardwicke."

+ — Cue p19 F 13 '37

"Occasionally I see a picture like this one, one whose perfections make me just part of the audience and which offers nothing to remind me I am there to criticize it. . . . Critics are inspired by imperfections. 'The Green Light' has none. . . . If I had produced all the pictures I have seen in the last twelve months, I would have fewer to wonder of having produced 'The Green Light' than of having been responsible for any other movies. . . . It is an impressive achievement, a formidable contestation for the award as the best picture of 1937."

+ — Hollywood Spec p6 Ja 16 '37

"'Green Light' should get you, either medically, spiritually, or physically. Sir Cedric Hardwicke really steals the film as the ministering cathedral dean with the mellow helpful philosophy. He's excellent." (3 stars) Beverly Hills Liberty p41 F 27 '37

"Errol Flynn . . . gives a generally forthright performance. . . . Anita Louise is prettily unconvinving and Margaret Lindsay is not much better as the nurse. He stiffles her love for the heroic Miss of the film's placid saccharine and self-sacrificial interludes. The chief acting distinction of 'Green Light' is Sir Cedric's impersonation of the crippled Dean Harcourt. . . . Frank Borzage has directed [the cast] effectively, and [it is] a simple yet magnificent drama. He has wisely marked time when Mr. Douglas's banalities are being discussed." Howard Barnes

+ — N Y Herald Tribune p6 F 18 '37

"[It] is the story of a doctor, of religion, and of people so noble that on the screen they appear just good—good. . . . 'Green Light' may well prove popular. 'Magnificent Obsession' was one of the box office hits of its season,

+ — Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
GREEN LIGHT—Continued
and 'Green Light' has even more than its share of Douglas ingredients, detailed hospital scenes, even a distasteful cast of people, religion in large quantities and characters who all, even the cowardly Dr. Endicott, have in their nobility in the end." Eileen Creelman

"— N Y Sun p16 F 15 '37

'Green Light' made a better novel than it has achieved as a picture while the film version is an interesting one, representing a sincere and largely successful attempt to maintain the quality of Lillian Hellman's play. As a best-seller, it is unable to disguise (as the novel did) the author's weakness as a story-teller. Franck Borzage has directed this moral lesson with his customary flair for the sentimentally dramatic, somewhat handicapped in this case by the weakness of the leading players. Errol Flynn is too much the swashbuckler to represent the brooding, sensitive, introspective Dr. Paige, and Anita Louise is both immature and pallid." F. S. Nugent

— N Y Times p9 F 13 '37

"'Green Light' is pretty sticky and tricky stuff, but the good dramatic moments in it and quite a good deal of good acting. The mixture results in a fair-to-

..." William Bochennel

— N Y World-Telegram p7a F 13 '37

"'Green Light' has that surgical-operation scene in it. It's the kind of thing really ought to be done about that scene... I've seen it twenty times. If I've seen it once, and now, at last, I'm surprised that I never swathed it. Fair warning. The non-surgical parts of 'Green Light' are just silly; everybody talks and talks and talks and... " Russell Maloney

— N Yeroker p25 F 20 '37

"'Green Light' spends a good deal of time airing its author's philosophical reflections on life—but it is good entertainment for all that. Filmgoers who squirm in the presence of Hollywoodian metaphysics can either stay home or put up with a few uneasy moments. Dr. Douglas' fans will be delighted with the picture..."

— News-Wk p21 F 20 '37

"Maybe my lack of zeal for such meanderings brands me as ungenerative, but I know nauscea when I feel it... With a profound calm the inducement to moral folds... When Borzage can turn out exceptional films like A Farewell to Arms and Desirable, to be not just to bash him to drivel like this." Herb Sterne

— Script p1 Mr 6 '37

"[H] exhibits Errol Flynn, last seen in the uniform of a British lance in The Charge of the Light Brigade, somewhat less advantageous swathed in the white tunic of a U.S. medico... There is not much left of 'Green Light' except the sediment of kindergarten metaphysics which gave the book its mass appeal... Cinema treatments of philosophical fiction, however modest the thought content may be, face obvious disadvantages. 'Green Light' does not surmount them but it achieves a certain negative distinction because Sir Cedric Hardwicke, by exercise of almost superhuman skill, successfully dyes in the mold of Dean Harcourt's mounings from seeming cloumous..."

— Time p25 F 22 '37

Trade Paper Reviews

"The film will have the tremendous audience appeal of 'Magnificent Obsession.' The screen play is adroitly fashioned and wrings every dramatic emotion from the original without becoming saccharine. From every produc-

diction angle the picture is practically flawless and the one operating room scene is a masterpiece of restraint and technical excellence." + Box Office p17 Ja 9 '37

"This picture reflects much credit on all concerned in its making and has been handled with taste and distinction. Under Frank Bor-

..." + Film Daily p8 F 20 '37

"This is an admirable prestige picture comparable to 'The Story of Louis Pasteur,' which, in its important element of medical research, it resembles. It will make a strong box office attraction in the class houses and can be counted on to gross substantially all down the line... Sir Cedric Hardwicke's moving portrayal and inspiring reading of his beautiful written lines will delight thoughtful people. Errol Flynn in his first modern role fully justifies the Warner hopes. His portrayal has sympathy and power with restraint..."

+ Hollywood Reporter p23 D 31 '36

Motion Pict Daily p6 Ja 4 '37

"It will particularly appeal to the intelli-

gent but will need selling to the dyed-in-the-

..." + Variety (Hollywood) p3 D 31 '36

"With customer lure in the title and the player names, 'Green Light' would seem to stand a better than usual chance as a single-

..." + Variety (Hollywood) p3 D 31 '36

"Treating with dignity, forcefulness and credibility the theme of spiritual power as a way of life, this film should draw heavily if properly exploited. There isn't a phoney note in a presentation which could easily have been cheapened and ruined... Flynn acts superbly with an honesty and a spiritual dignity which amply display his talent... Most difficult of all the assignments is Hardwicke's. On him falls the main burden of making the whole thematic statement warmly human and the enunciation of divinely human concepts believable and acceptable as popular theatrical entertainment. He... seems to be the one person to whom this delicate task might safely have been entrusted..."

— Variety (Hollywood) p3 D 31 '36

GUN RANGER. Republic 49min N 19 '36

Cast: Bob Steele. Eleanor Stewart. John Merton

Director: Robert N. Bradbury

A western melodrama.

Trade Paper Reviews

"Intelligent editing by S. Roy Luby lends considerable zip to this conventional Western story... In general, the features is pretty much a run-of-the-crop production, but it does have a number of climax scenes calculated to make strong emotional appeal to out-of-door drama fans..."

— Film Daily p8 F 30 '37

— Motion Pict Daily p6 F 30 '37

"Though it doesn't stack up with the better class of Westerns from Republic, non-

discriminating Western followers shouldn't com-

plain..."

— Phila Exhibitor p52 N 15 '36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
HIDEAWAY GIRL—Continued

"Martha Raye's prolonged parody of Mae Westian singing is painful and holds up the story. Suitability: adults & adolescents."

— Bul p27 D '36

"Unconventional, and at times bordering on vulgarity. Fair. Adults."

— Motion Pict Guide Ja '37

"The spectacle of a girl in wedding gown and veil fleeing from pursuing police, is a piquant introduction to an atrocious bit of musical slapstick... Ample opportunity is given the player to indulge in her peculiar style of humor. Musical numbers are sometimes tuneful, but usually too noisy. There is little dialogue, as the story is told chiefly in rapid-fire action. The production is loud and raucous to the point of vulgarity. Adolescents, 12-15—no children. 8-12—no."

— Motion Pict R p5 D '36

"This is a pleasing musical comedy which gives ample opportunity for the exploitation of Martha Raye and her particular type of humor and songs... Clever stagecraft, good photography, capable direction and pleasing music. Exclusively funny."

— Nat Council of Jewish Women N 1 '36

"A & Y: poor; C: no."

Parents' M p40 F '37

Newspaper and Magazine Reviews

"There is little rhyme or reason for seeing 'Hideaway Girl,' for its muddled story is not very appealing, its performance not very adult, and its direction, while sprightly and well paced, as such an old timer as George Archainbaum would be bound to turn out, is not entertaining enough."—Marguerite Tzelaar.

— Chicago Herald-Tribune S 10 Ja '37

"Miss Martha Raye, the lusty lark of Paramount's roster of curiosa, has her starring moment in 'Hideaway Girl.' . . . Otherwise it is something for even the case-hardened audiences of the Rialto to shudder about. It is a matter of countless juveniles enacting a story that has a hundred forebears."—J. T. M.

— N Y Times p20 Ja 13 '37

"Grant that a film can be blissfully bad and you have your own description of 'Hideaway Girl.' Martha Raye, who is at least the noisiest if not the funniest of the distraught comics in Hollywood, but the best that the film's director and energetic antics were able to do was to batten this reviewer into a state of embarrassed semi-consciousness... It is my glum claim that if we are to get rid of Class B pictures, the only way to do it is to expose their stupidity and attempt to discourage them."

— William Haines.

— N Y World-Telegram p27 Ja 15 '37

Trade Paper Reviews

"Most of the situations and twists have been frequently used by Hollywood scenarists. Consequently, such originality as story and screen-play present is derived from putting all components together. One of the vehicle's chief purposes appears to be the unleashing of Martha Raye's rollicking, raucous, swing rhythm vocalizing."

Film Daily p9 Ja 14 '37

"This feature starts out like a society crock melodrama, turns slightly musical, then goes rowdy comedy, next a bit romantic and at last off as hokum melodrama. Hence, it will be no shock to Paramount if it has to struggle with the public. In the final flash pond. The picture is entertaining in some of its rougher comedy scenes and has three good numbers; but the histrionics displayed by the leads often are rudimentary to the nth degree. Supporting players easily top their efforts, which gives an idea."

— Variety p15 Ja 20 '37

HIGH TREASON. Olympic 62min

Cast: John Garrick, Winifred Shutter, Leslie Perrins, Lewis Shw..."
“Tex Ritter... a double-thruster, not in the old Western fashion which meant he could shoot and fight, but in the new scheme which calls for a man's man not only to be able to sing yippee-yaa tunes, but write 'em as well.”

Variety p19 F 21 '37

HEADLINE CRASHER. Conn 57min
Cast: Frankie Darro, Kane Richmond, Muriel Evans
Director: Les Goodwins

“The story of this one concerns the young son of a United States senator, whose talent for getting traffic tickets and for similar minor clashes with the law proves embarrassing to the father's campaign for re-election.” Holly-wood Reporter

Trade Paper Reviews

“This political-newspaper-crook yarn is up to the action standards of former Frankie Darro pictures, starting at a neat clip and maintaining a rapid tempo all the way through. The Peter B. Kyne origin provides a sound plot, and the picture will satisfy the subsequent audiences where the Darro films have clicked in the past.”

Hollywood Reporter p6 Mr 6 '37

“Estimate: okey action drama for neighborhood twin bills.”

Phil Exhibitor p43 F 1 '37

“Maurice Conn has translated Peter B. Kyne’s ‘Headline Crasher’ to good advantage into a fast-moving melodrama from opening to final fade. . . Conn has not skimmed in giving the picture class values, recorded in excellent photographic quality by Gilbert War-ronson.”

Variety (Hollywood) p3 Mr 6 '37

HER HUSBAND’S SECRETARY. Warner 60min Mr 20 '37
Cast: Jean Muir, Beverly Roberts, Warren Hull, Clara Islandick
Director: Frank McDonald

The wife-husband-secretary tangle is solved by a forest fire which brings about a happy ending for the husband and wife.

Audience Suitability Ratings

“Fairly good program picture. Mature.” Am Legion Auxiliary

“Rather weak as to story and development, this picture offers only average entertainment. Adults.” Calif Cong of Par & Teachers

“The cast is too good to waste on such film fare. Adults.” Calif Fed of Business & Professional Women’s Clubs

“Mediocre. Adults.” DAR

“A well worked out triangle story which while superficial in plot, holds the attention with bright dialogue and clever delineations. Adult in appeal.” Nat Soc of New England Women

“Mature.” Calif Council of Fed Church Women

Fox W Coast Bui F 27 '37

“Modern, sophisticated entertainment. Adults.” Calif Fed of Women’s Clubs (W Coast) F 17 '37

“There is probably no more devastating criticism of a picture than that it is dull. Occasionally actors and director rise above a time-worn, mediocre plot to salvage something in entertainment value. Unfortunately, though the effort is pronounced, no such fest is accomplished in this instance and the picture remains—dull. Adolescents, 12-16 & children, 8-12: no.”

Motion Pict R p5 Mr 3 '37

“This is a mediocre picture. Adults.”

Nat Council of Jewish Women F 17 '37

“Adults.”

Sel Motion Pict p5 Mr 1 '37

Newspaper and Magazine Reviews

“For all that there is nothing new in it except the forest fire, ‘Her Husband’s Secretary’ comes to the screen as a thoroughly entertaining talking picture. It is the best class B production I have seen since ‘Smart Blonde.’

Hollywood Spec p12 F 27 '37

Trade Paper Reviews

“This is the type of film which arouses the most vociferous complaints on the part of patrons who would have forced such fare in order to see the better portion of a dual bill. The feature is a low-grade version of the wife-husband-secretary triangle, negligible as to entertainment and the epitome of poor production. Family.”

Box Office p31 Mr 13 '37

“This mild and pleasantly sweetened version of the wife vs. secretary formula is nicely keyed to the tastes of secretaries who have or have not married their employers. It is given an added fillip by a Cinderella opening that adds to the sweetness but not to the drama. It is produced with admirable taste and consid-erable charm and, despite the fact that it doesn’t really become a drama until it is half over, will please women audiences and serve well as a neighborhood programmer.”

Hollywood Reporter p3 F 16 '37

Motion Pict Daily p10 F 15 '37

While the story is attacked from a different point, this turns out to be the same familiar husband-secretary pattern... This is a light-weight offering with no real punch. Estimate: Just program.

Phil Exhibitor p32 Mr 1 '37

“[It] depicts the triangle with a slightly different approach but remains the same familiar story. Picture has sufficient weight for lower billing on duals. Story lacks real punch.”

Variety (Hollywood) p3 F 16 '37

HIDEAWAY GIRL. Paramount 60min N 20 '36
Cast: Shirley Ross, Martha Raye, Robert Cummings, Monroe Owsley
Director: George Archainbaud

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

“A: mediocre; Y: better not; C: no.”

Christian Century p1769 D 30 '36

“All attempts at dignity in the picture are defeated by crude, blatant slapstick comedy on the part of the newly-featured radio artist, Martha Raye, and the overemphasized drinking scenes reduce the ethical or social values to almost nil. Adults.”

Estimates N 15 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

ENTERTAINING for all audiences.
+ Gen Fed of Women's Clubs (W Coast)
Ja 4 '37

While the music is snappy and the songs catchy, there are those who will regret that Jane Withers' musical talents are given prominence at the expense of her unbounded ability to act. Adolescents, 12-16 & children, 8-12: good.
+ Motion Pict R p6 F '37

Family.
Nat Council of Jewish Women Ja 6 '37

General patronage.
Nat Legion of Decency F 4 '37

A, Y & C: fair.
Parents' M p46 Ap '37

Family.
Sel Motion Pict p5 F 1 '37

Newspaper and Magazine Reviews

"It's very good fun if you are a Jane Withers fan, and a trifle dull if you are not. Family."
— Religion Science Monitor p17 F 6 '37

"The Holy Terror" forms a natural atmosphere for the splendid voice of Anthony Martin and the sweet charm of Leah Ray. El Brendel, while a clever animal, plays the wrong role, stupid that he cannot lift it out of the boring. To a lesser degree Joe Lewis is similarly handicapped in another pleasing and sentimental comedy to the surprising number of similar successes turned out by Twentieth Century-Fox.
+ Paul Jacob
+ Hollywood Spec p23 Ja 2 '37

"In 'Holy Terror,' we have another of Mr. Zanuck's harmless and even rather ingratiating little variety shows—a gaudy necklace of knockabout, song-and-dance, or sentimental skits, strung on a mere thread of story involving that surprisingly endurable little boayer of a consummate trouble, Miss Jane Withers." B. R. C.
+ N Y Times p21 Ja 30 '37

"It is a feeble and fumbling blend of music, romance and melodrama... Since this department happens to feel that Miss Withers has none of the natural charm and personality of some of her pint-sized competitors, the only thing he will say about her is that if you like her precocious antics you can gorge yourself to overflowing by visiting the Palace this week..."
William Boehnel
— N Y World-Telegram p9a Ja 30 '37

Trade Paper Reviews

"A sure-fire comedy programmer that will delight the Jane Withers fans... She shows genuine ability in the best acting part the youngster has had in many pictures. Singing and romance are furnished adequately by Martin and Leah Ray, radio and orchestra vocalist, and some thrilling air sequences will satisfy the junior fans craving for excitement. Family."
+ Box Office p21 Ja 2 '37

"A peach of a program picture is this new Jane Withers' vehicle. It is a musical with action galore, a bit of melodrama, and has three swell songs which furnish a lot of hilarious moments. Anthony Martin and Leah Ray put over some good songs."
— Film Daily Ja 7 '37 Ja 2 '37

"This has all the essentials of a good programmer. It has the Jane Withers name for a draw from [her] fans, plus an array of comedians and a few far-out musical numbers. The young star is improving in every picture and in this she is given plenty of opportunity for further popularity. The story is very elemental and somewhat far-fetched, yet fills the bill as a basis on which to hang the comedy, which is the mainstay of the film. The picture was obviously made for laughs and in this respect will satisfy."
— Hollywood Reporter D 25 '36
+ Motion Pict Daily p14 D 29 '36

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

HOUSE OF SECRETS. Chesterfield

Cast: Leslie Fenton, Muriel Evans, Noel Madison, Sidney Blackmer

Director: Roland D. Reed

See issue of December 28, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"One of the evils resulting from the frequently discussed 'double feature' bill is such a picture as 'The House of Secrets,' a quick 'quickie' concocted of all the familiar juvenile thrills ideas associated with mystery films since the kinetoscope."
— Cue p16 F 27 '37

"Why didn't Chesterfield simply forget the whole unpleasantness and produce that other story. This one about the shopgirl and the scoundrel?"
J. T. M.
— N Y Times p13 F 22 '37

"'House of Secrets'... is a feeble, plodding exercise in mystery and mayhem and you can go right back to whatever you were doing. A gentle soporific, it spins a yarn, instead of a yarn, and plays a dull game of cops and robbers on British soil. If it holds anyone at the theater of his seat, it will be only because of indecision about whether to go or see it through."
William Boehnel
— N Y World-Telegram p19 F 23 '37

Trade Paper Reviews

+ Motion Pict Daily p10 F 25 '37

"A mystery without murder that manages to hold the attention fairly well. 'House of Secrets' is an independent-made that will do as well as the average, if not better... While most accounts taking the picture will be dualers, it might fare satisfactorily in lesser impor... it as a solo attraction."
+ Variety p17 F 24 '37

I

I PROMISE TO PAY. Columbia 54min

Cast: Chester Morris, Leo Carrillo, Helen Mack

Director: D. Ross Lederman

"Chester Morris borrachs dozes for a family vacation, objects to paying high interest, becomes victim of strong arm collection methods. He steals money from his employers to meet..."
I PROMISE TO PAY—Continued

payments, loses his job, tries moving to elude the collectors, is caught, beaten up, lands in a hospital, the world, the distance, the district attorney, helps break up the racket, gets a job in the district attorney's office." Phila Exhibitor

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Mr 11 '37

"Contemporary in its interest and warmly human in some of its characters. Family." Wky Guide Mr 6 '37

Trade Paper Reviews

"In a very forceful manner, this picture shows up another racket—the underworld as loan sharks. The subject is one that hits close to home with everyone, and therefore should be of great interest to regular audiences. D. Ross Lederman has directed the piece in a highly suspenseful manner and has geared it so that it moves quickly.

+ Film Daily p8 F 18 '37

"Recent front-page stories of the breaking up of the loan-shark racket in New York are here dramatized by a sympathetic handling of a great crime story. It is a film that has decided merit in its class and will give general neighborhood satisfaction as a dual hero.

+ Hollywood Reporter p4 F 13 '37

+ Motion Pict Daily p8 F 15 '37

"This is slow in getting started but picks up fast. Estimate: okay action.

+ Phila Exhibitor p8 Mr 1 '37

"An exploitation picture, made especially timely on its release by legislation . . . to place curbs of various kinds on finance companies and the loan shark rackets in general. Film, unless handled with plenty of ballyhoo, will be just average.

Variety p8 Mr 3 '37

"It is a gripping entertaining programmer. Mary McCaul and Lionel Houser have contrived an original screen play that wisely minimizes the rackeers and concentrates on the results to the victims."

Variety p15 Mr 3 '37

"I WANT TO BE A MOTHER, Yiddish talking picture co 84min F 26 '37

Cast: Moische Feder, Rose Greenfield, Esta Saltzman, Leo Puchs

Director: George Roland

Yiddish dialogue film with English sub-titles.

"Describing the home life of a Jewish family, the emphasis is placed upon the tragedy of an unwed mother, whose lot it is not to be permitted to reveal her identity to Celia, her daughter."

(N Y Herald Tribune)

Newspaper and Magazine Reviews

"Should you miss Mr. Seiden's first American production in Yiddish you will have nothing to repent. He spells it for you so that in your film fare you demand a certain amount of artistry, experienced direction and sensitive performance. It is not the fault of the several excellent East Side actors, 'I Want to Be a Mother' is not sure to please the older folks, who will take its near-tragedy seriously and the younger generation, which probably will laugh at times when tears are on the bill."

H. T. S

+ NY Times p9 F 27 '37

Trade Paper Reviews

"Action drags, production and direction are extremely crude and the acting varies from one extreme to the other. Much of the technical production is almost primitive and the direction resembles that of ancient vaudeville."

Variety p15 Mr 3 '37

JANOSIK. French motion picture 82min N 24 '36

Cast: Palo Bielik, Zlata Hajdukova, Filip Davidik, Andres Bagar

Director: Karl Hasler

Czecho-slovakian dialogue film with English sub-titles produced in the Carpathian Mountains. "Janosik" is a film of movement and highland scenery revolving about the romantic figure of Czecho-slovakia's national hero, a Robin Hood and leader of a host of picturesque outlaws, who to avenge peasant wrongs, organised a band of brigands to harry the rich, thereby pointing the road to freedom."

(News Statesman & Nation)

Audience Suitability Ratings

"Adults." Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"'Janosik' was as different from 'La Kermeze' as a film could be, yet it was probably as good. Palo Bielik, the tender giant who played Janosik, was worthy of the role; and the landscape was always very skilfully worked into what was finally an effect of great and tragic wildness." Mark Van Doren

Nation p81 Ja 16 '37

"The photography of this film is at its best when least ambitious; it is then excellent, for the mountainous vicinity of Terchov and Levoc and the market-place of this latter town provide a beautiful background for the skirmishes of bandits and militiamen. . . A brisk film with an effective ending." John Marks

+ News Statesman & Nation pl4 Jl 4 '36

"So clearly has the piece been directed and so vividly performed, the strange dialogue offers no impediment as the plot unwind, though it is also assisted by scattered English titles. . . Told with a gravity worthy of its theme, the film is not without its humorous sidelights, and these make it a human, original document. . . Palo Bielik as Janosik is excellent. His fire, his passionate leadership, and in the final tragic scene where he chooses the gallows to freedom, his unflattering dignity, results in a great performance."

Marguerite Tazelman

+ N Y Herald Tribune p7 D 25 '36

"'Janosik' is robust tragedy, enlivened with some lusty comedy. This is neither subtle film nor consistently interesting. It has, however, a rare quality of vitality. The fantastic story is beautifully photographed. In its final scenes, the combination of comedy and tragedy becomes really moving." Eileen Creelman

+ -- N Y Sun p25 D 25 '36

"Janosik is a truly credible and histrionically compelling performance of Fairbanks, Eddie Polo, Gary Cooper and King Kong. . . Palo Bielik, recruited for the role from the ranks of the Czechoslovakian State police because of his heroic stature and because he had had some experience in amateur theatregoals as a youth, plays Janosik with an assurance that should arouse envy among Hollywood's candi-
dates. He might, you feel, portray any country's national hero. There is something to be said, too, for artistic and commercial enterprise in natural surroundings. Very little of 'Janosik' ever saw the inside of a studio. The mountains are authentic and awesome, the valleys rolling and real. The photography is grand, and the direction is vivid, swift and reverent as well."

J. T. M.

+ N Y Times p19 D 25 '36

"With a technical and artistic adroitness that is evidenced by your own film producers, the Czechs spin a lively and spirited yarn about one of their national heroes... "Photography of the new film is a delight, and it is told and acted with considerable charm and gusto... "The result is a film of superior quality... "Janosik" is rousing entertainment of the first order."

William Boehnel

+ N Y World-Telegram p16 D 29 '36

"This [is an] impelling legend... Expertly photographed, acted, and directed, the film will probably be shown only at the art theatres."

+ News-Wk p33 Ja 9 '37

Reviewed by A. Vessolo

Sight & Sound p140 Winter '36

Trade Paper Reviews

"Technically and photographically of the highest quality, this Czechoslovakian adventure film is fast-paced and gripping, for class audiences, while its spirited and colorful story, clarified by super-imposed English titles, will give it considerable general appeal. Family."

+ Box Office p31 Ja 23 '37

"Here is one of the finest examples of European movie-making, embracing the best in photography for action and commercial theater plots, powerful enough to satisfy even the chronic kickers of the 'arty' school. Enhanced for general appeal is the use of either subtitles or dubbed sound, it is likely to miss as A-1 theater. The story is an entertainingly detailed theme—combination of "Viva Villa", "Thunder Over Mexico" and "Chapayev.""

+ Film Daily p5 My 21 '36

Motion Pic Daily p14 N 10 '36

JOHN MEADE'S WOMAN. Paramount

80min. F 26 '37

Cast: Edward Arnold, Francine Larrimore, Gail Patrick. George Bancroft

Director: Richard Wallace

"A ruthless promoter who has built up a fortune by his ruthless exploitation of the country's natural resources, marries a homeless street waif to pluck a heartless and mercenary socialite." Nat Soc of New England Women

Audience Suitability Ratings

"The first part of the picture is well directed and strongly produced, the acting is excellent, but the ending is weak. Adults 14-18: good: 8-14: no:"

Calif Cong of Par & Teachers

"Mediocre. Adults."

DAR

"This is a strong melodrama for adult audiences." Nat Soc of New England Women

A convincing and masterly demonstration of the type of picture we are accustomed to see in large-scale pictures. The acting is adequate and theopher, but there is some drinking, which is necessary for plot development and transformation of the character."

S Calif Council of Fed Church Women

Fox W Coast Bui Ja 2 '37

"[It is] a tense, powerful melodrama... Edward Arnold portrays his villain with finesse... Francine Larrimore is versatile but not always consistent... Thought-provoking entertainment. Adults."

+ Gen Fed of Women's Clubs (W Coast)

D 11 '36

"Adults."

Jt Estimates D 15 '36

"The treatment is melodramatic, the characters are cheap and artificial. Sordid situations make an unpleasant atmosphere, and the lumberman's last-minute reform is unconvincing. Adults 12-16 & children, 8-12: no."

+ Motion Pic R p7 Ja '37

"[It is] an interesting picture... Suspense is maintained throughout and is too melodramatic to give credence. Excessive drinking. Adults."

+ Nat Council of Jewish Women D 23 '36

"Adults."

Nat Legion of Decency F 15 '37

"A: strong melodrama; Y: possible; C: unsuitable."

Parents' M p62 Mr '37

"Adults."

Sel Motion Pic p5 Ja 1 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston

Canadian M p23 Mr '37

"With shots of timber felling practically eliminated, this film is satisfied with being a good if somewhat conventional film, free from tie-up between forest destruction and droughts and floods which have been made more telling. Adults!"

+ Christian Science Monitor p17 Mr 6 '37

"The story is tense in some places, and wishy-washy in others. Unfortunately, bits of excessive drinking had been injected before the Production Code Administration's, more recent decree against such excesses." J. P. Cunningham

Commonweal p584 Mr 19 '37

"In spite of a broad and timely theme... [it] never uses more than half the dramatic power inherent in its materials. The story, insofar as it concerns the lives of its characters, puts too heavy a tax on credibility. It is impossible to believe that any group of flesh and blood human beings could carry on as the shadows on the wall are forced to do by the exigencies of the script... Mr. Arnold's John Meade is another portrait in the growing gallery of Edward Arnold industrialists, a series which is by now growing a little tiresome with too much repetition." + Cue p19 '20 '37

"One you should see. It is one of the honest, sincere portrayals of the tragedies in the Dust Bowl... It made the rural story a debut picture for Francine Larrimore, celebrated Broadway actress, who wouldn't know a hoe-handle from a swingletree, and proves it. Miss Larrimore is a city actress, and not all the callouses on her hand would give her a wistful farm-girl appearance."

+ Hollywood Spec p110 F 27 '37

"This has too much story, too many complications. It lacks simplicity and directness."

(2 stars) Beverly Hills

Liberty p31 Mr 27 '37

"With small effort, [it] might have been a notable commercial documentation of the tragedies in the Dust Bowl... It made the rural story a debut picture for Francine Larrimore, celebrated Broadway actress, who wouldn't know a hoe-handle from a swingletree, and proves it. Miss Larrimore is a city actress, and not all the callouses on her hand would give her a wistful farm-girl appearance."

+ Lit Digest p22 F 27 '37

"Francine Larrimore, smooth direction and good talk, while child actors of 'John Meade's Woman.' Making her first screen appearance, Miss Larrimore serves notice that a gifted stage actress is performing dramatic parts almost immediately. The photoplay itself is generally engrossing, in spite of a muddled
JOHN MEADE'S WOMAN—Continued

narrATIVE... Discount its lack of dramatic
honesty and you will find it passably enter-
prising, if limited.

+ — N Y Herald Tribune p14 F 18 '37

"Paramount presents a drama, rather a
muddled drama, too, with its chief merit the
introduction of Miss Francine Larrimore to
its roster. This latest recruit from the Broadway
stage is a definite addition to pictures. In addition to
photography there is nothing newable, up to the last half
wire sequences, to make believable even the small
heroine of 'John Meade's Woman.' Mr. Wallace holds
the film together as well as possible. It isn't always possible." Eileen Creelman

+ — N Y Sun p27 F 18 '37

"[It is] one of the most fantastic melodramas of
the season. ... [It is] a thoroughly absurd
piece of theatrical, clap-trap which should be
approached, if at all, in the patronizing attitude
one assumes when attending a Hoboken version
of 'Black Beauty.' ... Mr. Arnold's characteriza-
tion of the domineering, unprincipled land pirate
is acceptable, although obnoxious, but Miss
Larrimore's portrayal is incomprehensible and
less we can persuade ourselves that she is the
feminine rustic of all the smoking-car stories.
... the only believable attempt to give some semblance of dignity and signifi-
cance to a shoddy theme." F. S. Nugent

+ — N Y Times p19 F 18 '37

"'John Meade's Woman' introduces Francine
Larrimore to the screen, and separates her
nothing in the process... It's the first, and possibly
the last, time that erosion has been the subject of so much cinematic conversation." Russell Maloney

+ — New Yorker p75 F 20 '37

"The tragedy of drought and dust storms
undoubtedly offers material for a fine film, but
this one doesn't even come close. Francine
Larrimore's incredible interpretation of a collec-
tive girl is no help, and even the reliable
Edward Arnold bows down in a hopeless script." News-WK p24 F 20 '37

"This picture was off to a grand start and
then got all tangled up in sociology. ... It's
all grand fun; the dialogue is bright and the
characterizations wonderful. Especially that of
Miss Larrimore who alley-cats superbly, never
once going 'sweet' on us." Rob Wagner

+ — Screen p58 F 20 '37

"The characters are good and bad by turns,
with little conviction in their turn-coating.
There are at least three good ideas here, all
unplanted." Stage p16 Mr 3 '37

"As a capsule of anti-capitalism, 'John
Meade's Woman' contains as much undisguised
exploitive as such polemical documents as 'Black
Fury' and 'Black Legion,' far more than the
sotto-voce pleas for oppressed peoples that
Clifford Odets, U. S. proletarian playwright.
No. 1, whispered behind his hand in 'The
General Died at Dawn.' As such, it is a piece
of shrewd showmanship on the part of Pro-
ducer Schulberg. ... That part of 'John Meade's
Woman' which is geared to these phenomena is
well-drawn. ... Miss Larrimore is a shining star of
U. S. industrial history. Less effective is the
overlong recital of the process by which
John Meade concerted his society sweet-
heart." + — Time p25 F 22 '37

Trade Paper Reviews

"In view of the cast and the past perfor-
mances of some of its members, audiences will
find this disappointing as to entertainment. It
is believeable to the exhibitors that fans have
learned to expect in a E. F. Schulberg produc-
tion. ... Francine Larrimore displays unques-
tionable talent in her role, but fails to
convince because the part doesn't exactly
fit her and because of several unbelievable
situations. Timeliness of certain of the se-
quinces will benefit the picture at its early
playdates, but the feature is not strong
enough to carry the top end of important pro-
grams. Family." + — Box Office F 20 '37

"B. F. Schulberg here presents an interesting
timely drama that is an ideal vehicle for
Francine Larrimore's introduction to the screen.
The stage favorite gives a telling performance
while Edward Arnold does his usual fine work
and the supporting cast is strong." + — Film Daily p11 F 11 '37

"As entertainment it is good, meaty fare that
sometimes rises to distinction, chiefly because
of the superb characterization of a plucky farm
girl by Francine Larrimore, who is widely
known on the legitimate stage as an actress
of exceptional gifts. As drama, it makes a
brave start toward an American saga but the
story goes melodramatic toward the end, where
it is punctuated with high-falutin' speeches
and given a last-minute reform for a happy
ending that is not overly convincing."

+ — Hollywood Reporter p3 F 9 '37

+ — Motion Pic. Daily p4 F 10 '37

"Story is tense with excitement, emotion. It
should appeal to men as well as women patrons.
Word of mouth will help lack of marquee names. Estimated general patronage."

+ — Phila Exhibitor p33 Mr 1 '37

"One more picture with a message. Like
most of its predecessors, 'John Meade's Woman'
is destined to cardiac dilatation. Story preaches
soil and forestry conservation, with insufficient
realistic drama to carry box office power. The
title suggests things the picture doesn't hold.
Miss Larrimore shows enough to warrant her
plenty of attention from Hollywood." + — Variety p15 F 24 '37

"Compelling drama evolved about a timely
and significant topic, intelligent and show-
manly production and supertaxive playing and
direction of Miss Larrimore and John
M. Kelly. Miss Larrimore's general patronage." + — Variety (Hollywood) p2 F 9 '37

JOIN THE MARINES. Republic 68min Ia 25 '37

Cast: Paul Kelly, June Travis, Purnell
Pratt. Reginald Denny, Warren Hymer
Director: Ralph Staub

"A discharged New York cop, who is also an
Olympic shot-putter, and an ex-racketeer
from the same Manhattan precinct,
[become] Marine buddies in a South Sea island
outpost where they do deeds of mercy and
valor, to the glory of the corps and romance." Variety (Hollywood)

Audience Suitability Ratings

"A: crude; Y & C: perhaps." Christian Century p198 F 10 '37

"A comedy romance somewhat overburdened
with plot, but humorous, well-acted. A slice
of the serious work of the marine service
on foreign soil. Adults & young people." E:
Cost Preview Committee

+ — Fox W Coast Bul F 13 '37

"General patrons." Nat Legion of Decency F 4 '37

"A, Y & C: fair comedy." Parents' M p46 Apr '37

Newspaper and Magazine Reviews

"A pleasant contribution from the shoe-string
studios that stands up well in comparison with
more expensive products."
— Herb Sterne

+ — Script p13 Ja 9 '37

+++ Exceptionally Good; ++ Good; + — Fair; — Mediocre; — Poor; —— Exceptionally Poor
JUNGLE PRINCESS, Paramount 85min N 27 '36
Cast: Dorothy Lamour, Ray Milland, Akim Tamiroff, Lynne Overman, Molly Lamont.
Director: William Thiele
See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings:
'A: futile; Y: hardly; C: no.'

Christian Century p1702 D 16 '36

"A beautiful native girl, together with her pet tiger and ape, is the center of attraction in this well photographed film dealing with the people and animals of the Malay jungle. The setting will be enjoyed by all, but the most appealing bit of the cast are the songs, "Moonlight and Shadows," Family."—An Legion Auxiliary

"[It is] a refreshing tale of romance and adventure... Dorothy Lamour is particularly charming as the native enchantress and possesses a pleasing singing voice as well. Very good, Family."—Calif Fed of Business & Professional Women's Clubs

"Fantastic: Family, but mature for children.
Mr. D. AR

"An appealing story stressing the contrast between civilization and jungle life, very well acted amid settings of exceptional beauty, Family."—Nat Soc of New England Women

"A magnificent though fearful stampede in the jungle is the opening scene of this picture, which, as it progresses, becomes very Holly-

woodish... Marvelous animal shots in beautiful wild scenic outdoor shots, further sentimental love episodes in this unusual picture. Mature."—S Calif Council of Fed Church Women

Fox W Coast Bul D 12 '36

"The social and moral problems of modern civilization are worked out in an improbable but interesting way. Some parts are rather terrifying for sensitive children. Fair, Family-mature."—

Motion Pict Guide Ja '37

"[This is a] slow-moving melodrama, Family."—Nat Council of Jewish Women D 3 '36

"A, Y & C: amateurish and absurd."—Parents' M p40 F '37

Newspaper and Magazine Reviews

"'Jungle Princess,' as charmingly spurious an item as any of the Rialto's marquee come-al- ways, is apparently attracting the customers in herds. Maybe they are dodging in from sheer fright at the sight (and sound) of the lobby jungle, but it is more likely that they are packing the place to watch Dorothy Lamour tame tigers and errant explorers, clothed in nothing but a swell coat of sultan and a calico shift."—N Y Times p21 D 24 '36

"And still the good news continues. 'Jungle Princess' may not be art, but it is darn good fun, and it will delight any of the human films—and a large number of movie goers did—you will enjoy these fantastic melodramatic high jinks in this film. It's an jungle, full of absurdities, of course, and juvenile to boot, but Dorothy Lamour's looks in the title role make up for a lot of things."—William Boehnel

"Melodramatic, gorgeously absurd, the film has moments that kids will cherish... The stock shots of wild game won't even take in Aunt Fifi (who goes to the movies only occasionally)."—Herb Sterne

Script p10 D 19 '36

Trade Paper Reviews

"While 'Jungle Princess' is unlikely to have the circulation of a leader or go into big grosses, it is an important picture in that it introduces a new face and personality to the screen, Dorothy Lamour. This is her first picture, and through it she lands powerfully in spite of the highly improbable story... Miss Lamour's performance, coupled with the expert manner in which others in the cast acquit themselves, as well as considerable effective comedy, makes 'Jungle Princess' fairly palatable entertainment most of the way. It begins to drag somewhat toward the end when a lot of melodramatic incidents pile up and it appears someone was having trouble trying to get the proper finish..."—

Variety p11 D 30 '36

KING AND THE CHORUS GIRL, Warn- ner 90min Mr 27 '37
Cast: Fernand Gravet, Joan Blondell, Edward Everett Horton, Alan Mowbray, Mary Astor, Johannes Heesters.
Director: Mervyn LeRoy
Dance director: Bobby Connolly
Music & lyrics: Werner H. Heymann, Ted Koehler
Music director: Lee F. Forbaitein

"The story is laid in Paris, where Gravet, an ex-king, is drinking himself to death for want of better things to do. He falls in love

++ Exceptionally Good; + Good; ++ Fair; +-- Mediocre; -- Poor; --- Exceptionally Poor
KING AND THE CHORUS GIRL—Continued

with Joan Blondell and finds a reason to quit drinking. Tutored by Horton, she leads him on and then tosses him over, but not before she has fallen in love with him. Variety (Hollywood)

Audience Suitability Ratings

"Adults"

Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"Worth twice as much as you will be asked to see it even in the most expensive house. For one thing, it introduces a new player you will be charmed to meet. Fernand Gravet, assuming he sticks at it, soon will be one of our greatest box-office stars."

Hollywood Spec p8 F 27 '37

Trade Paper Reviews

"An utterly delicious romantic comedy, the choicest bit of frothy, bubbly, effervescent entertainment that has graced the screen for many months, this marks the ascension to the cinematic heavens of a new star discovery—Fernand Gravet—whose possibilities are tremendous and whose personality is a sheer delight."

+ Box Office p17 Mr 6 '37

"Here is a delightful comedy that marks an auspicious start for Mervyn LeRoy as an independent producer. It is an ideal vehicle for Fernand Gravet, his new European star. Gravet is a clever actor and should have special appeal to women. LeRoy shows his versatility as a director by handling light comedy like a veteran and a few of the scenes rank with the best fine comedy that has been screened."

+ Film Daily p10 F 25 '37

"This is a deliciously funny and impulsively clever slang comedy of top-flight hit on all counts. It will be the most talked-about picture of the year for several reasons. Chief of these, apart from its being superlatively good entertainment, is that it launches triumphant a new star of the first rank, Fernand Gravet. There will also be much chatter because the story is about a young ex-king who falls in love with an American girl."

+ Hollywood Reporter p3 F 22 '37

+ Motion Pict Daily p10 F 24 '37

"With very good musical, chorus numbers, this is smart entertainment that should register at the box office."

+ Phila Exhibitor p36 Mr 1 '37

"The King and the Chorus Girl' has what it takes to spell box office. A brand new star, a topnotch supporting cast, a bell ringing story, able direction and full production combine to bring to the screen one of the most entertaining of current pictures."

+ Variety (Hollywood) p3 F 22 '37

L

LADY FROM NOWHERE. Columbia 60min N 21 '36

Cast: Mary Astor. Charles Quigley. Norman Willis

Director: Gordon Willis

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: hardly."

Christian Century p198 F 10 '37

"[It is] a happy combination of comedy and action. . . Complications arise in quick succession and there are many humorous scenes. The plot moves rapidly, and the direction is spirited and smooth. Adults & young people."

E Coast Preview Committee

+ Fox W Coast Bul D 19 '36

"Harmless diversion for an idle hour. Good. Adults & young adults."

+ Motion Pict Guide Mr '37

"A: fair; Y & C: unsuitable."

Parents' M p19 F '37

Newspaper and Magazine Reviews

"'Lady From Nowhere' turns out to be Mary Astor, efficiently trouping in an articulate little melodrama. If you are inclined to be reflective about such matters, you may reflect that this is a commentary on the importance of that too frequently overlooked Hollywood commodity, the featured player. For without Spencer Charters, Gene Morgan, Victor Kilian, Norrie Young and a few others of the cast, the classification, 'Lady From Nowhere' would remain simple spinach, and could be fittingly dismissed."

+ N Y Times p19 D 21 '36

"'Lady From Nowhere' is an odd offering. It is a second-line offering, that is to say, the sort of film that fits nicely into the lower bracket of a double bill. But the story dwindles off into some rather unhappy rustic humor, and is so clumsily and laboriously developed once the girl reaches a small Connecticut village, that it results in definitely minor league entertainment."

William Boehnel

+ N Y World-Telegram p23 D 21 '36

Trade Paper Reviews

"The story is of trifling importance, but manages to hold the interest, with good suspense in a thrill climax. . . It will get 00 with not-too-critical audiences."

+ Film Daily p10 D 23 '36

+ Motion Pict Daily p11 N 20 '36

"'Lady From Nowhere' provides Mary Astor with only lukewarm opportunities but brings out a featured player in Charles Quigley, opposite Miss Astor, from whom good things should be heard. Quigley is a nice screen type, has a very pleasing voice but requires better material than afforded him. 'Lady From Nowhere' is otherwise mild entertainment, chiefly for the duals."

+ Variety p18 D 23 '36

LARCENY ON THE AIR. Republic 62min Ja 11 '37


Director: Irving Pichel

"The story places Robert Livingston in the role of a young doctor engaged in radio crusade against quack medicine manufacturers who play with radium. When the money to buy the quack declares him off the air, he unwittingly falls in with a group of blackmailers. . . In a thrilling finish, the young medico breaks up the gang, but just before a bomb has been laid at its door." Variety (Hollywood)

Audience Suitability Ratings

"The attempt to call the attention of a gullible public to the harmful possibilities of medicines and to develop discrimination against unethical advertising, in addition to an interesting love story, results in good entertainment. Adults & young people."

E Coast Preview Committee

+ Fox W Coast Bul Ja 30 '37

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
"General patronage."
Nat Legion of Decency Ja 21 '37

"A, Y & C: fair."
Parents' M p68 Ap '37

"Adults & young people."
Metro p10 F 1 '37

"It is pretty melodramatic but the idea is good. Family."
Wkly Guide Ja 9 '37

Trade Paper Reviews

"Nat Levine had both feet on the ground when he turned to exposing the phony patent medicine racket. The subject is treated with sincerity, is always sure-footed and its topical interest will provide the sort of entertainment patrons who turn from run-of-the-mill stuff will eat up. Family."
+ Box Office p31 Ja 23 '37

"In addition to being solidly entertaining and in its swifter action sequences decidedly thrilling, the film deserves wide booking because of its virile, crusading theme. . . Popular audiences will like it."
+ Film Daily p6 Ja 15 '37

"This limited-budget melodrama has much to recommend it for associate service in the dual. . . It takes some liberties with probability but has the aptness that a public warning with clarity and force is well acted under the direction of merely competent. The only fault of the picture is that it is overloaded with plot-elements and characters so that the unfolding is hard to follow in spots and lets down in others."
+ Hollywood Reporter p3 Ja 7 '37
+ Motion Pict Daily p6 Ja 8 '37

"Pleasing topical melodrama, unpretentious, but well-made, this builds from a slightly slow start to a national climax. Estimate: okey neighborhood houses."
+ Phila Exhibitor p61 Ja 15 '37

"One of the better Republic efforts lately is 'Larceny on the Air' which, although low on marquee strength, will carry its end with no trouble in the dual bill setups. Photography is good and Irving Pichel directed the story convincingly through a series of situations which might easily have gone foul."
+ Variety (Hollywood) p8 Ja 7 '37

"Relegated by lack of draw names and by hasty production standards to the dualers. 'Larceny on the Air' is nonetheless a good action picture that is sure to please the juvenile family trade. . . For a dual program that needs action without too much critical thought and attention production standards, 'Larceny on the Air' will fill the bill."
+ Variety (Hollywood) p8 Ja 7 '37

LAST OF MRS CHEYNEY. MGM 85min F 26 '37

Cast: Joan Crawford, Frank Morgan, William Powell, Robert Montgomery, Jessie Ralph, Nigel Bruce

Director: Richard Boleslawski

Based on the play of the same title by Frederic Lonsdale. Filmed in 1925 with Norma Shearer as the star. "It is the story of a charmingly innocent young man who has a respectable woman who uses her wiles to ingratiate herself into the affections of a group of titled English people so that she can fleece them of their jewels." (N Y World-Telegram)

Audience Suitability Ratings

"It is a well-dressed and literate affair, spoken in a good deal of witty dialogue with subtlety by the late Richard Boleslawski. Sophisticated adults."
+ America p325 Mr 6 '37

"A: disappointing; Y & C: no."
Christian Century p334 Mr 10 '37

"Slow-moving in spots, this is nevertheless entertaining. With Frank Morgan as the responsible for many laughs, Adults." Am Legion Auxiliary

The script closely follows the original play and perhaps a bit more. It remains with the humor, but it seems to lack the sparkle and verve of some of the recent sophisticated comedies. Adults." Calif Cong of Par & Teachers

"In spite of its lavish backdrops, the galaxy of stars and an effort to modernize the costumes and dialogue, 'The Last of Mrs. Cheyney' is not the witty, ironic commentary on society it was meant to be, but is rather a labored comedy weighed down by too much dialogue and marred by a blurring of motivation. Joan Crawford as the glamorous lady of adventure weakens what should have been a nice, clear-cut portrayal by her obvious bid for audience sympathy. Mature. Calif Fed of Professional Women's Clubs

"The pith of Lonsdale's play is lost. Despite the notable cast, this just doesn't click. Adults." DAR

"Beautifully staged but overlong, slow and repetitious, this is a stilted dialogue and an overworked plot which is not made convincing. Sophisticated in tone. Adults." Nat Fed of New England Women

"A negative ethical value is manifested by [the] failure [of] any definite regeneration in any of the characters with the possible exception of Charles. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

Motion Pict & Family p6 Mr 15 '37

"In spite of the fact that much of the dialogue of the play seems to have been rewritten to suit present-day tempo, the plot itself is conspicuously dated. Adolescents, 12-16: too sophisticated for children, 8-12:"

Motion Pict R p6 Mr '37

"This is a stilted, artificial picture which is by no means the equal of a very scintillating and popular stage production as well as a silent screen version. A notable cast seems wasted on so poor a vehicle. Adults." S Calif Council of Jewish Women F 24 '37

"Adults."
Nat Legion of Decency F 25 '37

"A smart, modern piece of entertainment, acted with unusual effectiveness. Adults & young people."
+ Sel Motion Pict p10 Mr 1 '37

"A comedy with more talk than action but bright and entertaining. Mature."
+ Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"The story is well told—and it might be said that it is not in the least dated—and the players have been nicely chosen." Mordant Hall
+ Boston Transcript p6 Mr 13 '37

"If this lavish and glittering resurrection of an old favorite somehow failed to amuse this department as much as it did in previous incarnations, simple nostalagia may be to blame. On the whole, however, the production is far more right on the three authors of the screen play. . . whose tritipartite attempts to 'modernise' the play are not completely successful, much of the sparkle which was always its chief claim to dramatic stature. Too much temerity with the Lonsdale epigram has dulled the sheen of the play so that its essential inconsequentiality shines through in frequent spots."
+ Cue p17 F 27 '37

"This undoubtedly, will be the last of Mrs. Cheyney as a screen attraction. Beautifully mounted, brilliantly cast, well directed, The
LAST OF MRS. CHEYNEY—Continued

Lost of Mrs. Cheyney is dead on its feet, the most puny and incidental entertainment I have seen in a long time... I understand Metro is thinking of doing more revivals. I haven't seen but one from the series and that is the smelly salt put under Mrs. Cheyney's nose to revive her were not quite strong enough.

— Hollywood Spec p12 F 27 '37

"In spite of the highly personable cast, don't place your hopes too high on this... For it seems a tired and talky, too ultra-ultra." (3 stars) Beverly Hills Liberty p50 Mr 27 '37

Reviewed by Mark Van Doren

"Frederick Lonsdale's 'The Last of Mrs. Cheyney' seems to have been considerably rewritten. Much of the wit still remains, and all of the plot, by now pretty familiar. Well directed and enacted, this very familiarity gives the whole proceedings rather a friendly air... The last of Lonsdale, Cheyney is even more gaily, retains tragedy, the overly sluggish, but it seems a graceful and graceful, too..." Lonsdale's 'The Last of Mrs. Cheyney' seems to have been considerably rewritten. Much of the wit still remains, and all of the plot, by now pretty familiar. Well directed and enacted, this very familiarity gives the whole proceedings rather a friendly air... The last of Lonsdale, Cheyney is even more gaily, retains tragedy, the overly sluggish, but it seems a graceful and graceful, too..." Lonsdale's 'The Last of Mrs. Cheyney' seems to have been considerably rewritten. Much of the wit still remains, and all of the plot, by now pretty familiar. Well directed and enacted, this very familiarity gives the whole proceedings rather a friendly air... The last of Lonsdale, Cheyney is even more gaily, retains tragedy, the overly sluggish, but it seems a graceful and graceful, too...

— N Y Times p15 F 19 '37

"It still retains its effervescent sparkle, and turns out to be an affable, pleasant and highly diverting entertainment. The adaptation is some of Hollywood's most charming and competent players and directed with a light, skilled touch by the late Richard Boleslawski. It is a pretense, a pleasing, a delightful piece..." N Y World-Telegram p19 F 19 '37

"[I]t is, when all is said and done, no more than a well-made film. We are grateful to any producer who gives us a cast we can turn out to watch without the danger of adult boredom. Miss Crawford, Miss Shearer and Mr. Cheyney are each many a credit to the adaptation..." New Yorker p73 F 27 '37

"Millions for costumes (Adrian), but not one cent tribute to sincerity... In its second screen incarnation the play has had its wings clipped by heavy-handed treatment, is further weighted from its rightful flight by a superabundance of glitter... The adaptation is sluggish, forced, totally lacking in form, scope, and flow. The Lonsdale clutter still scintillates, but even Miss Joan Crawford's most rabid fans must admit that she is a shade less than adequate when handling verbal rapiers... With Crawford, Powell, and Montgomery beaming from the marquee this picture will undoubtedly be successful. I found it dull, but audiences may be willing to overlook the too-muchiness of it all..." Herl Stern

— Script p6 F 20 '37

"The acting required for this kind of comedy, as stylized and polished as Chinese tragedy, is not precisely the brand at which Montgomery et al., specialists. Nonetheless, if 'The Last of Mrs. Cheyney' lacks the effervescence it had when Ina Claire played it, thescreenstage, the screenstage, the screenstage..." Author Lonsdale's wit... Lavish production...

makes it one of the most refreshing comedies of the season...."

+ Time p66 Mr 1 '37

Trade Paper Reviews

"The Last of Mrs. Cheyney is undoubtedly one of the brightest, smartest and most captivating films of any season. It boasts a quartet of performances by Crawford, Montgomery, Powell and Morgan, any one of which would boost an ordinary picture into the hit class. Family..."

+ Box Office p37 F 27 '37

"[I]t should be a strong puller at the box-office, if scenarios have given the opus a light, breezy touch, with the dialogue especially good..."

— Film Daily p1 F 19 '37

"The magic names of Joan Crawford, William Powell and Robert Montgomery, all in this one picture, make it sure-fire box office. It will, of course, clean up. Nevertheless the Frederick Lonsdale social comedy of two generations ago has needed some energetic refurbishing and that is just what it has been given by producer Lawrence Weingarten. The result is an extremely handsome modern version of the still rather stilted stage property, with its ponderous English drawing-room wit and dated situations... The famous role of Mrs. Cheyney... is not too much... but she brings to it a subtle sense of dramatic values and a carefully restrained delivery that brings the character grand character to life..."

— Hollywood Reporter p3 F 15 '37

— Motion Pic Daily p12 F 16 '37

"Top entertainment with top names for the marquee which will be best relished by the sophisticated patron. Estimate: class job—names should help..."

— Phila Exhibitor p33 Mr 1 '37

"Fortified by present cinematic standards, and punctuated by some skillful scripting, it's good film fodder, although not particularly socko. It's a release wherein the marquee values of Crawford-Powell-Montgomery, with Frank Morgan's support not the least of it, will do much to bolster. Total should be good box office..."

— Variety p15 F 24 '37

"Metro has given the venerable and perennial 'Mrs. Cheyney' a gorgeous job of face-lifting..."— Variety p312 Ja 2 '37

LET'S MAKE A MILLION. Paramount

Cast: Edward Everett Horton, Charlotte Wynters, Margaret Sedden, Margaret avall

Director: Ray McCarey

"A hen-pecked, trusting bachelor, dominated by two maiden aunts, causes havoc when he becomes involved with C sharp oil speculators. Due to a happy coincidence ends all well for himself and his townsmen..." Nat Council of Jewish Women

Audience Suitability Ratings

"Edward Everett Horton makes light entertainment of an agreeable sort out of this thin story punctuated by Byron Sharps and sudden riches..." T. J. Fitzmorris

+ + America p312 Ja 2 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
"A: fair; Y & C: good."

Christian Century p198 F 10 '37

"The one objectionable feature is the scene where the American Legion is portrayed as a self-proclaimed vigilante, using bayonets to intimidate the crooked stock promoters. Family." Am Legion Auxiliary

An amusing picture carried out in true Horton style. Too much drinking detracts from the entertainment value. Adults. Calif Cong of Par & Teachers

"Fair entertainment is provided by this story. . . . The characterization is not wholly consistent and the development of the plot is rather obvious, but Edward Everett Horton . . . helps to redeem the deficiencies of the film. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"A fairly entertaining film, over the heads of children, but harmless and suitable for average programs." Nat Soc of New England Women

"A bouncing bonus picture with all the features for family suitability." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 16 '37

"It is a light and amusing farce comedy. . . . The picture is satisfactorily produced, the cast includes the famous 'pixilated sisters,' who turn up here, and Mr. Horton giving his usual good characterization." + Gen Fed of Women's Clubs (W Coast) Ja 14 '37

"It is a pleasant hour of harmless entertainment for the family. Good." + Motion Pict Guide F '37

"The small town, played in this picture by Edward Everett Horton, is so like a dozen other characters in Mr. Horton's repertoire that, to many people, he will seem like an old acquaintance. The story too is familiar. . . . The film is passably amusing. Adolescents, 12-16: yes; children, 8-12: no interest." + Motion Pict R p6 F '37

"This broad comedy seems somewhat forced, but there are a few unusual story angles to hold interest. Family." + Nat Council of Jewish Women Ja 6 '37

"General patronage." Nat Legion of Decency D 21 '36

"A, Y F & C: mediocre." Parents' M p58 Ap '37

"Family." Sel Motion Pict p11 Ja 1 '37

Newspaper and Magazine Reviews

"Let's Make a Million . . . is something the producers won't do on this film. Family." + Christian Science Monitor p18 Ja 9 '37

"In casting, production and photography, 'Let's Make a Million' has no apologies to offer. It's a thoroughly enjoyable, intelligently made comedy." + Hollywood Spec p9 Ja 16 '37

"Would you believe it, it took four authors to think up that story. It just isn't fair to put such banz-up actors over such low hurdles. . . . Perhaps this is a better picture than it seemed to me," Rob Wagner - Script p15 Ja 22 '37

Trade Paper Reviews

"A picture whose production and story values were obviously aimed to garner small-city patronage, "Let's Make a Million" is light and amusing fare, aided by the presence of Edward Everett Horton. . . [It is a] rather routine story. Family." + Box Office p23 Ja 16 '37

"This is a mildly entertaining account. . . . The lead players do as well as possible with a screenplay whose elements and developments are pretty shallow. . . Feature is suited to the duals, chiefly in the secondary spots. It is not very widely distributed." + Film Daily p8 Mr 11 '37

"A well-planned, small-town comedy that gives Edward Everett Horton one of his best recent characterizations. The timing is perfect—the victimized worm who turns. . . The screenplay takes the glib narrative for a lively ride; packs it full of such clever chuckles as brings it in, with the skilful aid of director Ray McCarey, as a good family and neighborhood offering that will go the rounds to general satisfaction." + Hollywood Reporter p4 Ja 21 '37

"Motion Pict Daily p3 Ja 25 '37

"Light on names, this will serve as twin bill material. Presence of the 'pixilated sisters,' seen in 'Mr. Deeds,' may help, but the net result is a mild programmer. . . Small towns will probably like it best." + Phila Exhibitor p39 Ja 1 '37

"Quite apparent that Paramount made this farce comedy with the intent of cashing in on the nationwide distribution of bonus money to ex-service men. . . It [is] a bit dated. . . In hands less capable than Horton, it would be rather meager and derivative. But with the stage-screen veteran pulling the strings and Director Ray McCarey adding some original touches it is fairly entertaining fare. Director has developed a rousing climax that is bound to leave a pleasant after-effect." + Variety p3 Ja 27 '37

"'Let's Make a Million' is just another program picture. Not too dull, it is still hardly able to sustain any bill on its own merit. The story is well told and since it is based on payment of the bonus last year, it creates the impression that it is an old picture that has been bunging around since July 1, 1936. Edward Everett Horton, topping the cast, seems to be under too much pressure. His performance lacks the smoothness which nearly always characterizes his work." + Variety (Hollywood) p3 Ja 22 '37

LLOYDS OF LONDON. 20th century-Fox 115min N 25 '36

Cast: Freddie Bartholomew, Madeleine Carroll, Guy Standing, Tyrone Power, C Aubrey Smith

Director: Henry King

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Painstaking attention to detail has been given in this production and the result is decidedly worth while. Family." Am Legion Auxiliary

"Highly suitable for high school study. Mature & 14-18. Excellent." DAR

"The film has a definite story structure, magnificent acting, kaleidoscopic scenes and an atmosphere of high purpose and devoted sacrifice which is an inspiration. Mature & over 14. Nat Soc of New England Women

"With the production of this stirring and dramatic picture . . . another high score in cinema achievement is placed on record. Family." S Calif Council of Fed Church Women + Fox W Coast Bul D 5 '36

"The ethical tone of the picture is admirable, and fine ideas of loyalty, patriotism and self-sacrifice are stressed. Family, commended to students. Outstanding." + Jt Estimates N 15 '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
LLODYS OF LONDON—Continued

Reviewed by H. M. Le Sourd

Motion Pict & Family p6 D 15 '36

"Though to some critics the casting of Blake and Lady Elizabeth may not seem ideal, their acting and that of the other parts is most felicitously cast. The production offers far more than average films. Inherent in its theme is the appeal of youth rising by its own fine qualities to influence and fortune. It is an exhilarating picture. Advertise it, it is excellent; children, 8-12; beyond their comprehension." + Motion Pict R p5 D '36

"One is completely transported back to the England of the late 18th century in this absorbing, interesting picture in which perfect casting of fine actors and actresses, expert direction, realistic stagecraft and lovely photography are combined to make an outstanding production. Life and dress of the day, interiors, and modes of transportation denote careful research. Excellent for the family. Outstanding." + Nat Council of Jewish Women N 1 '36

"A, Y & C: excellent." Parents' M p46 F '37

"'Lloyds of London' suffers from too much of everything—to much story, too much movie, too much of the present (another of those mammoth casts), and too much 'King and Country' sentimentality. This is too bad because the rest is a good movie, under all this lavish material. We cannot help but feel that in this film Freddie Bartholomew is a little miscast." + Scholastic p28 Ja 9 '37

"Referred to the Committee on Exceptional Photoplays. Suggested for school and library use. Outstanding." + Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"The photoplay stands out in distinctive artistic stature, holding strong interest through the adroit employment of history to serve for the background of a warm romance. It is another 'House of Rothschild,' but, unfortunately, a bit weighty in its overlength. The fidelity to the romantic details is remarkable, while the story is a soundly prepared original, considerable attention was given to historical records, which, even if bodily revised, nevertheless made authenticity in costuming and construction necessary. A warm, intelligent sense of proportion is evidenced throughout, and an absorbing performance by a large but minutely capable cast, provides the drama,

Commonweal p194 D 11 '36

"Magnificently produced, gorgeously photographed, splendidly acted and ably directed, 'Lloyds of London' still remains a coldly epic, documentary film lacking the emotional appeal a picture must have to make it entertainment acceptable to the great mass of people who patronize screen theatres. 'Lloyds,' owing to the various directions it points our attention, does not keep our emotional response alive, our interest continuous." + Hollywood Spec p7 D 19 '36

"A historic pageant with color and drama is this sweeping cinematic canvas of the House of Lloyd. Royalty, British Drama, Freddie Bartholomew is appealing enough as the childish Jonathan Blake, the real punch of the film is the unexpected find of the countess to the part. Henry King's direction is imaginative, insightfully, nicely balancing history and fiction. A worthy dramatic example of what pageantry and highly interesting all the way." (3½ stars) Beverly Hills Liberty p37 Ja 2 '37

"Among the more tolerable of recent historical criss. though off-hand it would be hard to say why." + New Theatre & Film p46 Mr '37

"Twentieth Century-Fox has perhaps overstepped a bit on the non-documentary side, but it has created the same tone, creates an exciting and exciting picture of nineteenth-century Britain. It is no epic, thank heaven, but one of those thorouaghly historic dramas that come from Hollywood all too seldom." Katharine Best + Stage p78 Ja '37

Trade Paper Reviews

"Moving with directorial and historical sweep that will leave audiences breathless, 'Lloyd's of London' lives up to the screen's possibilities of thunderous spectacle, vivid drama and lavish entertainment. Family." + Box Office p13 D 12 '36

LOST HORIZON. Columbia 125min

Cast: Ronald Colman, Jane Wyatt, Sam Jaffe, John Howard, Margo, Thomas Mitchell, Edward Everett Horton

Director: Frank Capra

Music: Dimitri Tiomkin

Music director: Max Steiner

Based on the novel of the same title by James Hilton, who is also credited with the screenplay. Hilton is one of a group of people in China forced to flee by an insurrection who are kidnapped and transported into an escapee's Utopia—a Tibetan lamasery. Filmed with two endings, one conventionally happy and the other more in accordance with Hilton's book ending.

Audience Suitability Ratings

"[It is] a superbly photographed and highly imaginative production, acted with sufficient art and warmth to make its more fantastic qualities understandable and palatable to the ordinary moviegoer... The film is excellent entertainment for all." T. J. Pfitzmannry + America p576 Mr 20 '37

"'Lost Horizon,' is undoubtedly the best example of the use of suspense that can be offered... It is a picture not to be over looked." + Motion Pict & Family p15 Mr '37

"General patronage...+ " + American Motion of Decency Mr 11 '37

"A little hard to imagine, you say? Yes—impossible. But believe it, and you will have one of the experiences of a lifetime in the theatre. [Hilton] tells an evening of sheer entertainment... K. M. G. + + Scholastic p22 Mr 20 '37


Newspaper and Magazine Reviews

"Despite occasional superficial resemblances to ‘other world’ films and just a touch of H. Rider Haggard, ‘Lost Horizon’—melodramatically exciting, seriously philosophical, intelligently adult, provocative and magnificently produced—is what Hollywood terms an epic. It can make fair claim to be one of the fine films of the decade... Under the brilliant direction of Frank Capra ‘Lost Horizon’ grips your attention from first to last." + + Cue p18 F 27 '37

"An extraordinary demonstration of the tremendous sweep screen art can attain, a production of such scope and impressiveness, a powerful sermon on right living, preached in a fascinating manner, and stemming at a time when the world sadly needs the lesson. It teaches—such is ‘Lost Horizon,’ one of the most remarkable of all the long succession of screen offerings Hollywood has given the world... I cannot recall a screen offering with

+++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
purely intellectual appeal having earned hearty box-office response, a picture which, though unsurpassed by any other, has gained wide popularity. You cannot afford to miss it if you take a look. It is one of the landmarks on the course it has pursued to date.

**Hollywood Spec** p5 F 27 '37

"We are happy to report that Director Frank Capra, ex-Los Angeles newsboy with the touch of (2) Hollywood films, has fulfilled what are moments when the loneliness of James Hilton's imagination is lost, when the story goes stodgy and monotonous. But that is not a film which is singularly beautiful. We doubt if any one else in all Hollywood could have so ably caught the fragile charm of Mr. Hilton's imaginative romance." (4 stars) Beverly Hills Liberty p19 Mr 27 '37

This [is an] amazing motion picture. Thanks chiefly to the Capra and knowledge of what motion pictures are for and Robert Riskin's expert treatment of a difficult story, 'Lost Horizon' is a stunning, deep-dyed triumph. One is going to believe the story for five minutes; it is reasonable to think no one will forget it for years. The acting is of course of incomparable quality, fetching deep into the emotions... Ronald Colman supplies another of his tremendous performances, Jane Wyatt is astonishingly lovely as the girl. 'Lost Horizon' is one of the distinguished motion-pictures of the year and a steadily compelling screen experience.

**New Yorker** p6 Mr 6 '37

"A brilliant beginning and a great deal of wonderful photography throughout do not conceal the fact that the message of the movie is shamed and 'The False'." Mark Van Doren Nation p306 Mr 13 '37

"James Hilton's philosophical fantasy, 'Lost Horizon,' has come to the screen as a stunningly magnificent,茸e beautiful) and excitingly eloquent photo-drama. Its diverse and elusive elements have been shaped together with splendid showmanship... It is a triumph of screen ingenuity and integrity that the film has retained so much of the brooding spell of its original in a richly satisfying entertainment. As one who believed that the original was definitely unsuited to motion-picture treatment, I congratulate [Robert Riskin] on his handling of it and Mr. Capra, in the final analysis, though, who has put an individual stamp on 'Lost Horizon,' making it about as faithful an interpretation of the book as is possible in actual adventure sequences memorable urgency." Howard Barnes

**Pittsburgh Sun-Herald** p16 Mr 4 '37

"Frank Capra... has, whether or not you agree with his philosophical viewpoint, produced another distinguished, finely acted, skillfully balanced comedy-drama, and one quite unique. 'Lost Horizon' should find a huge audience ready and waiting for it, eager to hear the message of comfort for the world-weary and the disillusioned... In spite of the humor, the action, the good cheer, the picture's viewpoint has almost a defeatist quality. Mr. Capra's picture is more appealing than Mr. Hilton's fancy, Utopia," Eileen Creelman

**N Y Sun** p25 Mr 29 '37

"[It] is a grand adventure film, magnificently staged, beautifully photographed and capably played. It is the second outstanding picture of the season—the first, of course, being 'The Good Earth'—and, unless we are getting too marshy, are particularly portentious this year, it need have no fear of being omitted from the golden brackets of any one's 'best ten' list... Mr. Capra was guilty of a few directorial cliches, but the film has a drollness of pace. Incomparably the picture has the best photography and sets of the year. By all means it is worth seeing..." **+ + N Y Times** p27 Mr 4 '37

"[It is] beautifully acted, superbly directed, oftentimes thrilling and compassionate and nearly always moving. It engenders an extraordinary fine film which brings to the screen more beauty than we have ever seen there before and which, besides its excellent settings, the quality of its acting and direction, is a film more astonishing and more engrossing than one could have been led to expect." William Boehm

**N Y World-Telegram** p17 Mr 4 '37

"There are beautiful flying scenes in this film, and a particular claim to our heart is the bit of struggle on mountain peaks and crags. In general, though, James Hilton's readable little book is played down, sometimes incidentally, on the screen. I thought the old lama would go on talking forever. I'd have liked more of Mr. Capra's direction, and of Morton Thompson's got, they're both livelier than lamans. Ronald Colman is businesslike, [but] somehow I couldn't quite see him turning into a lama before our eyes." John Mosher

**New Yorker** p18 Mr 6 '37

"Particularly effective are its opening sequences... In contrast with these and other scenes of pictorial beauty and excite- ment, the Shangri-La episodes come off second best. Perhaps the film's enthusiastic approval, "What does matter in the trans- mutation of a novel into a motion picture," may save the mora... and scene of these have been retained." **News-Wk** p30 Mr 6 '37

"Within a month, Hollywood has answered its most supine critics for forth with two magnificent pictures of epic grandeur—'The Good Earth' and 'Lost Horizon.' Hollywood has at last been going to be something on account of the pictures that are being made. Martin Seligman's insight into the human is too familiar to need comment. It is as a book, Its one flaw is Director Capra's one major deviation from the novel—a happy ending..." **+ + Time** p54 Mr 8 '37

**Trade Paper Reviews**

"This Frank Capra production, long-awaited, proves itself to be a masterly toe-tapping, toe-jumping, toe-swinging, toe-jiggling, toe-wagging, toe-stirring, toe-tingling, toe-clanging, toe-tapping, toe-dancing triumph of super-showmanship which should manifestly have pleased itself with the box-office receipts of the film and the millions who are there to see it... It is a triumph of screen ingenuity and integrity that the film has retained so much of the brooding spell of its original in a richly satisfying entertainment... As one who believed that the original was definitely unsuited to motion-picture treatment, I congratulate Robert Riskin on his handling of it and Mr. Capra, in the final analysis, though, who has put an individual stamp on 'Lost Horizon,' making it about as faithful an interpretation of the book as is possible in actual adventure sequences memorable urgency." Howard Barnes

**Box Office** p17 Mr 6 '37

"Consistent to the Frank Capra standards, the production has been made with painstaking effort and appreciation of its dramatic values. Comedy has been most effectively interpolated among the hair-raising sequences. All in all, the picture is distinctly a worthwhile contribution to the industry..." **Films in Review** p5 Mr 4 '37

"Columbia has spent a year in its making and a fortune in money, even as big modern pictures go. The expenditure is justified by an artistical and interesting picture of the world where it is shown. A wisely selected cast delivers spirited performances, with Sam Jaffe outstanding. Family..." **N Y Daily News** p17 Mr 6 '37

"It should create as great favorable word of mouth comment as any celluloid offering ever to come out of filmland. Made for the box office, for the 12 inches of a circle, this picture never loses its fantasy or spiritual adventure in its transition to celluloid. Estimate: above average..." **Phil A Exhibitor** p32 Mr 1 '37

++ Exceptionally Good; + Good; ++ Fair; --- Mediocre; --- Poor; + + Exceptionally Poor
LOST HORIZON—Continued

"Lost Horizon" is Columbia's production topping. It will cost the company $2,500,000 by the time everything is charged in. This Capra production is box office all the way. But that's a tough nut to crack. [II] can take its place with the best prestige pictures of the industry." + Variety p14 Mr 10 '37

"It is artistry stuff of compelling appeal and highly exploitable nature, with long life expectancy in roadshow and general runs for heavy box office. Repute of the novel, the marquees, the names of Ronald Colman and the names of Frank Capra and Robert Riskin to attract the discriminating patrons, provide selling ammunition and it will unquestionably benefit from critical favor." + Variety (Hollywood) p3 F 29 '37

LOVE FROM A STRANGER. United artists 75min

Director: Rowland V. Lee

Based on the play of the same title by Frank Vosper. Filmed in England. The story is that of a poor girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

Audience Suitability Ratings

"Ann Harding gives a good performance as Carol, while Basil Rathbone playing mad is unpleasantly convincing. The film is sufficiently successful in creating its atmosphere as to be unsuitable for the highly strung or nervous. It is quite unsuitable for children. Suitability: adults & adolescents."

+ Mo Film Bul p10 Ja '37

"A: good horror film; Y: tense; C: no."

Parents' M p86 AP '37

Newspaper and Magazine Reviews

"It's the background of 'Love From A Stranger' that for more than half the film gets the TV in a first-rate melodrama. It's only when Miss Harding is finally locked in that cottage in Kent... that the movie can settle into a pleasantly amusing melodrama. Alistair Cooke

+ Spec p183 Ja 29 '37

Trade Paper Reviews

"Ann Harding, superbly photographed, gives an outstanding performance which is subtly interlaced between comedy and emotional horror. Rowland Lee proves himself adept at this heavy type of screen fare and delivers an all-around good job of direction. The picture pleasantly convincing. It is a cumulative horror and is helped immeasurably by the first-rate photography and settings. [II] should be excellent box office both here [England] and in the United States."

+ Hollywood Reporter p3 Ja 6 '37

+ — Motion Pict Daily p4 Ja 18 '37

"Gorgeously photographed and splendidly cut, this prolonged drama story... takes front rank with the long list of gruesome films produced in recent years. It differs from the others in that the fanatic who has nothing of the repellant make-up of Frankenstein and such. Ann Harding makes her British screen debut as the girl who falls for the suave stranger, and interprets the role with carefully thought-out actions. Basil Rathbone makes an ideal neurotic; unbalanced soundreel who starts slowly and builds up to a tense finish."

+ Variety p13 Ja 27 '37

LOVE IS NEWS. 20th century-Fox 75min

Mr 5 '37

Cast: Tyrone Power. Loretta Young. Don Ameche. George (Glim) Summerville. Dudley Digges

Director: Tay Garnett

Music director: David Buttolph

The story builds on the publicity-hating richest girl in the world's love life. She finds that she has inadvertently furnished him with a newspaper story, she seeks revenge by telling all the other papers that she will marry and settle a million dollars on the brash reporter.

Audience Suitability Ratings

"The picture [starts] off at a highly amusing gait. That it maintains this pace throughout is due to bright, crisp dialogue and facile direction. It is as inconsequential as the diverse tastes of the family as a better than average comedy." T. J. Fitzmorris

+ America p562 Mr 13 '37

"A: very good of kind; Y: amusing; C: doubtful."

Christian Century p366 Mr 17 '37

"[II] makes a most enjoyable evening's entertainment only."

Audience Auxiliary

"Quite improbable but enacted with spontaneity and charm that makes it hilarious entertainment. Family." Calif Cong of Par & Teachers

"The whole is an hilariously funny sequence of events which keeps the audience laughing from start to finish. Family." Calif Fed of Business & Professional Women's Clubs

"Possibilities for exceptional comedy values are spoiled by forced gags. Family, but mature for children." DAR


"A good story, replete with a lively plot, sparkling dialogue and a perfectly appointed cast. Excellent direction. Family." Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

"It is jolly, fast moving, well photographed but it suffers mainly from a repetitious quality. Just as there are young women running grill... When the jailing, an accumulation of minor climaxes becomes tiresome before the picture is two-thirds run—and the principals do an inordinate amount of laughing at their own jokes. Adolescents, 12-16: fair; children, 8-12: too mature."

+ — Motion Pict R p6 Mr '37

"Delightful entertainment for the family." + Nat Council of Jewish Women F 24 '37

"General patronage." + Nat Legion of Decency Mr 4 '37

"[II] is delightful and the ingenious plot moves quickly and without a dull moment. Family." + Sel Motion Pict p11 Mr 1 '37


Newspaper and Magazine Reviews

"[II] is dull, poignant and genuinely diverting." M. E. P.

+ Boston Transcript p6 Mr 13 '37

++ Exceptionally Good; ++ Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
"In spite of its dependence on stencils long since time-worn, this cheeky, farcical comedy is an example of effectively humorous episodes that Stirred its first New York audiences. It is a movie that features a scene in which the film's heroine, Tyrone Power, is shown being consumed by a man who appears to be drowning. The audience is left to wonder if the man really is drowning or if he is just pretending to, and the suspense builds to a climactic moment when it becomes clear that the man is not drowning after all.

"Only extraordinarily clever screen writing and unusually brilliant direction could crowd into one screen offering as many incidents as "The Roxy" contains. Traces of its predecessors are telescoped into a filmic blur. . . [It is] one of the most joyous parades of comedy situations any audience could wish for. The picture scintillates with humor of a genuine, clean sort and must be rated among the top comedies of recent years. . . You had better see 'Love Is News.'"

"Comic invention is at low ebb in 'Love Is News.' The dog-eared habit of the hearse and the reporter has been dusted off again. . . The authors have resorted to broad burlesque, but they have sacrificed plausibility without achieving bite. . . The whole idea was done very much better in "Libeled Lady" at the same time that the Roxy yesterday found [it] hilarious, and I believe it should be wary of having the company give Mr. Garnett credit in any case for whatever distinction 'Love Is News' has." Howard Barnes

"An hearse and a newspaper reporter, a combination seldom seen in real life, is not at all unusual on the screen. Sometimes it makes for merriment, as in 'Love Is News.' More often it is as flat as it is incredible. It took a skilful and fast directing to maintain any direction to keep 'Love Is News' going. . . The ending is inevitable. That doesn't prevent the film from being a wonderful yarn; and as often enough anyway, funny, . . .

"Our old friends, the hearse and the newspaperman, back again with a time in furiously unimportant farce. . . Harry Tugend and Jack Yellen, combing the tangles from their whisking it has been a farce that was wild-eyed situation they could remember, and they Garnett, the director, has whipped them into a fable of frenzied farce. It's that kind of a picture. If the very notion of it does not form an indigestible lump, then you may be willing to accept it as fun for the sake of it." E. S. Nugent

"[It] has warmth and wit, humor and entertainment from beginning to end. The cast is in every way first-rate with unusually good performances being turned in." William Boehnel

"New Yorker p94 Mr 13 '37"

Reviewed by John Mosher

"Here's a newspaper story that will make newspaper men wonder where they've been working all these years. It is a story that laymen wonder how a newspaper ever gets to their breakfast tables. . . The film turns out to be a highly entertaining hit of slapdash."

"Just a program picture, eh? Well, there are few million-dollar productions that get one half the laughter that "The Roxy" delivers. The comedy is the result of this amusing story with a big-star cast. . . Altogether, a most amusing show." Rob Wagner

"News is when Hollywood conceives a clever angle to one of the most hackneyed of plots, the love of a beautiful girl and her editor. . . The excellence of this fresh, frothy yarn is nicely paralleled by the performances of its two chief characters. Acting with a kittenish zest precisely suited to her appearance, Loretta Young does a job as good as any in her long newspaper yarn Paul M. In his second important role and his screen debut in farce, gives surprisingly mature restraint to a role which might easily have slipped into frantic mugging."

"Time p52 Mr 5 '37"

"This offering makes light of logical situations and goes after the breezy and sensational angles, succeeding in scoring only moderately as an entertainment appealing to the younger elements."

"Film Daily p10 Mr 9 '37"

"Here is a honey. It is a romantic farce on the laughing offices level of 'My Wife Godfrey', 'Libeled Lady' and 'Theodora Goes Wild.' Besides being a top-flight stroke of farce, it markets three young players to superlative advantage and will definitely raise their box office rating."

"Hollywood p4 F 15 '37"

"Comedy that turns out to be a surprisingly funny number, this will be aided by word of mouth everywhere. Estimate: very pleasing comedy."

"Phila Exhibitor p36 Mr 1 '37"

"It's nutty, illogical and impossible, but 'Love Is News' is grand fun and cinch box office. Actually a newspaper yarn with a new twist, yet it isn't the romance that counts; it's the action and interpolated business. There is plenty of both. That means good direction."

"Variety p55 Mr 10 '37"

"Comedy romance that packs real entertainment into every foot of film. 'Love Is News' is hilarious fun and is box office from all angles. It assuredly cannot be tagged just another newspaper yarn, as it presents new angles and original comedy."

"Variety (Hollywood) p3 F 15 '37"

"LOVE ON THE RUN. MGM 80min D 4 '36"


"Director: W. S. Van Dyke."

"See issue of December 28, 1936 for other reviews of this film."

"Audience Suitability Ratings:
A: very good of kind; Y: amusing; C: doubtful."

"Christian Century p1760 D 30 '36"

"An enjoyable picture for mature audiences." Am Legion Auxiliary

"The plot is a bit improbable, but these three impetuous people have caught the spirit of the story and their guerillas are all depicted with a comic touch. Clever direction, sophisticated dialogue, novel settings and ludicrous situations combine to make a thoroughly entertaining, very good, Family-mature." Calif Fed of Business & Professional Women's Clubs


"Beautiful photographics, some innuendoes not in the least of taste and a delightful incident in the Chateau Fontainebleau dominated by Donald Meek as the mad caretaker. Older members of the family." Nat Soc of New England Women

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
LOYALTY OF LOVE. Nuovo Mondo F 28 '37
Cast: Marta Abba, Elsa de Giorgi. Tina Lottanzo, Nero Bernardi
Directed by Giovanni Francovich
Italian film produced in Rome with English sub-titles about three years ago. Based on the play 'Comedy of the Wind' by Rino Alessi. The film won the Mussolini Cup at Venice. "[I]t is a historical drama of Italy in the 1820s. It is concerned with the unsuccessful attempt of a group of patriotic plotters to unite Italy and throw off the Austrian yoke." (N Y Sun)

Newspaper and Magazine Reviews

"The enchantment of Marta Abba's acting is almost eclipsed by a slip-shod production in 'Loyalty of Love'. . . Making due allowance for its age, it remains an inept and unimaginative piece of film-making. When Miss Abba is on the screen, her skill and eloquence may make you overlook the jerky direction, the poor photography and accent accompaniment and the tilted minor portraiture." Howard Barnes + — N Y Herald Tribune p9 Mr 1 '37

"Those who have been delighted by Miss Abba's performance in 'Tovarich' will find the talented actress working under severe handicap. . . Competent acting . . . could not overcome the atrocious lighting, mediocrec photography and inferior editing of the picture." P. T. + — N Y Sun p24 Mr 1 '37

"It is not nearly so felicitous an introduction to the charming Italian actress, Marta Abba, as 'Tovarich,' which is presenting her for the first time in New York as the heroine. Her picture, unlike her play, has been poorly written and wretchedly produced. Handicapped by a dull script, inept direction, bad photography and incoherent editing, Miss Abba emerges triumphantly, with an eloquent and touching performance." F. S. Nugent + — N Y Times p15 Mr 1 '37

"Except for a really fine performance by Miss Abba and the work of several members of her supporting cast, there is very little to recommend in this slow-moving, poorly photographed and rather woodenly directed offering. . . However, the film is well made because of Miss Abba's presence in the cast. Here is a great actress." William Boehnel + — N Y World-Telegram p11 Mr 1 '37

MAID OF SALEM. Paramount 85 min F 12 '37
Cast: Claudette Colbert, Fred MacMurray, Harvey Stephens, Gale Sondergaard, Louise Dresser, Bennie Bartlett, Edward Elsworth, Dion Granville
Director: Frank Lloyd
A tale of Salem Village in the Massachusetts Bay Colony of 1692 supposedly based on an authenticated historical incident of a witch hunt in which the heroine is almost burned at the stake because she had been seen at night with a strange man. A Guide to the study of the screen version of Maid of Salem, prepared by Frederick H. Bair, is obtainable from Educational and Recreational Guides, Inc., 125 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"That fanatical period in New England history . . . is stirringly recreated in this unflattering chronicle. . . Once again, the mob
"There is an appealing romance running through the story which greatly mitigates the display of a rigid Puritan fanaticism. The entire cast does excellent work. Adults & young people."

**Sel Motion Pic** p10 F 1 '37

"Referred to the Committee on Exceptional Photoplays. Outstanding. Mature."

**Wkly Guide** Ja 25 '37

Newspaper and Magazine Reviews

"Always romantic, sometimes verging on the melodramatic, "Maid of Salem" with Claudette Colbert in the title role, is an almost assured success. Melodramatic as the story is, it is saved by its fine presentation and its fidelity to the scenes and emotions of an age. Laura Eleton

**Canadian M** p23 Mr '37

"[It is a] careful cinematic document . . . remarkable for its authenticity, sincerity. Adults & young people."

**Science Monitor** p15 F 15 '37

"The motion picture cast is distinguished, Claudette Colbert winning first honors. Impressively different from the ultra-modernity of so many modern interpretations, "Maid of Salem" is a faithful reproduction of the beautifully picturesque scenes of the rocky New England coastline." J. P. Cunningham

"Maid of Salem" captures with fair fidelity the austere, superstitious, witch-fearing Puritan community of Salem. The romantic tale and romantic leads have been woven, as such things go, passably."

**Cue** p18 Mr 6 '37

"The story is at times grippingly interesting; at other times the melodramatic approach is strangely unreal, and detracts from the period atmosphere; but the scenes of panic are impressive, and the early sequences appealing. Patchy entertainment."

**Film Wkly** p32 F 27 '37

"An exceedingly well done job. Regarded solely as a specimen of the work Hollywood turns out, 'Maid of Salem' must rank high among the most meritorious productions of any season. This ancient puritanical pictorial, with Claudette Colbert as 'Maid of Salem' is a notable production. The acting honors go to Claudette Colbert. She has many opportunities for performance. Her credit, however, is due to the moment of the picture; for at the moment I can remember no other which matches this one for its brilliant display of emotion and atmospheric realism."

**Hollywood Spec** p10 Ja 30 '37

"Done carefully and conscientiously—and yet the film drama, for all its elaborate production, leaves you cold. Maybe this is due to the very rigidity of the era, of the story itself. . . Beverly Hills is afraid you will find [it] a little dull. (3½ stars) Beverly Hills Liberty p42 F 27 '37

"Ten months hence, fuddled cinema critics, matching their judgments against a torrent of film, will choose the best ten motion-pictures of 1937. Almost certain to be on that desirable list is 'Maid of Salem,' Paramount's shrewd, melodramatic re-creation of romance and witchcraft. This gives Claudette Colbert, . . her best opportunity, and she fulfills it in every foot of film. . . From every reasonable point of view, 'Maid of Salem' is a remarkable achievement. From direction to photography, from conception to performance, the picture is a study in time furnishing further evidence of man's inhumanity to man. Unfortunately, due to bad cutting, the story never seems as logical as it is.
MAIL OF SALEM—Continued

should. At the close, you have a definite idea of the havoc wrought... but the continuity is poor, and you are asked to fill in too many gaps and Sir Charles 'Colbert' becomes Margaret Mezuzale.

+ — N Y Herald Tribune p16 Mr 4 '37

"Mr. Lloyd, greatly handicapped by the costume ball connotations of the costumes, has made a bumbling, interesting but seldom moving, study of mob psychology... The choice of Fred MacMurray for a costume picture, is not happy. Yes, Mr. MacMurray is typically, essentially twentieth century... [It] results in a good picture that gets away from the type of the scriptwriter had not felt obliged to bring in conventional Hollywood situations to the moment."—Elieen Creelman

+ — N Y Sun p27 Mr 4 '37

"Frank Lloyd, the shrewd Scot who seems to have a flair for romanticizing matters of record for the screen without tampering too seriously with the record, has added an important film chapter to his growing volume of historical highflyers. If the result is destined to continue at the Paramount for many weeks... There is an admirable extravaganza of anachronistic fume and flow which makes for dullness; there are generous performances throughout, from that of the amazingly capable child, Barbara Read, to the comedy division of Miss Colbert and Mr. MacMurray. It is a triumph for Frank Lloyd."

+ — N Y Times p27 Mr 4 '37

"[It] seems to us to be one of the least interesting of the current screen attractions... Possibly there is a great film in the superstitious that plagued the colonists in the seventeenth century, but 'Mail of Salem' is most certainly not that film. Completely wasting the brilliant and lovely actress, Claudette Colbert, and making several other really fine performances work gallantly, if unsuccessfully, the film is over-long and over-elaborate, dull and at times really unintentionally funny... It does little to add to [Lloyd's] stature as a director or producer."—William Boehnel

+ — World-Telegram p17 Mr 4 '37

"Frank Lloyd has managed a pretty good film... The children and Madame Sulter show real genius... Mr. Lloyd has turned out some really startling bits of Puritan lore..."

John Mosher

+ — New Yorker p77 Mr 6 '37

"First honors belong to Director Frank Lloyd. His might have been a thankless task had the film been anything more than a meraframed adventure film on its expensive production. But this Salem film is so well balanced and McGinnis the mercifully has a meticulously job of reconstruction... Under Lloyd's expert handling, [it] brings a page of history to the screen with a force and realism it never had in textbooks."

+ — News-Wk p21 F 20 '37

"[It] is one of the notable pictures of the screen. An amazing cast of freight troopers headed by Edward Ellis puts over the vinegar-faced religious intolerance and ignorant superstitious period. Claudette Colbert rises to superb dramatic heights. My only criticism of the technical fellows is that before they start to grip me, they get a little too slick and the costumes too clean. But, after all, it is a grand story, wonderfufully told and a credit to every one connected with it."—Rob Wagner

+ — Script p6 F 20 '37

Reviewed by Graham Greene

Spec p403 Mr 5 '37

"It has its moments of what the boys call 'box-office appeal.' Director Frank Lloyd makes no more compromises with the commercial departments. He has a story to tell, a dark story of intolerance, the clashing of races andcraft, and he tells it... We see a dilution of horrifying America that makes a stirring picture."

Katharine Best

+ — Stage p86 Mr '37

"[It] offered a tough problem for the talents of Director Frank Lloyd and Producer Howard Estabrook... As entertainment, the results are admirable. The background of deep human impulses twisted away and howling to the moon for blood makes the cloak-&-sword romance seem as shallow as a courtier's wit. Conversely, the conventional showmanship weakens the tract against bigotry. What emerges is diluted to a lurid page of colonial history."

+ — Time p57 Mr 8 '37

Trade Paper Reviews

"Claudette Colbert's magnificent performance... is alone enough to earn this rating as a truly great picture. But augmented by a generally excellent cast, production background stark and starting in its historic authenticity and detail, and the meticulous direction of Frank Lloyd, the feature is assured wide audience appeal, albeit it may be judged too sombre by many."

+ — Box Office p25 Ja 30 '37

"Produced as a more important offering, 'Mail of Salem' emerges as just that, perfect product for the film industry and is destined for subsequent run houses. Fascinating, though stark and grim to a degree for modern audiences, it carries a tone too historically portrayed by capable players and studded with box-office new names. Frank Lloyd's direction is flawless."

+ — Film Daily p8 Ja 26 '37

"Here is a stirring, gripping melodrama powerfully indicating early American persecutions incited by mob hysteria and primitive fear of witchcraft. There can be no doubt that it will prove a really outstanding attraction for any theatre. Exhibitors have been crying for good pictures, 'Mail of Salem' is not only interesting, but also is a triumph by capable players and studded with box-office new names. Frank Lloyd's direction is flawless."

+ — Hollywood Reporter p3 Ja 21 '37

"Seldom does one picture portray so many splendid characterizations. Director Frank Lloyd has done a masterful job. With definite appeal to both mass, class, it cannot help being a box-office number. Examine it seriously; it's a box office."

+ — Phila Exhibitor p39 F 1 '37

"'Mail of Salem' is slow starting, gets a little exciting and then drops badly again to endless plodding. It might have been a very average grosses. Presence of the Colbert-MacMurray team is film's best bet for word of mouth isn't going to help. Flicker is longer than need be, yet were it cut it is improbable that the result would be any better."

+ — Variety p14 Mr 10 '37

"Ev'11 passions project more fascinating drama than the good for the general run of humanity, as box office history amply attests. The picture has freshness and novelty in its exploration of practically untouched subject matter. It should, therefore, be most impressive at the pay window, appealing to the cultivated patronage for its fine artistry and screenwriting and must to some extent due to its dealings with love and compassion beset by superstitious terrors."

+ — Variety (Hollywood) p3 Ja 21 '37

MAKE WAY FOR A LADY. RKO 74min N 13 '36


Directed by Richard Boileau

See issue of December 28, 1936 for other reviews of this film
MOTION PICTURE REVIEW DIGEST

Audience Suitability Ratings

"A & Y: rather good; C: little interest."
Christian Century p1734 D 23 '36

"Family."
Jt Estimates N 15 '36

"Because of her youthful charm, Anne Shirley in the role of the interfering daughter is able to hold the interest of the audience. The small-town setting is lovely, and the story has a refreshingly human quality, nicely blended with much fun. Adolescents, 12-16: yes; children, 8-12: mature."
+ Motion Pict R p6 D '36

"Dependent entirely for its entertainment values on the charm of Herbert Marshall and Anne Shirley, this slowly paced, thin little story tells of an adolescent whose habit of dramatizing nearly wrecks her father's happiness. It is leisurely, wooden, unimpressive."

Nat Council of Jewish Women N 1 '36

"A, Y & C: fair."
Parents' M p10 F '37

"This psychological study of adolescent girlhood is nicely staged and presented in good taste and will performances of its four leading players."
+ Sel Motion Pict p1 D 1 '36

Newspaper and Magazine Reviews

"A romantic comedy in which good acting distinguishes a quiet but pleasantly different story about the troubles of an adolescent girl, A happy note, might nearly rival and compete with its competence of direction and acting make this an attractive little picture."

+ Film Wkly p32 F 6 '37

"A study in adolescence, this thin tale gets cruder as it progresses. . . . This is a little too adolescent for me, a little too school-girlish and rambling. In fact, the proceedings now and then border on the painful. Rampant adolescence always makes me wince. You, of course, get a wholly different reaction." (1 star) Beverly Hills Liberty p6 D 19 '36

Trade Paper Reviews

"A mild but pleasing romantic comedy which has been placed a niche or two above run-of-the-mill product by the exceptionally able performances of its four leading players."

+ Box Office p27 F 27 '37

"All players do excellent work and with the cleverly written and directed down, 'Make Way for a Lady' is a happy addition to any bill."

+ Canadian Moving Pict Digest p6 F 20 '37

"This is crisp, substantial entertainment that will click with picture-goers of all ages and tastes. . . Aside from being wholesome, feature is unique in theme, plausible, dramatic and full of humor. Director David Burton's skill is consistently evidenced. In less capable hands his character played by Anne Shirley might easily have fallen, short of conviction and charm it possesses.

+ Film Daily p5 D 12 '36

"Probably Elizabeth Jordan's novel looked well on paper, but the celluloid is something else again. On film it lacks suspense, surprise and to some extent plausibility. The scripting job has not helped much and the picture will need good support even on the dual bills. . . . An effort has been made to jazz it up with a school play, and various bits of intended smartness are thrown in, mostly safe, and which tend to make Miss Shirley's assignment more of a bore than ever. She works hard, but results are not from the material. Herbert Marshall, as her father, mostly stoops for her without adding much to the general result."

+ Variety p14 D 16 '36

MAMA STEPS OUT. MGM 71min F 5 '37
Cast: Guy Kibbee, Alice Brady, Betty Furness, Stanley Morner. Gene Lockhart
Director: George B. Seitz

"The story is about the middle-aging fuss-budget dyer who takes his businesswoman husband to Europe, accompanied of course by their pretty daughter, to absorb an appreciation of old-world culture in which he is not the least interested. There are gizmos, of course, and decadent parasites who attach themselves to the wife, making her. In the end, just as glad as the husband to get started back to Fort Wayne, Indiana." Hollywood Reporter

Audience Suitability Ratings

"A rollicking farce, frequently reverting to slapstick. Family."
Am Legion Auxiliary

"A noisy boisterous comedy. . . Not nearly so well done as some former attempts. Harmless to all well, this picture will afford hilarity and interest to some of the scenes. Family." Calif Cong of Par & Teachers

"There is plenty of amusement and action in this light, familiar farce that makes ridiculiously the standpoint of some American women who view with distaste those things which are characteristic of our citizens and who greet with open hands anything foreign. Good. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-15." DAR

"The film is nicely staged and technically excellently offers for adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"A noisy farce involving the usual pseudo-intellectuals who are always hungry. The romance is furnished by the daughter who sees nothing worth while in Europe except an American crooner. Mature." Mrs T. G. Winter Fox W Coast Bul F 13 '37

"A lightly amusing farce comedy which serves as a suitable vehicle for the talents of Alice Brady, Mature."

+ Nat Fed of Women's Clubs (W Coast) F 3 '37

"With the same central idea as 'Dodosworth,' the social-climbing American, 'Mama Steps Out' is a feature removed from the picture as the sub-basement from the pent-house. . . . The bad characteristics of both Europeans and Americans are outlined. The comedy offers more noise than wit, and very little fresh treatment of old situations is employed to save the play from the realm of mediocrity. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p6 Mr 37

"Adults."

Nat Legion of Decency F 11 '37

"A & Y: mediocre; C: no interest."
Parents' M p65 Ap 37

"Family. (The D.A.R. considers it a poorly done burlesque.)"

+ Sel Motion Pict p6 Mr 1 '37

Newspaper and Magazine Reviews

"Unfortunately, the comic possibilities of the story are submerged in a vocal uproar; our aural sense is afforded a sustained barrage of loud and shrill eyebrows. The comedy offers much noise than wit, and very little fresh treatment of old situations is employed to save the play from the realm of mediocrity, Adolescents, 12-16 & children, 8-12: no."

+ Hollywood Spec p6 Dec 13 '37

Trade Paper Reviews

"Although not up to the M-G-M standard, this film will get by on the strength of its two topnotch comedy names, Guy Kibbee and Alice Brady. These two are hampered by their..."
MOTION PICTURE REVIEW DIGEST

MAMA STEPS OUT—Continued

material and fail to give the picture their usual fine support. Family.”
  + Box Office p23 F 6 '37

“Undistinguished either in production, writing or directing, the players struggle with material beneath their proved abilities, this emerges as one of the lesser B’s. . . The hardy favorite of the players, working comparatively clumsy, by a major company. Alice Brady, as the clumsy wife, works like a trooper, but is never able to surmount the tepid material. The same goes for Guy Kibbee as the typical American husband.”
  — Hollywood Reporter p3 Ja 26 '37
  + — Motion Pict Daily p12 Ja 27 '37

“A farce comedy that borders on burlesque, this results in just fair entertainment. Esti-
mate: okay for duals.
  + — Phila Exhibitor p39 F 1 '37

“This one is a tasty entree on any bill and a credit to its chefs. . . Miss Brady is strident, as always, but makes the character bloom with sustained and ludicrous heartfelt when her pretensions go haywire. Guy Kibbee does full justice to the irked and bewildered husband and a part.”
  + Variety (Hollywood) p3 Ja 26 '37

A MAN BETRAYED.

Republic 56min D 28 '36

Cast: Eddie Nugent, Kay Hughes, John Wray, Edwin Maxwell
Director: John H. Auer

“Crooked deeds of a group of fake oil stock promoters form the basis of the story. Eddie Nugent, a lively salesman unaware of their dishonesty, is convicted of murdering the sales manager, who in reality committed suicide when he discovered his predicament. (Nugent) is given the death penalty, but through the con-
stant efforts of his brother, his sweetheart, and a bunch of underworld characters, the mystery is solved and the crooked stock promoters apprehended.” Variety (Hollywood)

Audience Suitability Ratings

“General patronage.”
  Nat Legion of Decency D 31 '36

Trade Paper Reviews

“For the double bill this one will fill in acceptably as the runner-up. A rather unpre-
tentious offering, the plot is so original and has such good twists, that it holds the interest throughout.”
  + Film Daily p9 Ja 2 '37

“Republic has an entertaining programmer in ‘A Man Betrayed,’ a picture that profits from the fact that it was made without undue pretentions. Intelligent handling of the material at hand, good trouping in the focal roles, and a story that in its essentials is plausible are to be commended.”
  + Hollywood Reporter p3 D 28 '36
  + — Motion Pict Daily p7 D 21 '36

“This is a pleasant programmer with light comedy helping. . . Good names might have brought this out of the double feature class.”
  + — Phila Exhibitor p42 Ja 1 '37

“Another racketeer yarn, ‘A Man Betrayed’ emerges as a fair enough program dual-
biller. Picture is nicely mounted and crams plenty of interest in its two hour running time. . . ‘A Man Betrayed’ is good class B product. Nothing pretentious, it possesses substantial entertainment at low cost to bring in returns.”
  + Variety (Hollywood) D 28 '36

MAN OF AFFAIRS.

Gaumont British 71min Ja 20 '37

Cast: George Arliss, Romilly Lunge, Rene Ray
Director: Herbert Nathan

Based on the play, The Nelson Touch by Neil Grodzinsky. Dialogue film produced in Eng-
lend and there released as His Lordship. . . Mr. Arliss plays the dual role of a member of Parliament and his brother who returns from the Far East and impersonates his brother to exonerate a young Englishman and keep Britain out of war.” (Wkly Guide)

Audience Suitability Ratings

“The story is typically romantic melodrama and its appeal is fairly well assured. Further-
more, Mr. Arliss contributes not one but two of his detailed studies of slightly unreal life. This is interesting and adult amusement.” T. J. Fitzmorris
  + America p344 Ja 23 '37
  + A & Y: very good; C: mature but good.”
  Christian Century p127 Ja 27 '37

“George Arliss is his best picture since ‘Rothschild.’ Family-mature.” Am Legion Auxiliary

“Delightfully entertaining both from the standpoint of story interest and excellence of production qualities. This is a real treat for those who enjoy Mr. Arliss on the screen, as it is one of his best roles. Adults & 14-18: excellent; 8-14: mature. Family.” Cali Cong of Par & Teachers
  + Good, Mature & 14-18.”
  DAR Fox W Coast Bui Ja 30 '37

“The double-exposure photography which enables him to carry through the double role is clever, but Arliss photography is crisp, and spiced with typical Arliss humour. Suit-
ability: family.
  + — Film Bui p122 N '36

“A light and amusing picture for an even-
ing’s entertainment. Good. Family-mature.”
  + Motion Pict Guide Mr 37

“An interesting feature of the story is the playing of the double role by Arliss. His acting is polished as always, but Arliss fans will be disappointed in a story which makes such small demand on the actor’s talents. . . Though not by any means the best of this artist’s vehicles the film is a good evening’s entertainment. Adolescents 12-16: entertaining; children, 8-12: no interest.”
  + — Motion Pict R p7 F '37

“Fans of George Arliss will be pleased with his newest picture in which he plays a dual role. Family.”
  + Nat Council of Jewish Women Ja 20 '37

“General patronage.”
  Nat Legion of Decency D 31 '36

“Once more George Arliss returns in a picture of British Empire intrigue, but not even the trick of a dual role helps him attain the effect-
iveness that was his in that classic of the early talkies, ‘Disraeli.’”
  + — Variety p33 Ja 30 '37

“The acting of Mr. Arliss is excellent, but the tempo is slow. Family.”
  + Wkly Guide D 26 '36

Newspaper and Magazine Reviews

“A competent, modest affair, it is sedately humorous and makes quite pleasant entertain-
ment, especially for Arliss’s admirers.”
  + Film Wkly p35 F 20 '37

“If this Gaumont-British production is re-
leashed here you will find it among the worthwhile ones, quite the best in which the
English actor has appeared in a long time. . . On the whole ‘Man of Affairs’ is a picture well
worth seeing. The story of the British picture is an interesting one, an entertaining mixture of gaiety, romance and drama. Herbert Mason's direction has much to recommend it.

**Hollywood Spec p.30 Jan.16**

"'Man of Affairs,' if somewhat incredible, is at least double-barreled Arliss. Arliss admirers get the value of a double bill of their idol in one film. Scarcely has it a little badly, most of it is acceptable cinema. The supporting cast is competent, but not distinguished."

**Lit Digest p.21 Ja 30 '37**

"Arliss fans should be enchanted with two of him in 'Man of Affairs.' As for the film in general, it seemed not a little boring with its slow pace, its stilted situations and its English inflexibility. Marguerite Tazeaar

— + N Y Herald Tribune p8 F 20 '37

"'Man of Affairs' does not swerve far from the usual Arliss formula. [It] is much better than any of the star's other English pictures. It does run along smoothly, if never too exciting or technically perfect. It is mild entertainment, but Mr. Arliss is in better form than he has been since he deserted Holly-

wood for the Broadway. "Eileen Creelman

— + N Y Sun p31 F 13 '37

"It is hard to believe that even England would place the ticklish destinies of its Foreign Office in the hands of a completely fatuous as the elder twin, Lord Dun-

chester." B. R. C.

— N Y Times p9 F 20 '37

"[It is] a short-winded and monotonous little epic concerned entirely with the plot of 'Man of Affairs.' Although the film is well acted and contains some patches of nice comedy writing, it falls considerably short of being even a moderate-

delight and must be set down as just another feeble and uneventful cinema attraction sent out by our English cousins. "News-Wk p29 Ja 30 '37

"Through the Gaumont British studio's dip-

loamy, George Arliss achieves a field day. Play for the first time as a journalist as he gives his fans the only thing they could like better than an Arliss characterization—namely, two Arliss characterizations. A role that asks Arliss to gather under his wing the af-

fares of a nation and of young lovers as well is no novelty to George Arliss, and he shoulders his plumpest bag of tricks to make it appear so."

— News-Wk p29 Ja 30 '37

"[Its] purpose . . . is to allow George Arliss to show what the gibe, which has been flung at his head from time to time about the monotony of his character acting, are unfounded. The doubling of these two parts is no more than an ordinary achieve-

ment, and I am afraid that, if George Arliss is trying to get away from his own per-

sonality, he will have to attempt something a little more venturous. There is little besides George Arliss in this innocuous little charade." Mark Forrest

— + Sat R p672 N 21 '36

"All depends on how you like your Arliss—by ones or twos in Marine Best Stage p18 Mr 3 '37

Trade Paper Reviews

"George Arliss takes full advantage of the rich opportunities presented in this dual role to turn out a vastly entertaining comedy-drama, the star's best picture in several seasons. Family."

+ Box Office p33 F 13 '37

"George Arliss" latest picture for Gaumont-

British, presented at the first showing at a rather weak picture with some very good bits, and some that are faintly odorous. This is a dual role, one of which he plays very well, and the other of which he overacts to such a degree that he almost neutralizes the pleasant reaction brought about by his other portrayal."

**Canadian Moving Pict Digest p6 F 20 '37**

"It is the type of the role that suits George Arliss admirably, giving him every opportunity to display his versatile talents in two widely different types of characterizations. . . . A very plausible, only opportunity, but Arliss handles his dual role with such consummate artistry that he makes every minute of it enjoyable and ex-

hilarating."

+ Film Daily p7 Ja 16 '37

"'The Nelson Touch,' Neil Grant's somewhat cumbersome theater piece, has been adroitly re-patterned here into a witty caution tale of satire-cum-burlesque British Politics. George Arliss is at his best in coping with the contrasted roles, and is given excel-

lent scope for comedy in differentiating the genial and easy-going brother from his pre-

tentious and blundering twin. . . . Herbert Mason's direction is distinguished, keeping well within the Arliss tradition, but adding a zest of burlesque to the comedy development. The general mounting, and the photography by Gunther Krampf are excellent."

+ Hollywood Reporter p5 D 5 '36

+ Motion Pict Daily p13 N 18 '36

"Thin in entertainment value, this may be found dull, druggy for even ardent Arliss fans. Arliss seems to show little enthusiasm for the story, over-acts one part, walks through the other. Almost missing entirely is the cus-

tomy Arliss twinkle and dry humor. Romance is mild. Estimate: restricted for American audiences."

— Phila Exhibitor p38 Ja 1 '37

"Getting Arliss in a double dose isn't enough to save the picture. The type of a pattern that tallors extremely well for the former Warner Bros. star, but the weave is bad and the workmanship ordinary. While there is a chance for solo playdates here and there, the majority of bookings will be of lesser impulse."

+ — Variety p15 F 24 '37

MAN OF THE PEOPLE. MGM 85min

Ja 29 '37

Cast: Joseph Calleia, Florence Rice. Thomas Mitchell, Ted Healy

Director: Edwin L. Marin

"A story of ward politics in a big city, yarn follows the efforts of a young Italian lawyer, Joseph Calleia, who starts his career honestly only to discover that he loses his few cases due to the political influence of the ward boss, Thomas Mitchell." Variety (Hollywood)

Audience Suitability Ratings

"A: poor; Y: perhaps; C: hardly." Christian Century p263 F 24 '37

"Told, the interest, but the trite plot makes it only average entertainment. Family." Am Legion Auxiliary

"A better than average program picture. Mature." Calif Cong of Par & Teachers

"Good. Mature & 14-18." DAR

"A very interesting production for adult audiences." Nat Soc of New England Women

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
MAN OF THE PEOPLE—Continued

"Suitable for the mature," S Calif Council of Fed Church Women

"Adults." Mrs T. G. Winter
Fox W Coast Bul F 6 '37

"The settings, lighting, music and bits of symbolism contribute to the dramatic effect, with some comedy and a romance for good measure. Mature audience."
+ — Gen Fed of Women's Clubs (W Coast) Ja 25 '37

Reviewed by H. M. Le Sourd
Motion Pic & Family p7 F 15 '37

"The story is not unusual, and there is nothing striking about the manner of its telling. It does however present convincingly the part played by crooked politicians in many American cities. Adolescents, 12-16: mature probably. Children, 8-13 to.
+ — Motion Pic R p6 Mr '37

"Characterizations and minor incidents are given so much scope that the action lags. The final solution to the hero's romantic problems is illogical and unconvincing, Adults."
+ — Nat Council of Jewish Women Ja 27 '37

"General patronage."
Nat Legion of Decency F 4 '37

"A & Y: good; C: mature."
Parents' M p68 Ap '37

"A very interesting production for adult audiences."
Sel Motion Pic p5 Mr 1 '37

"Somewhat romanticized, but a good slant on politics and the making of Americans. Mature."
+ — Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"As Class B pictures go—which is altogether too far—Man of the People is probably no better, no worse and not different than any 10, 50 or 500 others of the stamp produced in the last five seasons." F. S. Nugent
+ — N Y Times p25 F 23 '37

"A pedestrian plot, it is run off raucously. Large sections of 'A Man of the People' are undeniably funny. Or perhaps, consciously so. Miss Calleia wears his new virtue somewhat uncomfortably and gives the impression that he would like nothing more than turning on him himself. How audiences will take to their law-unabiding hero in his new noble guise remains to be seen. There were a few grumbles the other evening when he pronounced himself on the side of law and order and glowed with true love." G. R.
+ — N Y World-Telegram p29 F 24 '37

"Joseph Calleia, famous villain and bad man, has been given almost all of 'Man of the People,' but apparently only on condition that he be very noble. As nobility isn't his peculiar art, the filmshiners out." John Mosher
+ — New Yorker p77 Mr 6 '37

"Always ably presented, this not very original yarn of ward politics gives Joseph Calleia his first screen chance to do anything but look deadl. That able actor was never in doubt, but his gait-wielding assignments were so much alike as to become monotonous. Extraneous touches are permitted to cut across the natural development of events; although Ted Healy is a sure bet for laughs, he's all too frequently lugged in." Herb Sterne
+ — Script p7 F 20 '37

Newspaper and Magazine Reviews

"Less ambitiously contrived than such past celluloid legal dramas as 'The Mouthpiece' (Warner's) and 'For The Defense' (Paramount), 'Man of the People' is rather a character sketch than a story. In spite of its quiet manner and narrative form, it carries the conviction that always clings to an interesting subject handled with a minimum of frills. Mr. Calleia's part depends on accumulated detail and testifies to Screen Playwright Frank Dolan's diligent observation. An 'average' yarn which saw him covering trials for Manhattan newspapers."
+ — Time p56 F 8 '37

Trade Paper Reviews

"With sincere efforts by all members of the cast, capable direction and production, and the standout performance of Thomas Mitchell to recommend it. 'Man of the People' will please all fans who are not too discriminating. Chief weakness is the story which moves evenly, but uneventfully, toward an obvious climax. Family."
+ — Box Office p25 Ja 30 '37

"It is rather unusual to see Joseph Calleia playing the part of an honest and morally upright assistant district attorney fighting the racketeers. He makes the most of what must have been a difficult role for him, but he does seem to be put out of his element. Allowing for this sudden change in his characterization from the typed role the fans know him in, the story moves along at a brisk pace and has good suspense. Director Edwin L. Marin had a tough assignment in a script that was anything but smooth, and did wonders with it."
+ — Film Daily p18 F 25 '37

"Excellent entertainment results from the happy combination of top direction, writing and acting in 'Man of the People.' Basically the story is formula, but so shrewdly is it plotted and executed that all concerned may take bows for a program attraction that is apt to be more pleasing than many of its pretentious running mates. It will hold its own on any program."
+ — Hollywood Reporter p3 Ja 18 '37

— Motion Pic Daily p19 Ja 19 '37

"This is double bill fare aimed at the masses."
+ — Phila Exhibitor p39 F 1 '37

"Petently primed for duals, and for such spotting can hold its own due to its mass appeal—especially in metropolitan centers. One hindrance is lack of marquee-meaty names."
+ — Variety p4 Mr 3 '37

"'Man of the People' is average double bill fare. Given fine production by Lucien Hubbard and adequate direction by Edwin L. Marin, plus a cast of capable players, Mr. Calleia's names, picture nevertheless emerges as ordinary entertainment."
+ — Variety (Hollywood) p3 Ja 18 '37

MAN WHO COULD WORK MIRACLES. United artists 82min F 19 '37

Cast: Roland Young, Joan Gardner, Ralph Richardson

Director: Lothar Mendes

See issue of December 25, 1936 for other reviews of this film

Audience Suitability Ratings

"This film may be cited in evidence that H. G. Wells, the romanancer, is hardly less fantastic than the world-historian and prophet. But, thanks to Roland Young, much more amusing. There is much in the story of that wistful thinking which makes Mr. Wells' conclusions on more serious matters suspect."
— Variety America p828 Mr 6 '37

"Roland Young is excellent in his characterisation, but the production as a whole is disappointing. Adults."
Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

+ — Exceptionally Good; + — Good; ++ — Fair; — — Mediocre; — — Poor; — —— Exceptionally Poor
"The picture is slow in tempo and not up to the technically imaginative but is amusing and has food for thought. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre." DAR

"A neat, unpretentious picture, with Roland Young's short hair well suited to the god's. The tempo is rather slow and the humor ponderous at times, but the story is a profound subject. A picture well worth seeing. Mature." S Calif Council of Fed Church Women

Fox W Coast Sun p6 F 23 '37

"Screen technique has given high comedy value to this adaption of a rather mediocre short story. As is often the case with fantasy the moving picture proves a more spectacular vehicle than the printed page. Adolescents, 12-16: interesting but mature; children, 8-12; beyond their comprehension." Motion Pict R p6 Mr '37

"There is a world of subtlety in both dialogue and situations. . . . A mediocre cast does not make the material the more dull. The story idea is unique, the dialogue superb, the social philosophy thought-provoking. An unusual part of the film is the preacher who seems unnecessary and out of keeping with the lines he speaks. It is a pity that the great possibilities he seems capable of were not the most of, but nevertheless this is a picture well worth seeing. Family." Nat Council of Jewish Women F 21 '37

"Adults." Nat Legion of Decency Mr 4 '37

"A & Y: excellent; C: too mature." Parents' M p68 Ap '37

"This [is an] entertaining and thought-provoking film." New York Daily News p20 Mr 13 '37

"A very unusual picture, of an allegorical nature. . . . Though immensely serious in all its implications it is as entertaining as it is informative. Suggested for school, library and church use. Mature. Outstanding." + + Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"[It is] a photoplay in typical Wellsian fashion—a little muddled, it is true, but deliciously satirical, quite provocative, and continuous throughout in its acerbic gags at human foibles and social ills. . . . Even aside from its satirical implications, The Man Who Could Work Miracles is excellent fun and well worth seeing."

+ + Cue p17 F 20 '37

"A comedy-fantasy weighted down by pretentious preaching. The pretentiousness is amusing, and Roland Young makes a gallant attempt to overcome miscasting; but the picture is only intermittently entertaining."

+ + Film Wkly p34 F 17 '37

"Everything about this film depends upon your capacity for absorbing the fantastic. How much imagination have you? If you have, you will love this adventure into the miraculous." (3 stars) Beverly Hills Libery P Mr 27 '37

"The delightful opportunities for trick photography offered by H. G. Wells's tale are defeated by an unimaginative direction and by obvious preceptions; also by the ridiculous British faces of three young men who ride horses in the clouds and pass remarks about those little fools on earth, the little fools, particularly Roland Young, whose heroic struggle against impossible odds ought to be recorded and not the stars. Mark Van Doren

Nation p306 Mr 13 '37

"[H. G. Wells] has conceived a magnificent comic fantasy that lends itself as entertaining as 'Things to Come' was dull. He calls the work 'a film of imaginative comedy' and it is in the highest sense that. With Roland Young giving a brilliant portrayal of the title role and an ingenious, charming and spectacular production it is an absorbing photoplay. Howard Burnet

+ + N Y Herald Tribune p11 F 22 '37

"[It is] a vastly more amusing piece [than "Things to Come"] by the same author. The Man Who Could Work Miracles is refreshing original in spite of technical defects. There is imagination in the film, less tendency to preach and more of Wells's à propos, and a charm that works hard to overcome the slow pace of script and direction. . . . The idea itself is sheer fun. . . ." + + N Y Sun p6 F 23 '37

"[It] is a delightfully humorous fantasy with an undertone of sober Wellsian philosophy. . . . Not Mann's trick effects and Harold Rosson's photography worked some cute miracles, and the players, from Mr. Young on down, have done a generally satisfactory job. . . . Mr. Wells, in brief, is doing well in his new medium." E. S. Nugent

+ + N Y Times p13 F 22 '37

"It is not extremely necessary to probe the Wellsian philosophy . . . in order to find a delightful fantasy comedy. If this should entirely too mystical for popular entertainment, then perhaps the interesting The Man Who Could Work Miracles is a frolicsome photoplay, and Alexander Korda has produced it in a mood of high humor. And that Roland Young is well-nigh perfect as the miracle-maker who doesn't know what it is quite all about." G. R.

+ + N Y World-Telegram p4 F 22 '37

"The Man Who Could Work Miracles" is the best of [this week's] films. Its faults are chiefly those of production: Mr. Young's miracles aren't very smartly handled by the British. The direction and photography are too leisurely, and Mr. Wells' dialogue is verbose. However, in its intention, and sometimes in its performance, "The Man Who Could Work Miracles" is far and away better than most of the stuff we have to look at."

+ + New Yorker p72 F 20 '37

"Roland Young's brilliant performance as the dub little Englishman who finds the world his melon is something of a miracle in itself." News-Wk p30 Mr 6 '37

"Unlike the 'Green Light,' which drones monotonously of Things to Come, this is a pranckish little vehicle, with philosopher H. G. Wells in a moldy world. It's a titillating theme, handled with tongue-in-cheek humor. . . . A fresh approach to cinema comedy. I believe you will enjoy it." Herb Sterne

+ + Script p10 Mr 6 '37

"Another of the icicle fantasies from the pen of H. G. Wells made into a diverting motion picture. . . . The humor of the occasion is overlaid with discussions of economics and sociology. The conception is more gratifying than the execution." + + Stage p18 Mr '37

"Wells, Mann and mousey actor Roland Young, who is ideally suited to his role, make The Man Who Could Work Miracles an enormously engrossing combination of farce, fantasy and philosophy." + + Time p66 Mr 1 '37

Trade Paper Reviews

"Warner has picked this cruel, almost blood-thirsty production hot from the nation's headlines. It is for fans—perhaps too staid for many audiences and will have to be given judicious buildup in order to overcome the bad taste lines in the mouths of those who see it. Family." Box Office p17 Mr 6 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MAN WHO COULD WORK MIRACLES—Continued

"Refreshing and delightful are the terms to describe this Alexander Korda production. The comedy-fantasy lends itself perfectly to the elasticity of the screen. It is one of the most original productions the season has offered."

+ Film Daily p6 F 24 '37

"The casting, tempo, production, locale make this very English, very easy. The story itself may raise objections in too discerning church quarters. Starting as a heart-warming comedy, it gradually works up to a typical though rather mild anti-capitalist H. G. Wells treatment. There are still perhaps splendid opportunities to showmen; it is the sort that carries real human appeal to all types."

Phila Exhibitor p36 Mr 1 '37

"[It has] complete lack of human appeal. This film will show little draw power on this side. Title character of the film, Roland Young, tries hard to live up and lighten a ponderous role, but fails. . . Picture is billed as a war adventure; there are few instances in which audiences are given reason even to giggle.

+ Variety p15 F 24 '37

MAN WHO FOUND HIMSELF. RKO

65min
Cast: John Beal. Joan Fontaine. Philip Huston
Director: Lew Landers

Based on WINGS OF MERCY, by Alice F. Curtis. "John Beal plays the young flying doctor, fifth in a family line of famous surgeons, who quits being in a minor league and his sweetheart believe him guilty of unprofessional conduct in the matter of another young woman. He hits the hobo trail west; is picked up by an old flying chum and becomes an airplane mechanic under an assumed name." (Hollywood Reporter)

Trade Paper Reviews

"[It serves] to introduce Joan Fontaine, a beautiful, vivacious girl, who, with further progress, will be an asset to the studio's handling, and should go far."

+ Film Daily p5 Mr 4 '37

"This is a pleasantly entertaining romantic melodrama. The picture is made on a limited budget, though this is not obvious, and is shy on name draw, but it is one of RKO's recent best in this class and will give general satisfaction on the popular level."

+ Hollywood Reporter p8 Mr 1 '37

+ Motion Pict Daily p22 Mr 4 '37

"Hokey but entertaining. 'The Man Who Found Himself' will prove enjoyable to audiences in the neighborhoods but a bit boring to the more discriminating patrons of the de luxe. The story is obvious and hasn't been perked up too much. The principal importance of the picture is that it marks the debut of Joan Fontaine, sister of Olivia de Havilland. She is beautiful and well-pose."

+ Variety (Hollywood) p3 Mr 1 '37

MARKED WOMAN. Warner 97min

Cast: Bette Davis. Humphrey Bogart. Lola Lane. Isabel Jewell. Eduardo Cianelli

"It is the story of the battle of an honest and courageous district attorney against a powerful man who has entrenched himself in the community by ruthless intimidation. Its comparative novelty comes from its emphasis on the girl victim of the oppressor, who are exploited and terrorized into complete submission." (Hollywood Reporter)

Trade Paper Reviews

"There is a grim, relentless drama, apparently based on the recent New York vice investigation. No evil has been tried to soften the force of the picture, with little stress placed on comedy or romance. Bette Davis is excellent as the night club hostess."

+ Film Daily p10 F 26 '37

MAN WHO LIVED AGAIN. Gaumont

British 65min N 1 '36


Director: Robert Stevenson

See issue of December 25, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"This strong and uncompromising crime melodrama is raw and bare fare that will be unpainable to some. It is well made, however, and with Betta Davis in a dramatic role as a police detective, it will be an interesting experience. The sensa
tional expose of underworld sex life it will be profitable at many box offices. Mark it up, as high-powered entertainment fit emerging for criminals, sex and romantic comedy." + Hollywood Reporter p3 F 23 '37

— Motion Pic Daily p10 F 25 '37

"This is a violent type of homicidal melodrama—crude, vigorous, shocking... Picture's box-office potential is high, and there is a sombre, playing in a rather stern, old-fashioned way on the theme that the wages of sin—even if the sin is under duress—are death." Variety (Hollywood) p3 F 23 '37

MASQUERADE IN VIENNA. Kraska 90min Ja 25 '37


Director: Willy Forst

Music: Vienna Philharmonic Orchestra

Score: Willy Schmidt-Gentner

A masterpiece of Viennese film art, a German with English sub-titles produced in Vienna three years ago and not released here because it was re-made as an American film in Hollywood in 1935, starring Louise Rainer and William Powell and titled Escapade. It won the prize of the Venice Biennal Exhibition. "Based on an actual incident that occurred in pre-war Vienna, 'Masquerade in Vienna' tells the story of a gay and philandering artist who paints the frivolous wife of a famous surgeon with only a mask and a muff for decoration and then sells the picture, painting to appear on the cover of a weekly magazine." (N Y World-Telegram)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 4 '37

Newspaper and Magazine Reviews

"It is likely that you will find it more than faintly reminiscent. [The Hollywood version] suffers in comparison to the original. Its climax is far weaker. The original production has far more authen
tic atmosphere than its copy and it is en
cased entirely in a setting of the early 1900's. Sex scandals in 1905 remains dramatically insub
tantial, the strange and puzzling character of the staged scenes with a household. Austria has won numerous honors on the Continent, but one wonders why the narrative was selected for special commendation in Venice. It bristles with situations and has an attempted killing in the end, without ever assuming structural unity. [It] has not benefited by the several years that have elapsed since it was first shown abroad, nor by the fact that its essential qual
ities for entertainment have not been dis
tilled in a more briskly paced Hollywood pro
duction. Howard Barnes + — N Y Herald Tribune p16 Ja 26 '37

"Masquerade in Vienna' lives up to all the compliments showered upon it. Even after 'Escapade,' probably even more because of 'Escapade,' it is still gay, casual, original. Hollywood copied it faithfully, scene for scene, sometimes gesture for gesture. All it could not copy was the charm the light-hearted spontaneity... It is difficult to understand now why the American version was clumsy, dull, tasteless. The Viennese original sparkles con
stantly. The whole film is a delightful ex
ample of Viennese comedy. Ellicen Creelman + — N Y Times p5 Ja 26 '37

"It is unfortunate that we should have seen 'Escapade' before having had an opportunity to admire 'Masquerade in Vienna.' 'Escapa
dae,' we now realize, was a rather bad imitation of the distinctive qualities of the original, under
stating one, over-emphasizing another, and allowing the thing to be slightly out of focus. 'Masquerade in Vienna' steers a deftly guided course between farce and drama and is a charming, entertaining comedy." F. S. Nugent

N Y Times Ja 26 '37

"In spite of its wordiness and excessive length, it emerges as a gay, entertain
ing, superbly acted film with deeply poignant overtones. Even though 'Masquerade in Vienna' isn't altogether satisfying, it is far superior to the usual run of films, foreign and domestic, and is a worthy attraction." William Boesch

+ N Y World-Telegram p13 Ja 26 '37

"There is in the whole film a generally pleasant and acceptable quality." John Mosher

+ — New Yorker p67 Ja 23 '37

"It has] the charm and light-heartedness of a frivolous era... The performers seem to be having as much fun as we had, and the tempo, slightly slower than its Hollywood counterpart, keeps well enough away from the spectator. ... This version preserves unques
tionably the authority of originality." + Stage p16 F 3 '37

"Many critics declared it better than its celebrated [Hollywood] copy. The farce is in such sublime humor and skill that spectators are scarcely disturbed by the fact that all dialog is in German, necessitat
ing brief, occasional subtitle cards." + — Time p56 F 8 '37

Trade Paper Reviews

+ Motion Pic Daily p5 F 1 '37

"This is the vehicle from which Metro's Escapade (RKO) has been copied. This version presents more than inferior to the copy. Neither photography, nor lighting, nor direction are up to even mediocre Holly
wood standard. The cast is charmingly natural; for the art house patrons who see the picture, they will make up for the sorry lack of technical excellence.

+ — Phila Exhibitor p46 F 1 '37

"A year and a half ago Metro made 'Escapa
de,' (a re-make) of this Viennese production and then were unable to obtain any substitute when it came from. Reich's yarn was taken over lock, stock and barrel. Which is quite a compliment, from a United Artists viewpoint, to 'Mas
querade in Vienna.' And deservedly so. Pic
ture represents a beautifully balanced yarn, ing. Which is quite a compliment, from a Uni
ted Artists viewpoint, to 'Masquerade in Vienna.' And deservedly so. Picture represents a beautifully balanced yarn, ing. Which is quite a compliment, from a Uni

+ Variety p24 Ja 27 '37

MAYTIME. MGM 130min Mr 12 '37


Director: Robert Z. Leonard

Music: Sigmund Romberg

Music director: Herbert Stothart

Based on the play of the same title by Rida Johnson Young. "The plot is told in flash
back, or flash forward, and it is May day, and an elderly recluse is moved to tell her story to a young girl who has quarreled with her beau over pursuing an operatic career. The old lady has had a career. She was Mornay, the great prima donna, and in 1865 she sang at the court of Louis Napoleon. The scene moves back to this success and the others that followed." (Hollywood Reporter)

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

MELODY FOR TWO. Warner 60min
Cast: James Melton, Patricia Ellis, Marie Wilson, Fred Keating, Dick Purcell, Winifred Shaw
Director: Louis King

"James Melton is a temperamental, sensitive band leader who gets [angry] and runs out on a contract when Miss Ellis, his solo singer, attempts to save him from oblivion by supplying him with musical arrangements from his hated competitor, Dick Purcell, whom Melton has fired." Variety (Hollywood)

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"James Melton's melodious voice and some bits of real good comedy add entertainment value to并不 otherwise admirable picture, Family." Calif Cong of Par & Teachers

"The music is pleasant, but the production as a whole lacks originality or novelty. (Patricia Ellis' speaking is cut embarrassingly low! Adults.) Calif Fed of Business & Professional Women's Clubs

"Mature. Mediocre." DAR

"James Melton's attractive voice and personality add greatly to this film which is excellent family entertainment." Nat Soc of New England Women

"Well directed and photographed and though ethically negative, might appeal to an adult audience. S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

"A light, frothy musical revue in which a rather trite story is secondary to some delightfully catchy music... James Melton's voice is very pleasing, but his acting lacks assurance." + — Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"The music is pleasant, but the production as a whole lacks originality or novelty. The gowns are in questionable taste. Adults." + — Jt Estimates Ja 15 '37

"The precept that what is good for the radio is good for the screen audience is proved a fallacy in this film. It takes more than a good singing voice to make a success in motion pictures: stage presence, the art of reading lines and the ability to act, all of which James Melton has yet to acquire. Even the best of actors would be handicapped with such trite material. Adolescents, 12-16: poor entertainment; children, 8-12: no." — Motion Pict R p3 F '37

"Catchy tunes sung effectively and well orchestrated make pleasant enough light entertainment. Costumes of Patricia Ellis are ugly and one of them is vulgar, as are the unpalatable glances of one of the elderly men. Mature." + — Nat Council of Jewish Women Ja 13 '37

"General patronage." + — Nat Leagues of Decency Ja 28 '37

"A frothy comedy; Y: possible; C: no interest." Parents' M p65 Ap '37

Newspaper and Magazine Reviews

"'Melody for Two' is scarcely strong enough to go it alone, although it has some good points... The story is set in an atmosphere lacking in general appeal... The leading role, that of Melton, will not gain the complete sympathy of the audience. He is characterized as an unlovable leader and singer with a too abundant estimate of his importance. However, if you drop in on 'Melody for Two' you will get some return on your box-office investment." + — Hollywood Spec p31 Ja 16 '37

Review Digest

"This effort to star James Melton, who sings well but falls decidedly short as an actor, rates little better than booking on the lower half of unimportant dual spots. Melton's voice and a few laugh lines are their only redeeming features, and they cannot save the story from slovenliness; the plot is trite; direction is halting and most of the cast are amateurish. In fact, it is almost a valign* department it is far below the standard which has marked most of the features put on the market by its producers during the current season. Family." Box Office p23 Ja 16 '37

"[It is a] satisfying picture with a swing band background. Has songs and comedy that will please." Film Daily p6 Ja 12 '37

"This is a dull and unoriginal B musical lacking in story interest, humor or songs of caliber. It has a cast lacking in originality and its production is uninspired. It belongs strictly in the support category of the lesser duals." Hollywood Reporter p3 Ja 6 '37

"The slim story contains quite a few laugh lines but as a whole just serves as a frame for the musical numbers. Estimate: fair twin bill." + — Phila Exhibitor p64 Ja 15 '37

"Music as good as that of many more pretentious offerings of the season. The film is well sung throughout and provides fair box office in the double-header class." + — Variety (Hollywood) p3 Ja 6 '37

MEN ARE NOT GODS. United artists 90min Ja 15 '37
Cast: Miriam Hopkins, Gertrude Lawrence, Sebastian Shaw, Rex Harrison, A. E. MacDowell
Director: Walter Reisch
Dialogue film made in England. It is the story of a drama critic's secretary who is infuriated with a Shakespearian actor. When

+ + Exceptionally Good; + Good; + — Fair; + Mediocre; — Poor; + + Exceptionally Poor
he attempts to smoother his wife while acting Othello, the little secretary, sensing the situation senselessly breaks up the performance.

**Audience Suitability Ratings**

"All in all, not a very nice tale in spite of its moral solution. Miriam Hopkins, Gertrude Lawrence and A. E. Mathews cannot save this adult drama from mediocrity," T. J. Fitzmorris — + America p80 Ja 30 '37

"At first better not; C; no."

Christian Century p31 Mr 10 '37

"[II] is a most bewildering picture. The production has some attempts at humor and Miriam Hopkins makes the most of the material at hand, but they are not enough to save the picture from being a bore. Adults." Am Legion Auxiliary

"The tempo of this English film is so different from our pattern that it is hard to tell if it is motivated or just happens. The direction, story and handling of the picture are unique and interesting to see. Adults." Calif Cong of Par & Teachers

"The picture is exceptionally well cast, which makes the story seem vital and interesting. Adults." Calif Fed of Business & Professional Women's Clubs

"Because of deft direction, the first half of this highly improbably melodrama is amusing; but the subsequent logical reactions is unconvincing. Adults." DAR

"Adults & young people." E Coast Preview Committee

"Excellent acting, convincing emotional stress and vigorous action in a film in which the atmosphere is quite other than American. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

**Fox W Coast Bul F 13 '37**

"Excellent scenes from Shakespeare's 'Othello' as enacted on the stage of the old Alhambra Theater in London and interesting photographic shots of Hyde Park give this triangle story a most beautiful setting. Mature.

+ — Gen Fed of Women's Clubs (W Coast) F 3 '37

"The film is interesting but full of disappointments. It starts as brisk light-comedy but quickly falls into the most commonplace emotionalism. Much of the detail is very bad, especially the behaviour of the gallery crowd and the boarding-housekeeper's daughter. In spite of all this there is a certain speed and excitement about the film. Adults and children.

+ — Mo Film Bul p212 D '36

"The humor is unsuited to American audiences, and one is left with a feeling of regret that a talented cast should have been used in such an ineffectual production. Adolescents, 12-16 & children, 8-12; no."

+ — Motion Pict R p7 Mr 37

"Adults."

Nat Legion of Decency Ja 21 '37

"A; fair; Y & C; unsuitable."

Parents' M p65 Ap 37

"The plot is not new, but presents much that is new and furnishes a fresh framework for the superb acting abilities of Miriam Hopkins, who is ably assisted by Gertrude Lawrence. The photography is especially noteworthy. Adults & young people." Sel Motion Pict p10 F 1 '37

"It has good London atmosphere, good actors, and an interesting plot. Mature." + Wky Guide Ja 16 '37

**Newspaper and Magazine Reviews**

Reviewed by Laura Elston

Canadian M p21 Mr '37

"All this is machine-made melodrama motivated for dramatic effect. Although the falseness shines through, although Miriam Hopkins and Sebastian Shaw are adequate enough as the lovesick young couple and the emotion-inclined Moor of Shakespeare, Gertrude Lawrence is miscast."

(1½ stars) Beverly Hills F 27 '37

"The story itself is original, and Mr. Reisch's treatment is sparkling. Miss Miriam Hopkins in her early comedy scenes has never been better; Gertrude Lawrence's dignity and depth results in an excellent portrayal, while A. E. Mathews in his lampoon on a drama critic is superb. There is an innately comic touch of Alexander Korda which distinguishes the new English film, giving it artistry, vivacity and brilliance. Where the story fails is in its power to make one sufficiently, as a triangle of this kind should, yet, because of the experience acting, semi-ience of emotions, the writing so becomes almost a fact... We advise you to see it if only for the sheer fun of Miss Hopkins' amusing characterization of the opening reels."

Marguerite Tazelar + N Y Herald Tribune p8 Ja 18 '37

"Technically, it is a well-made film. Dramatically, the picture is slightly improved, just a little a dull. The reason may be that, half way through the story, the film changes color. For its color, its farse that borders on the hysterical... None of the principals are at their best; Miss Lawrence is the picture s most aloofness, and she has no moments of comedy. These are left to Miriam Hopkins who plays them almost too exuberantly. Mr. Shaw is certainly miscast."

Eileen Creelman + — Y Sun p24 Jan 18 '37

"Not being a film, he was after, high farce or low tragedy. I am unable to compliment [the director] upon his success or comprehension for his misfortune. The film travels an uncertain road with erratic steps. Even the players seemed puzzled by the script. It must have contributed to his change of heart to act as rapidly as the famous chameleon on the plaid scarf... After its genial lightness beginning, this heavy-handed final treatment is as startling as it is absurd." F. S. Nugent + — N Y Times p28 Ja 19 '37

"Miriam Hopkins, Gertrude Lawrence and A. E. Mathews... lend a much more important note than it deserves to such stuff as 'Men Are Not Gods.' They succeed in increasing one's surprise that their joint efforts could turn out a film so ponderous and so dull and so keep one from expecting the ridiculous... Its dialogue is hackneyed, adolescent and fearfully dull," William Boehnel — Reg-Tel Film Review p5 Ja 18 '37

"[It is] of that species of English drollery and drama that has baffled every American I have ever known. So many competent people have been concerned with it's making that it's astonishing it could be so feeble... It's all rather haphazard," John Mosher — New Yorker p67 Ja 22 '37

"Although it has Miriam Hopkins, Gertrude Lawrence, and A. E. Mathews in the cast, this mesalliance of light comedy, soggy dramatics, and Shakespeare's 'Othello' indicates that even Alexander Korda, its producer, has its mortal moments."

News-WK p20 Ja 30 '37

"Men Are Not Gods;' apparently the same applies to movie producers, for the usually trustworthy Alexander Korda slips precariously as he delivers his picture that closely skirts the excruciating. Britannia may rule the waves, but that doesn't keep the English film factories from grudging romantic, cinematic effort that is so extraordinarily faulty one can hold little hope."

F. Herb Sterne — Script p8 F 13 '37

"The British make Class B pictures, too, but it is not their custom to send them for exhibition on Broadway. It starts out as
MEN ARE NOT GODS—Continued

"This picture is thought-provoking in that it
reveals the ease with which homeless youths are
led into criminal paths. Mature." Calif Fed of Busines & Professional Women's Clubs

"Mediocre. Of questionable social value, as
this show is about how easy it is for automobile
thieves to cheat the law. Adults." DAR

"Mature audiences." Nat Soc of New Eng-
land Women

She story of racketeers versus the
law, with the central but the film's so much
hackneyed type of underworld drama that the
whole is destructive of ethical standards.
Adults."

"[It is] an interesting expose of underworld
politics. . . The story is laid against the back-
ground of the night court, where juveniles and
first offenders are thrown with hardened
criminals and illustrates the harm which may
be done by this practice. Mature." Mrs T. G.
Winter

Fox W Coast Bul F 6 '37

"While not always pleasing the picture is
a clear cut expose of a present day evil and
prompts thought-provoking entertainment.
Adults & young people." + Gen Fed of Women's Clubs (W Coast)

"[It is] a stimulating, tense, dramatic story
of a disillusioned former district attorney de-
feated by the power of gangland, and realizing
the futility of fighting entrenched might.
Adults." Nat Council of Jewish Women Ja 27 '37

"Adults." Nat Legion of Decency Mr 4 '37

"A: fair; Y: possible; C: no." Sel Motion Pict p55 Ap '37

"Mature audiences." Sel Motion Pict p5 Mr 1 '37

"Mature." Wkyd Guide Mr 6 '37

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MICHAEL STROGOFF. See The soldier
and the lady

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MIDNIGHT COURT. Warner 60min
Mr 6 '37

Cast: Ann Dvorak, John Litel, Carlyle
Moore, Jr. Joseph Crehan
Director: Frank McDonald

The tale of a district attorney who loses his
office in disgrace, deserts his wife and sinks
in the social scale. He clings to a gang of
auto thieves and is reunited with his wife.

Audience Suitability Ratings

"It is an adult film with social interest to
heirten its melodramatic appeal." T. J. Fitzmorriss
+ America p552 Mr 13 '37

"Mature." Am Legion Auxiliary

"This is a heavy stereotyped gangster
story in which the final scene is inadequate to
the crime committed. Adults." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; — Exceptitionally Poor
"Pretending to be no more than it is, strictly a program attraction of court-rooms and rackets, "Midnight Court" will provide moderate entertainment for the audiences for which it was made. It seldom deviates from formula, and the efforts of all concerned are confined to bringing life to a time-worn theme."
+ — Hollywood Reporter p3 Ja 20 '37
+ — Motion Pict Daily p13 Ja 22 '37

"Bryan Foy can be credited with a better than average production in the low budget class. Estimate: program."
+ — Phila Exhibitor p38 F 1 '37

"'Midnight Court' is a B picture given an A production, chiefly for the duals. It can, however, be exploited into a more profitable investment than the average second layer."
+ — Variety p15 Mr 10 '37

"Conviction in the playing and story which carries implications beyond the surface action of the melodrama gives this modest program a semblance of importance above its B classification. . . . [It] creates satisfactory entertainment for picture’s intended place on average bill."
+ — Variety (Hollywood) p3 Ja 20 '37

MIGHTY TREVE. Universal 65min Ja 17 '37

Cast: Noah Beery, Jr. Barbara Read. Samuel Hinds. Director: Lewis D. Collins

Based on the short story of the same title by Albert Payson Terhune. "It details the adventures of an orphaned boy, his dog, horse, and parrot in overcoming a sheep rancher's aversion to dogs." Hollywood Reporter

Audience Suitability Ratings

"Although films in which the chief actor is animal rather than human are generally set aside by patrons and children, this quaintly engaging story is recommended for its wholesome qualities. T, J. Fitzmorris"
+ — America p32 F 6 '37

"A & Y: fine of kind; C: mostly excellent."
Christian Century p334 Mr 10 '37

"Entertaining for family," Am Legion Auxiliary

"The picture would obviously hold most appeal for child audiences but because of one very tense scene, it is unsuitable for them. Adults." Calif Cong of Par & Teachers

"Interesting for all lovers of dogs. Family. Good." DAR

"The fine comradeship between a man and his dog is excellently depicted and well worth the seeing. Good family & junior matinee entertainment." E Coast Preview Committee

"An appealing film, very well acted. The magnificent dog which dominates the story is truly wonderful. For all the family, although perhaps it is too tense for children whose emotions are easily stirred." Nat Soc of New England Women

"This [is a] highly ethical, ably directed and photographed film of outstanding family appeal." S Calif Council of Fed Church Women
+ — Fox W Coast Bul Ja 22 '37

"Beautifully photographed outdoor scenery, appropriate musical score, lighting and silences contribute much to this entertaining picture. All ages & junior matinee."
+ — Dept of Women's Clubs (W Coast) Ja 12 '37

"To all lovers of dogs and dog stories this picture will be a delight. . . . The theme will meet with universal response and provide moderate entertainment for the audiences for which it was made. It seldom deviates from formula, and the efforts of all concerned are confined to bringing life to a time-worn theme."
+ — Hollywood Reporter p3 Ja 20 '37
+ — Motion Pict R p7 F 37

"This wholesome, unsophisticated picture is well suited to rural and juvenile audiences, and all who are particularly interested in animals. . . . Although sentimental and melodramatic it sustains itself and has a good deal of dramatic and suspenseful climax. The photography is particularly beautiful. Family."
+ — Nat Council of Jewish Women Ja 13 '37

"General patronage."
Nat Legion of Decency Ja 21 '37

"A & Y: good, with special appeal to animal lovers; C: [for the] sensitive."
+ — Motion Pict R p8 F 1 '37

"Dog lovers will find "The Mighty Treve" pleasant entertainment. . . . Ordinary mortals who have no great affection for dogs will find in this picture a trite story fairly well told."
Scholastic p28 Mr 6 '37

"Family."
— Setl Motion Pict p8 F 1 '37

"The entire production is carried along solely on the acting of the dog. Good for 'Be Kind to Animals' Week. Family-junior."
Wky Guide Ja 9 '37

Newspaper and Magazine Reviews

"Dog lovers will swoon with pleasure over this revamped Terhune story. . . . "The Mighty Treve" derives its strength from fundamentals—natural emotions, the flowing rhythm of massed bands of sheep, the sinister grace of a crouching puma, the devotion of a wonderful dog to a lovable boy." Beverly Hills Liberty p54 F 13 '37

"'The Mighty Treve' drew tears from the dog lovers, cheers from Terhune readers and jeers from critics and audiences from south first-nighters. Nevertheless, this story of a boy and his dog is a fast-moving picture." Lucille Johnson
+ — Script p12 Ja 16 '37

Trade Paper Reviews

"This picture is ideal for the Saturday afternoon [juvenile] trade or the neighborhood patrons who like the boy-and-dog-against-the-world formula. Family."
+ — Box Office p22 Ja 16 '37

"Possessing the same type of human simple qualities that made 'Stormy' such a fine picture, 'The Mighty Treve' is a grand dog picture which should go over big with the family type of audiences. It is a show that dog lovers, both [juvenile] and grownups, shouldn't miss, for the shepherd dog, Tuffy, who plays Treve, does everything but talk."
+ — Film Daily p6 Ja 12 '37

"Keyed for small-town audiences and the [juvenile] trade. This sentimental tale of a dog will doubtless return a nice profit for the new Universal. Sophisticated audiences, however, will protest the sentimental plot development."
+ — Hollywood Reporter p3 Ja 9 '37
+ — Motion Pict Daily p5 Ja 11 '37

"Though short on what the marquee needs, "The Mighty Treve" is a picture that deserves more than passing attention. It will probably
MIGHTY TREVE—Continued
land on the small end of two hills, but it should prove more than satisfying to family, small town audiences. [It is] sincerely told, well-made, with a dog, Tuffy, who steals honor.
+ Phila Exhibitor p64 Ja 15 '37

"A genuine human interest picture, 'The Mighty Treve' is entertainment that will please the entire family. [Children] and grownups will get a bang. Dog lovers in particular are due for a sincere heart throb. . . Treve, played by Tuffy, an unlov urgency from the audience. His appearance and natural talent create sympathy."
+ Variety (Hollywood) p3 Ja 9 '37

MILL ON THE FLOSS. National provincial 90min
Director: Tim Whelan
Filmed in England. Based on the famous novel of the same title by George Eliot. Against the placid background of a picturesque old English mill in the early nineteenth century this tells of the tragedy of Maggie Tulliver's two love affairs—the first with the crippled son of her father's bitter enemy and the second with the fiancé of her cousin.

Audience Suitability Ratings
"Most of the dialogue is taken from the novel but the atmosphere is not reproduced and the change of ending is a blunder. The acting is of very high level and the picture is not as grim as it sounds. . . The film has faults, but it is fresh, vigorous, and interesting, and though it has some overstrained, it has no dull moments. Suitability: family. There is no reason why older children should not see it."
+ Mo Film Bul D '36

Trade Paper Reviews
"In spite of painstaking production and faithful reference to story sequence of events, this screen rendering of George Eliot's classic fails to catch the spirit of the book, and devolves into a slow-moving unimaginitive affair. Somehow the color and intensity of the original is overlooked, and interest and sympathy dwindles. Maggie emerges as commonplace and the story loses significance."

— Hollywood Reporter p7 Ja 20 '37
+ Motion Pict Daily p3 Ja 18 '37

MIND YOUR OWN BUSINESS. Paramount 75min D 18 '36
Cast: Charles Ruggles, Alice Brady, Lyle Talbot, Benny Baker, Jack LaRue, Frankie Darro
Director: Norman McLeod
"Ruggles is Nature Editor of a paper and writes a dry, conventional column dealing with birds, bees and flowers. He is given honors by a Boy Scout Troop. One night he is taken ill, and without his knowledge his flirtatious wife, Alice Brady, writes his column. She [writes] local gossip in terms that usually describe birds, bees and flowers. The column is a sensation and Ruggles is lionized." Film Daily

Audience Suitability Ratings
"A, Y & C; amusing."
Christian Century p127 Ja 27 '37

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

REVIEW DIGEST

"The story is good, dialogue clever and acting splendid. The Boy Scout sequences are constructive as well as entertaining, and as for the snipe hunt, well, it must be seen to be appreciated. Family & Junior matinee." Am Legion Auxiliary

"Family. The Boy Scouts of America effect a thrilling rescue which will delight younger members of the family." Calif Cong of Par & Teachers

"The picture is in excellent taste; it is the kind of near-gangster film that the children can enjoy and not be harmed. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Mediocre." DAR

"A diverting, ingeniously concocted farce which will delight and at the same time instruct almost any audience. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"[It is a] laugh provoking bit of entertainment. All ages."
+ Gen Council of Women's Clubs (W Coast) D 14 '36

"Good. Family."
+ Motion Pict Guide Mr 37

"The film is well acted and directed, the lines and situations are amusing and the training and ability of the Boy Scouts are pleasingly pictured. Adolescents, 12-16 & children, 8-12: yes."
+ Motion Pict R p7 Ja 37

"A plausible story with much clean humor, understanding direction and an interesting insight into Scouting. Family."
+ Nat Council of Jewish Women D 23 '36

"General patronage."
+ Nat Legion of Decency Ja 14 '37

"This is an hilarious comedy in which Charles Ruggles and Alice Brady prove themselves inimitable comedians. Family."
+ Sel Motion Pict p7 Ja 1 '37

"Well acted and thoroughly entertaining. Family."
+ Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"Another silly Charlie Ruggles farce. Hollywood isn't doing right by our Charlie these days. . . Can be recommended only to Mr. Ruggles's most ardent fans."
— Christian Science Monitor p18 Ja 23 '37

"Emanuel Cohen's newest for Paramount is decidedly on the off-side. Provided with an accomplished cast and capable direction by Norman McLeod, 'Mind Your Own Business' misses fire. . . In the first place, suspense was held to a minimum; whereas suspenseful surprise is the chief factor in building progressive interest in this type. The audience was never allowed the gasps of joyous relief which would have stepped up the intervals between the comic high-points."
— Paul Jacobs
+ Hollywood Spec p126 Ja 18 '37

"The comedy, to descend to the colloquial, is a honey. It's a hilarious fragment that concerns an editor on a daily paper. . . Leisurely in pace, the humor never hurrizes yet it's first at the tape in a walk. Frequently the Ruggles pantomime, a Brady gesture, expresses the full. Ultimate; it is delightful to watch Ruggles himself out of the aisle a couple of times." Herb Sterne
+ Script p7 F 20 '37

Trade Paper Reviews

"This is highly satisfactory entertainment, it has new story characters and is an ideal vehicle for Charlie Ruggles and Alice Brady."

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Boy Scouts figure prominently in the action, which should mean that exhibitors will have little difficulty attracting local tie-ups. The picture, which will appeal to family audiences, was very well directed by Norman McLeod. His long comedy training is evident in his able handling of laugh situations.

**Film Daily** p6 D 14 '36

"Here is a jolly little comedy that will keep the fun going high good humor and delight the kids. It is a dashing Emanuel Cohen program contribution to the Paramount output and will interest those who believe in comedy, coining skedels on the strength of its new comedy team, Charlie Ruggles and Alice Brady, as well as on its merits as a clean, fresh and rollicking chucklefest.

**Hollywood Reporter** p3 D 9 '36

**Motion Pict Daily** p11 D 10 '36

"This combination of farce comedy with a Boy Scout unit expertly incorporated [has the] drawing power of child patronage. Estimate: nice entertainment.

**Phila Exhibitor** p39 Ja 1 '37

"Chief trouble with Mind Your Own Business is that it fails to make up its mind: whether to be a modern yawn of the Fourth Estate, a gangster-kidnap fable or a light comedy. Boy Scouts will have a tough time standing alone. Picture won't particularly heighten Charles Ruggles' popularity. Dialog is far below his standard, and the situations are often so absurd and punchless that they fail to realize on his capabilities for droll comedy.

Early fun poking at Ruggles as a scout-master and the absurd use of Boy Scouts to capture the gangsters probably will mar efforts to tie-up with Scout units locally.

--- Variety p23 F 17 '37

"This offering should appeal to all audiences since it has adult and juvenile attractions. With possibilities for wide popular appeal, this one should warm the heart of many an exhibitor. While not intended to carry a show by itself, the picture is top-bracket stuff and a worthy addition to Paramount's releases."

**Variety** (Hollywood) p3 D 9 '36

MORE THAN A SECRETARY. Columbia 80min D 21 '36

**Cast:** Jean Arthur, George Brent, Lionel Stander, Ruth Donnelly, Dorothy Kent

**Director:** Alfred E. Green

**See issue of December 28, 1936 for other reviews of this film**

**Audience Suitability Ratings**

"Good. Family but mature for children."

**DAR**

"An entertaining comedy-romance with cleverly amusing situations and smart dialogue."

**Fox/W. Coast Bu1 Ja 16 '37**

"Objectionable in part. Objections: questionable dialogue and suggested illicit relationships between employer and secretary."

**Decency D 24 '36**

"Adults & young people."

**Sel Motion Pict** p11 Ja 1 '37

**Newspaper and Magazine Reviews**

"There is a shade of comedy in some of the physical-situations shot in the office, but neither Jean Arthur nor George Brent can really do much to make the piece exciting. Miss Arthur is the plain, sensible, competent girl whose subtle but sure charms are at the end appreciated by her employer, to their mutual advantage. You can probably gather what the story is like."

**New Yorker** p116 D 19 '36

"No plot, no acting, and few wisecracks worth more than passing notice. This is included here simply as a warning."

--- Stage p14 Ja '37

**Trade Paper Reviews**

"In this, another rollicking comedy from the Columbia Studios, Jean Arthur [is] firm, ladylike and herself a star as well as one of the most versatile actresses in motion pictures... [She] assures the picture box office value on any program. Family."

--- **Box Office** p27 F 20 '37

"Another of the office secretary cycle, served with a light touch and not to be taken seriously. Five writers receive credit of a sort for their participation in turning out this one, and that may account for the fact that the story simply did not seem to jell effectively. It wanders along at times as if seeking some place to alight and get going with a purpose and aline of action. Lionel Stander does his stooge part for the editor, but they didn't give him the lines or the business to score with.

--- **Film Daily** p18 D 11 '36

"Meaty dialog and a good cast are this one's assets. The combination isn't enough to complete this college story which doesn't belong on the same block with the production accorded it, but the names and the lines should bring it along for better than fair returns. There's a standout [performance] by a new girl whose possible future may more than justify the making of this picture regardless of how it fares at the box office, from the studio's point of view. The player is Dorothy Kent."

--- **Variety** p11 D 16 '36

MURDER GOES TO COLLEGE. Paramount 67min Mr 5 '37

**Cast:** Roscoe Karns, Marsha Hunt, Lynne Beecher, Charles Rea

**Director:** Charles Rea

Based on the novel of the same title by Kurt Steel. "A professor of mathematics, who has become deeply involved in the numbers racket, is murdered. The finger points to any number of people. He holds IOU's of his colleagues, his widow is involved, as is the boss racketeer and others."

--- [Variety (Hollywood)]

**Audience Suitability Ratings**

"A routine murder affair, this film emerges as only fair amusement."

**T. J. Fitzmorris** and **Detroit P M 20 '37**

"Story moves quickly and dialogue is good. Interesting for mature audiences. Am Legion Auxiliary

"Adults."

**Calif Cong of Par & Teachers**

"The picture is entertaining and amusing for a murder-mystery, but it gives the impression that gambling among faculty members of colleges is a humdrum thing and the sequences are a bit tiresome. Mature."

**Calif Fed of Business & Professional Women's Clubs**

"Entertainment value is lessened by excessive conversation. Adults."

--- Nat Soc of New Eng Land Women

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; - Poor; -- Exceptionally Poor
MURDER GOES TO COLLEGE—Cont.

"A confusing plot, the comedy relief being spoiled by the ever-present bottle. Mature." S Calif Council of Fed Church Women

"The picture is a rather involved humorously treated and fast moving detective story. The atmosphere is not altogether wholesome because of the inappropriate mixing of college faculty life with drinking, night clubs and gambling. Comedy consists mostly of the constant support of the other half. This B is distinctly better than most of its class." Paul Jacobs

Christian Science Monitor p15 Mr 13 '37

"Not quite enough meat for a first film, it will support the other half. This B is distinctly better than most of its class." Herb Sterne

Film Daily p6 F 24 '37

"Having the murder committed amidst the ivy-covered walls of old Keats doesn't raise 'Murder Goes to College' much above the usual formula, but with the treatment Paramount has given it the picture will do well enough in the dual spots that go for mysteries. There's plenty of comedy in the lines, some new twists in developments, and an almost total abstinence from romance by way of novelty."

-- Hollywood Reporter p3 F 19 '37

"Story puts the offering way above average murder mystery. With plenty of mystery, plenty of laughs, picture should register with both mass, class. Estimaes good program." + Phila Exhibitor p3 Mr 1 '37

"A comedy [mystery] with plenty of laughs, 'Murder Goes To College' provides an altogether acceptable evening's offering should be appreciated by all types of audiences. Being devoid of top bracket marquee names, exhibitors may have to try to sell this one, but after that it should sell itself."

-- Variety (Hollywood) p3 F 19 '37

LES MYSTERES DE PARIS. Gandera

88min Ja 29 '37

Cast: Henri Rollan, Lucienne le Marchand. Madeleine Ossray

Director: Felix Gandera

Based on the novel of the same title by Eugene Sue. French dialogue film with English sub-titles produced in France. The adventures of the Duc de Gerolstein who wanders about Paris and discovers in a pathetic wail, his own daughter, Marie.

Audience Suitability Ratings

"Adults." Nat Legion of Decency F 18 '37

Newspaper and Magazine Reviews

"[It] is lurid melodrama presented straight, with never an intentional grimace or a muttered aside to a giggling audience. There is nothing intentionally funny about this Eugene Sue shocker. The French can still apparently get a few real shudders from its horrors. The story is one of those preposterous romances now usually written as burlesques of the more naive theater of the last century." Eileen Creelman + -- N Y Times p21 Ja 30 '37

"The outstanding figures of good and evil in the novel of the Parisian under-world of a century ago are acting and declaring from the screen in a way that doubtless would win the approval of their creator, Eugène Sue. Naturally, the French producers had to limit themselves to the good melodrama and romantic parts of the work, so they made no attempt to emphasize its sociological character." H. T. S. + -- N Y Times p21 Ja 30 '37

Trade Paper Reviews

"[It is] a spine-chilling screen version of Eugene Sue’s sordid and horror-filled sociological story. Cast is skillful, but story baffleing. English titles are of small help in interpreting the tale for those unacquainted with French.

Film Daily p8 F 6 '37

"[It is] a horror picture which doesn’t quite jell. Conceived for United States grade B celluloid, class circuit patrons ad judge it as a minor importation, whose attempts at producing goose-pimplies frequently get entirely too macabre."

-- Variety p18 F 3 '37

MYSTERIOUS CROSSING. Universal

60min D 27 '36

Cast: James Dunn, Jean Rogers. Andy Devine

Director: Arthur Lubin

"A mysterious disappearance and murder is solved by a newspaper man and his pal." Calif Cong of Par & Teachers

Audience Suitability Ratings

"Family-mature. Too exciting for children." Am Legion Auxiliary

"Fast moving and amusing, with some attractive suspenseful scenes, but as a whole, offer fair entertainment. Adults." Calif Cong of Par & Teachers

"For those who like murder mysteries, newspaper reporters and jittery scenes, this will please. Good. Mature audience." Calif Fed of Business & Professional Women's Clubs

"Mildly entertaining mystery whose solution is obvious for family but mature for children. Mediocre." DAR

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; -- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

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"With attractive settings and a fair story of its kind, this film, although encumbered by rather heavy comedy, will interest mystery murder fans. Mature audience." Nat Soc of New England Women

"On the whole, there is too much tiresome detail interwoven which is only saved by some fair comedy for relief. Mediocre. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul D 19 '36

"Mature."
Jt Estimates D 1 '36

"Suitability: family."
Mo Film Bul p13 Ja 3 '36

"Another program picture in which the cast is capable, the direction adequate and the photography good. The story is negligible. Family."
Nat Council of Jewish Women D 9 '36

"General patronage."
Nat Legion of Decency D 24 '36

"For those who like murder mysteries, newspaper reporters and jittery scenes. Mature."
Sei Motion Pic p7 Ja 1 '36

Newspaper and Magazine Reviews

"The whole affair is impossible. Adults & young people."
- Christian Science Monitor p17 Mr 6 '37

Trade Paper Reviews

"While this one will break no records, it does furnish a sizeable quantity of thrills, and good suspense."
+ - Film Daily p7 F 2 '37

"A fairly entertaining murder mystery yarn built to stock pattern. Because of its close weaving and smart pacing it will give good service and good support number. A touch of individual color is captured by locating the story in and around New Orleans, but it is still the old dependable one."
+ - Hollywood Reporter p3 Ja 4 '37

"Generally well played for what it is, weak on names, but with the Devine comedy, it will please neighborhood audiences or on twin bills."
+ - Phila Exhibitor p12 Ja 1 '37

"Compact and paced better than the average mystery. "Mysterious Crossing" is a failure but it has that quality of showmanship that leaves audiences unaware of the time passed."
+ - Variety (Hollywood) p8 Ja 4 '37

NANCY STEELE IS MISSING. 20th century-Fox 85 min Mr 12 '37

Cast: Victor McLaglen, Walter Connolly, Peter Lorre, June Lang

Director: George Marshall

Based on the novel of the same title by Charles Francis Coe. "[McLaglen is cast] as a waiter in an exclusive club, who kidnaps a financier's baby in 1916 and then passes twenty years in jail for other crimes. McLaglen finally gives a deal to a kidnapper, the still outstanding ransom, returns the girl to her rightful parent and goes back to prison." (N Y Herald Tribune)

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 11 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Well-knit drama with first rate direction and acting, and more important overtones than usual in a mystery picture."
+ - Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"If the result fails to jell into a completely effective thriller, due largely to the incredible character assigned McLaglen, it still has its points and several very good moments. In spite of a rather heavy atmosphere 'Nancy Steele is Missing' is well acted for the most part and contains one unforgettable scene. This shows the arrival in a tier of prison cells of the news that America has gone to war."
+ - Cine p18 Mr 13 '37

"Any photoplay that has Peter Lorre in a leading role is certain to be marked by sinister excitement, but 'Nancy Steele is Missing' is stiffy with his talents. When the great star of 'M' is on the screen, the film has taut melodramatic power. Too much of the time the work is done by a marvelling narrative. A diagram would be helpful in following the motivation for the various situations. Even a gibb production and the incidental suspense do not keep 'Nancy Steele is Missing' from being a confused and unsatisfactory show." Howard Barnes
- + N Y Herald Tribune p9 Mr 8 '37

"[It] is a well acted, shrewdly written melodrama, considerably changed from Charles Francis Coe's original tale, but changed perhaps for the better. This is well-made melodrama." Eileen Creelman
+ - N Y Sun p27 Mr 8 '37

"[It] is a feeble and fumbling and confused melodrama. Parts of it are exciting and move along competently in the best traditions of brass-bound melodramas, but the attempt to give the part the film finds itself in hot water because not even the nimble and excessive invention of the author is able to overcome the shortcomings of the original idea... Victor McLaglen does a nice job as Dannie and fine performances are offered by Walter Connolly and Peter Lorre. But their efforts are of little avail. 'Nancy Steele Is Missing' is Grade B entertainment." William Boschen
- + N Y World-Telegram p20 Mr 8 '37

"You may gather from this vague outline that the story wanders and has its baffling aspects. A clear, straightforward, entertaining, part is played, though, by Peter Lorre... Walter Connolly patter quietly along as the father, quite helpless in the face of such untoward emotions. It would all have been simpler if Victor McLaglen could have shown us a wicked kidnapper." John Mosher

New Yorker p93 Mr 13 '37

"To discover a new ingredient for the formula of cinema kidnapping is a feat that might well deserve an Academy Award. It further more enables Actors Victor McLaglen, Peter Lorre and Walter Connolly, without much feminine support, to combine their highly diverse specialties effectively in an outstanding contribution to the cinematically rare genre of psychological melodrama." 
+ - Time p34 Mr 15 '37

Trade Paper Reviews

"[It is a] powerful drama with McLaglen scoring impressively in tense human story... [It] packs a bit of punch, especially at the finale that will have the patrons gripping their seats."
+ - Film Daily p8 Mr 10 '37

"This strong and suspenseful crime melodrama is lifted above the program level by good dialoging, excellent direction and exceedingly good performances from a cast that is top-heavy by names that mean something on the marquee... It is without humor and has little sympathy, marital or romantic interest. Nevertheless, its suspense and its incisive character-
**MOTION PICTURE REVIEW DIGEST**

**NANCY STEELE IS MISSING—Cont.**

drawing have considerable, audience value and it will be a money-maker.

+ *Hollywood Reporter* p3 Mr 3 '37

+ *Motion Pict Daily* p6 Mr 4 '37

"A hard hitting prison melodrama of the modern school built around three strong performers, Victor McLaglen, Peter Lorre and Walter Connolly. Two list material for which the box office potentialities should be strictly okay: "Night" is a moving piece of screen literature. It is distinguished by inspired management of plot, situations and dialog. In less accomplished hands, the story might have suffered from the banality which is so dangerous a plight to prison tales of the type."  

+ *Variety (Hollywood)* p3 Mr 3 '37

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**NIGHT WAITRESS. RKO 57min D 18 '36**

**Cast:** Margot Grahame, Gordon Jones. Vinton Haworth. Marc Lawrence  

**Director:** Lew Landers  

*See* issue of December 28, 1936 for other reviews of this film

**Audience Suitability Ratings**

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

*Christian Century* p175 D 23 '36

"Average entertainment, for adults."  

*Am Legion Auxiliary*

"A novel twist is given to the story by the method used in locating the stolen schooner; otherwise the usual suspense and melodramatic situations characterize this film. Adults."  

*Calif Fed of Business & Professional Women's Clubs*

"Nothing constructive, Adults. Mediocre. Unworthy."  

*DAR*

"A sea gangster story well acted and fairly interesting, with some good shots of the harbor police patrol in action. Adults."  

*Nat Soc of New England Women*  

"Although rather mediocre in general this detective mystery story is well directed and cast and is constructive in the vindication of right. Murder."  

*S Calif Council of Fed Church Women*

*Fox W Coast Bul D 12 '36*

"Adults.

+ *Estimates* D 1 '36

"The climax should have been exciting, but is actually rather tame, the director missing the opportunity the situation offers. Up to this point the suspense is well maintained and the frustration of the criminals' plans is effectively led up to. Suitability: adults."  

+ *Mo Film Bul* p3 Mr 3 '37

"Not recommended, Adults."  

— *Motion Pict Guide* Mr '37

"A mediocre production with fair direction, good photography and effective scenery. A waste of time for anyone."  

— *Nat Council of Jewish Women D 3 '36*

"Adults.

*Nat Legion of Decency D 31 '36*

"Adults."  

*Sel Motion Pict* p7 Ja 1 '37

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**NOBODY'S BABY. MGM 65min**


**Director:** Gus Meins  

"Lyda Roberti, Patsy Kelly, both nurses in a maternity ward, are each suspected of being the mother of a baby which really belongs to a cafe dancer."  

*Phila Exhibitor*

**Audience Suitability Ratings**

"The situations are amusing, the dialogue clever, and the cast excellent. Adults."  

*Mrs T. G. Winter*

+ *Fox W Coast Bul F 27 '37

"A & Y; good comedy; C; possible."  

*Parents’ M p68 Ap '37*

**Newspaper and Magazine Reviews**

"In this we are given a generous quantity of amusing comedy of the farcical sort. Unimpressive from the production standpoint, deliberately the opposite so far as direction is concerned, weak in its narrative and satisfactory in her performances, Nobody's Baby merits recommendation to those in search of laugh-provoking entertainment—to those who do not mind having a screen comedy unfold with dialogue and story-telling."  

*Allan Hersholt*

+ *Hollywood Spec* p11 F 13 '37

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

Trade Paper Reviews

"This Hal Roach production is a laugh-
laden film, well produced, well acted and well-
able to stand up to itself on any program.
Its box office success is assured by the pre-

cence of four stellar comedy names for the
marquee. Family." + 

Box Office p23 F 6 '37

"This Patsy Kelly-Lyda Roberti starrer is the
best thing the girls have done together and it
looks [as if] Hal Roach spent more money on
this production than he did on any of their
previous efforts." + 

Film Daily p7 F 2 '37 + 

Motion Pic Daily p7 Ja 29 '37

"[It is] snappy farce with lively music,
typical Hal Roach brand of hokum. Estimate:
okay comedy program." + 

Philo Exhibitor p33 F 15 '37

"Obviously over length, 'Nobody's Baby' has
quite a few good comedy sequences, an in-
triguing night club setting and some romantic
high-light's, but on the whole can be counted
as nothing more than a very ordinary program
picture that will serve best after considerable
cutting, on a duel program." + 

+ Variety (Hollywood) p8 Ja 23 '37

O.

O. H. M. S. See You're in the army now

OFF TO THE RACES, 20th-century-Fox
58min F 19 '37

Cast: George (Slim) Summerville, Jed
Proudy, Shirley Deane. Spring Eyington.
Russell Gleason

Director: Frank R. Strayer

This is the fourth in the series of Jones
Family pictures. "The same cast as before
keeps the identity of the Joneses intact and the
stimulating addition of Slim Summerville as a
horsey ne'er-do-well relative (with a horse
but no money to feed it) adds valuable
comedy strength. Slim, with his trotter and
his small daughter Boba up uninvited for the
county fair, just as Shirley Deane's first boy-
friend arrives as a week-end guest." (Holly-
wood Reporter)

Audience Suitability Ratings

"The piece is well cast and photographed,
and while the development of the plot is obvi-
ous, it is nevertheless amusing. Family." Am
Legion Auxiliary

"Adults & 8-18: good." Calif Cong of Par &
Teachers

"Family." Calif Fed of Business & Profes-
sional Women's Clubs

"Absolutely improbable fun with the Jones
Family and their relatives. This lacks the
high ethical homelikes usual with this series.
Family. Good." DAR

"Good laughs for family audiences." Nat Soc
of New England Women

"This latest edition to the popular Jones
Family mark will be sure to prove a good
picture for any audience. Family," S Calif
Council of Fed Church Women

Fox W Coast Bul Ja 30 '37

"[It] will prove highly amusing for all ages." + 

Gen Fed of Women's Clubs (W Coast)
Ja 22 '37

REVIEW DIGEST

"Wholesome, lively entertainment, with ex-
cellent characterizations, it reaches a thrilling
climax. Family."

+ Jt Estimates Ja 15 '37

"Adolescents, 12-16 & children, 8-12: yes."

Motion Pic R p8 Mr 3 '37

"Family."

Nat Council of Jewish Women Ja 20 '37

"General patronage." +

Nat Legion of Decency F 11 '37

"A, Y & C: good." Parents' M p68 Ap 3 '37

"Family-Juvenile." +

Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"The Jones Family series of domestic com-
edies is beginning to slip, if we may judge
from the tendency toward farce revealed in
'Off to the Races.' The theme of the stories,
but the scenes are built upon the assumption
that we are taken into the home of an ordin-
ary American family. 'Off to the Races' fails to
entertain us because it fails to make us believe
it." +

— Hollywood Spec p10 Ja 16 '37

"[It is] a brief, inert, humorless little comedy of
the schoolroom sort. It stretches its thin and
feeble story, which is made up almost entire-
ly of all the staples of commonplace cinema.
It fails, to the breaking point. 'Off to the Races'
has little value as entertainment." William Boebing

— N Y World-Telegram p7a F 6 '37

"Another episode in the screen adventures of
the Jones Family. . . I'm still confused as to
why people pay good money to see the screen
mirror the awful monotony of the everyday.
They must, or at least Mr. Summerville perpetually rebuke the same pot of stew. . .
There are a few moments of charm that are
proximate Tarkington. . . A red flannel night-
shirt, styled for contemporaries who still admire
'twixt. . . Herd Stetson

— Script p11 Ja 30 '37

Trade Paper Reviews

"Backed by an already built-up reputation, the
latest tale of the Jones Family is a natural for
the kids-around family trade, packing more
comedy, a better story and brighter lines than
its predecessors. Family." +

+ Jt Office p47 Ja 9 '37

"This is the best of the Jones Family series,
from the standpoint of the script, direction and
editing. Slim Summerville comes into the saga
for the first time, and Heudds considerably to
the effectiveness of the comedy, which is
broad as usual, but more compact in this one
than in the three which preceded it." +

+ Film Daily p6 F 1 '37

"With the connivance of Uncle George (Slim)
Summerville the popular Jones Family this time
takes in the trotting races at the county fair
for one of the most amusing of its adventures.
This is the fourth of the series of folksy
domestic comedies that began a year ago with
'Educating Father' and has become a neighbor-
hood dependable. It is one of the best and will
attract ethic net-buyers wherever there are family
audiences."

+ Hollywood Reporter p3 Ja 4 '37

+ Motion Pic Daily p3 Ja 5 '37

"This is 100% for the family trade, a barrel
of fun. The comic story line and the differ-
entender
classed arrows, going to
the point of hilarious comedy. Estimate: excellent
family fare." +

Philo Exhibitor p64 Ja 15 '37

"Differes little from previous films in series
excepting that the pace is swifter, the plot
more sensibly developed and the humor not as
exaggerated. Then, too, there's a country far-
sukly hoss race for a thrill finish. 'Off to the
Races,' will appeal to family trade, as have

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
OFF TO THE RACES—Continued

others in this group, especially in neighborhood houses. But for the most part exhibitors probably will grab it for the lighter, comedy section of a double bill, where it should be satisfying.

+ Variety p65 F 3 '37

The domestic adventures of the Jones Family, a poor, crude family in a comedy film institution, proceed delightfully and with high amusement content in Off to the Races. The series continues to grow in excellence. This entry, like its predecessors, is directed and played joyously, filled with ripe observation. It is a natural for the family trade, may be counted on to make new converts to the Jones Family fans and will hold up its end of the program anywhere for ample returns.

+ Variety (Hollywood) p3 Ja 4 '37

ON THE AVENUE. 20th century-Fox 85min F 12 '37

Cast: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers, George Barbier

Director: Roy Del Ruth

Dance director: Seymour Felix

Music & lyrics: Irving Berlin

Music director: Arthur Lange

Dick Powell presents a revue which satirizes the life of the richest girl in the world. She, in turn, seeking vengeance, buys his show and attempts to ridicule him but finds she loves him instead.

Audience Suitability Ratings

A: fairly amusing; Y: amusing; C: probably good.

Christian Century p281 F 17 '37

"Family." Am Legion Auxiliary

"Perhaps lacking in the originality of development and continuity of some of [Powell's] former pictures, but amusing entertainment. Adults." Calif Cong of Par & Teachers

Family. Calif Fed of Business & Professional Women's Clubs

"Good. Tuneful Irving Berlin songs highlight this otherwise undistinguished story. Mature." DAR

"Older family." Nat Soc of New England Women

"Good clean entertainment. No drinking. Family." S Calif Council of Fed Church Women

Foxy W Coast Bul F 20 '37

"All in all, tuneful and inescapably entertaining. All ages." + Gen Fed of Women's Clubs (W Coast) F 16 '37

"Adolescents, 12-16: yes; children, 8-12: fair." Motion Picture P63 Mr 10 '37

"Dick Powell plays his varied role to good advantage but Alice Faye with her sly comedy and the Ritz Brothers with their usual slapstick farce and fun-making all but steal the picture. Family." + Nat Council of Jewish Women F 10 '37

"General patronage." Nat Leg of Decency F 11 '37

"A & Y: highly enjoyable; C: little interest." Parents' M p68 Ap '37

"Family." Sel Motion Pict p6 Mr 1 '37

"A highly amusing and entirely entertaining musical comedy with pleasing songs, good acting and a lot of laughs. Family." + WKly Guide F 13 '37

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

Newspaper and Magazine Reviews

"The songs are catchy, innocently administered. There are Hollywood girls and Hollywood dimensions. There is comedy, there is melody, and there is glitter. Briefly, there is 'boom-boom and go-go'!" J. K. Boston Transcript p6 F 20 '37

Canadian Moving Pict Digest p6 Mr 12 '37

"Save that we don't recall anyone's remarking in too glowing terms on the 'off-stage' numbers, this is just another big lollipping musical, Adults & young people."

Women's Film Science Monitor p15 F 27 '37

"As musicals go, the story isn't very important, since it serves merely to hang together a burst of splendid stage spectacles, dance sequences, and Mr. Berlin's likeable, memorable melodies.... Most of the ample comedy is provided by the madcap trio, the Ritz Brothers, whose unpredictable antics give the piece considerably more speed than it might originally have had."

+ Cue p17 F 13 '37

"Quite the cleverest of the sort that we have had. I was getting fed up on back-stage stories, but this one revives my interest in them. It is one I could see. The feature of the story and song and dance interpolations is that we are given just enough of everything to make you leave the theatre, you not feel cheated, even though you may feel you could have stood quite a lot more of it."

+ Sel Spec p7 F 12 '37

"Please note—this film has the first stage revue which doesn't present an army of girls in military formations on a twenty-acre lot. The showgirls are twenty-four, tousle-haired girls, really dance on a fifty-foot-wide stage. This alone is revolutionary! And the Berlin tunes are pleasant and tuneful." (3 1/2 stars) Beverly Hills Liberty p54 Mr 13 '37

"On the Avenue,' a well-dressed musical, is pretty, so is the meal-in-drags—sillier even than a musical comedy has a right to be. Frequent production numbers, each boasting a new Berlin melody, and quick-paced direction keep things going happily enough. The film takes its plot rather more seriously than most such pictures. The fault is not in the story itself but rather with the carrying out of its intention. .. The Ritz Brothers ... are at their most bizarre and funny. The Alice Faye puts over the Berlin songs ... as even Mr. Berlin must rejoice to hear them." Eileen Crohn

+ — N Y Sun p30 F 5 '37

"[It] is a moderately amusing revue with no more of a plot than we can expect from these things, but with a pleasant Irving Berlin score and a disarming informality in its production to lure us into liking it. Although its slapstick and variety turns seem a bit beneath the dignity of the Radio City Music Hall, it does provide a rather welcome relief from the sober dramas which have been bing at us recently. There isn't much [to it], but it is enough to get the picture by. 'Sing, Baby, Sing,' and 'Pigskin Parade' were better." F. S. Nugent

+ — N Y Times p15 F 5 '37

"No matter how many other song and dance screen entertainments you may have seen before, here is one called 'On the Avenue' which is the 'tops' of its kind. It is gay, brisk, light, tuneful, slick, amusing and exceedingly well plotted, directed and played. In short, here is a grand entertainment." William Boehnel

+ — N Y World-Telegram p50 F 5 '37

"[The songs] in 'On the Avenue' appear as Irving Berlin's gracious contribution to a work otherwise quite sad. Here they are well dressed and turned out. Pew, though, on this earth are so equipped that they can switch their senses on and off at will, and in such a way contrive to wholly bury the Berlin incidents. Most of us have to see the whole picture, and take
the bitten with the sweet. And the bitten is to win in the battle of the wholesome, either. Of course the trouble is the usual one, what we have been trained to expect in musical films—that plot bears against John Mosher.

"On the Avenue" is distinguished chiefly for Irving Berlin's score... Madeleine Carroll provides, in fact, in a role that no one could make very endearing... Unfortunately, a strong supporting cast, headed by Alice Faye and the Ritz Brothers, isn't allowed to give quite as much support as the principals seem to require.

"Time is Hollywood" p24 F 13 '37

"Yes, it's a lively, joyous, and hilting show of great pictorial beauty, snappily directed by Roy Del Ruth." Rob Wagner

"You'll slap your knee in glee at least six times. One of these times (I still have the bruise) is the staged burlesque of the wealthiest and most impressive production number. That is really funny." Katharine Best

"Stage p88 Mr '37

Like most musicals, [it] has for a plot a clotheline upon which the珍珠s can hang whatsoever suits their fancy. This time the line is pretty raveled, the appendages superb... Madeleine Carroll's voice, whose efficiency in soliloquization makes her ideal for such stories as 'Lloyd's of London,' is badly miscast, still manages to lend her role dignity... Emotions of all are contributed by the insane Ritz Brothers, who put on three extra acts." + — Time p565 F 15 '37

"Trade Paper Reviews"

"Lavishness of production, a galaxy of established names, and the additional appeal of Irving Berlin's reputation as a songsmith and producer will assure the box office success of this musical. But, as a motion picture, it is disappointing in entertainment values which fall far short of what could be expected from such a combination. Both script and direction fail to take full advantage of the picture's possibilities, resulting in plenty of slow, druggy foot-age interspersed with the several song hits and impressive production numbers. Family." + — Box Office p23 F 13 '37

"Open wide all avenues to the box-office for here is a great money show. Irving Berlin's musical is a continuation of the previous success which these fine songs can hang on the clothelines of script and direction. It is a shining example of vigorous laughter, gorgeous femininity, all combine to make this grand musical comedy entertainment. It ranks with the best shows of this type." + — Film Daily p9 F 3 '37

"Darryl F. Zanuck's big and glittering new musical will go a long way toward holding its own against his previous noteworthy successes in this field. It has established names— including that of Irving Berlin—at least three new song hits, a real story and a gorgeous production to send it marching along to box-office victories." + — Hollywood Reporter p3 F 1 '37

"Motion Pict Daily p4 F 2 '37

"With plenty of names, several good tunes, 'On the Avenue' could have been a knockout. As it shapes up, it should do fairly well. Fault can be placed in two things in which is not worthy of the players, the tunes or the numbers. The picture seems to lack pace." + — Phila Exhibitor p93 F 15 '37

"On the Avenue" should fare moderately well, plot is brisk and performances in the picture will, as in the case of any picture with more than three stars in it, be faultfree. It must be admitted that the Irving Berlin score is the strongest component, and the musical numbers are all very enjoyable. " + — Variety p14 F 10 '37

"With superb music, gorgeous trappings, a sparkling though a little long plot, 'On the Avenue' emerges from the musical theatre like a combination of the topnotch offerings of the season. As a musical it has few peers. Smart, brilliant from every angle, it will log the jaded appetite of the sophisticate. At the same time it has the vitality and heart appeal, the broad fun and good nature, to beguile the mob." + — Variety (Hollywood) p3 F 1 '37

ONCE A DOCTOR. Warner S8min Ja 23 '37

Cast; Donald Woods, Jean Muir, Gordon Oliver

Director: William Clemens

"Donald Woods is the promising young intern whose career is nipped in the bud when he is framed on a charge of negligence by the drunken foster-brother he had shielded in the accidental death of a girl." Phila Exhibitor

Audience Suitability Ratings

"A: ordinary; Y: doubtful value; C: no interest.

Christian Century p231 F 11 '37

"Mature." Am Legion Auxiliary

"Trite theme, fair production qualities and slight entertainment value. Adults." Calif Cong of Par & Teachers

"There is very little spontaneity or originality in this story... Many of the incidents that make up the plot are extremely coincidental and make the production appear artificial and forced... " + — Calif Fed of Business & Professional Women's Clubs

"Good. Mature & 14-18." DAR

Adults & young people." E Coast Production Committee

"Excellent for mature audiences over 14." Nat Soc of New England Women

"Rather unconvincing... Results of drinking and dishonesty are well depicted." Adults. S Calif Council of Fed Church Women

"Adults." Mrs T. G. Winter

Foxy W Coast Bul F 6 '37

"Romance, interesting hospital scenes and a most exciting sea episode add interest to the picture. A wholesome picture." + — Gen Fed of Women's Clubs (W Coast) Ja 25 '37

Reviewed by H. M. Le Sourd

Motion Pict & Family p86 Ja 15 '37

"Fair. Adults & young adults." + — Motion Pict Guide Mr 37

"Once a Doctor" fails to deliver its message because it relies too heavily on coincidence. The implied slur cast on medical associations because they do not permit brilliant young men to practice without license seems unjustified. Adolescents, 12-16 & children, 8-12: no." + — Motion Pict R p8 F 37

+ — Exceptionally Good; + Good; — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
ONE IN A MILLION. 20th century-Fox 95min Ja 1 '37

Cast: Sonja Henie, Adolphe Menjou, Don Ameche, Arline Judge. Jean Hersholt, Donnachan Minevitch
Director: Sidney Lanfield
Music & lyrics: Lew Pollack. Sidney Mitchell
Music director: Louis Silvers

"Menjou while traveling in Switzerland with his down-and-out musical troupe meets Sonja Henie, a marvelous skater. She is preparing for the Olympics, but he sees her as a money-making proposition. After winning the Olympic contests, her amateur standing is questioned but she is cleared by the efforts of Don Ameche who has fallen in love with her. Under Menjou's guidance she comes to America where she triumphs at Madison Square Garden." Film Daily

Music: Hunton, 1927

Audience Suitability Ratings

"A: fairly good; Y & C: good." Christian Century p95 Ja 20 '37

"The skating scenes are beautiful, the supporting cast excellent, with plenty of fun for all. Family." Am Legion Auxiliary

"Miss Henie's skating is the epitome of beauty in motion. A slight story is carried by a cast of performers whose names assure entertainment. Family." Calif Cong of Par & Teachers

"The picture is top-notch entertainment, Family..." Rev of Business & Professional Women's Clubs

"Delightful entertainment for all. Excellent." DARR


"This [is a] unique and entertaining production, suitable for an audience, Family." S Calif Council of Fed Church Women

"[It is] a most entertaining screen creation. All ages." + Gen Fed of Women's Clubs (W Coast) D 14 '36

"[It is] first and last a triumph for its lovely skating star, Sonja Henie. Family. Outstanding." + + JT Estimates D 15 '37

Reviewed by H. M. Le Sound Film Pict & Family p7 F 15 '37

"Very good. Family." + Motion Picture Guide Mr 3 '37

"The Ritz Brothers are amusing, especially in their ballyhoo on skates. The battle of Borrah Minevitch and his gang would have been better than the talents of the 'world's greatest skater.' Family and junior matinees." + Nat Council of Jewish Women D 23 '36

"General patronage." Nat Legion of Decency Ja 7 '37

"It was a happy idea to take this particular champion and whirl a film around her. Sonja's skating and measures up to all that you expect from the world's foremost ballerina on blades. Her acting? Well, it is far better than most of her supporting cast have to offer." + Scholastic p23 Ja 30 '37

"The delightful young star's exquisite skill on the ice, plus the irresistible Ritz Brothers, tuneful music, and a pleasant story... result in a highly entertaining picture, Family." + Wkly Guide Ja 2 '37

Newspaper and Magazine Reviews

"This [is one of the best entertainment bets of the season. The marvelous windup at Madison Square Garden, New York, is one of the finest exhibitions of ice pareantry and poetry of motion ever screened." Laura Elston + Canadian M p25 Mr 3'37

"As describing the charming and graceful Sonja Henie, this title upsets the tradition of Hollywood hyperbole by being very nearly right. A gigantic and entertaining screen musical is given uniqueness by Miss Henie's skating. Family." + + Christian Science Monitor p15 Ja 9 '37

"Sonja Henie's skating, the Ritz Brothers' comedy and the harmonica playing of Borrah Minevitch—each with enough merit to carry the weight of the triple production—are combined in 'One in a Million' to make it a noteworthy production that will be a touch mark for the other studio no-tout at dups. As a long stretch of this year there still is left." + Hollywood Spec p11 Ja 2 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

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"Once on skates, Miss Henie is lyric. She is the poetry of her own movement. Miss Henie is considerably less lyric. Adolphe Menjou, Jean Hersholt, and Don Ameche are particularly good. Miss Henie must regret to report." (3 stars) Beverly Hills Liberty p60 F'36

"Sonja Henie . . . makes her picture debut . . . For her dances, sequences, which drew spontaneous applause from the entangled audience yesterday, it is to be highly recommended. Had the film been cut and rounded out, edited for greater continuity and followed a story pattern less haphazard, it might have been a smashing smash hit . . ." N Y Herald Tribune p14 Ja 1 '37

"Miss Henie, dimpled, smiling, Scandinavian blond . . . sets even a holiday audience agog. . . Dancing on skates as ballerinas never dance on the ground, she soars over the ice, in effortless, flowing, joyful grace. It is a performance you won't believe even as you watch it, so startlingly perfect is the harmony of each movement." Eileen Creelman + N Y Sun p11 Ja 2 '37

"Being neither sports writer nor poet, this department finds it hard to cloak in adequate language an occasion of such historic importance as the first newspaper debut of Sonja Henie. . . . In spite of its story . . . One in a Million' is merely a disconnected variety show and the same, a good one. B. R. C. + N Y Times p29 Ja 1 '37

"Sonja Henie skates for us in 'One in a Million' and we'd like to see her skate more. In general, the film belongs to the vaudevillian class, with bright interpolations by Borrah Minevitch and party, the Ritz Brothers, Adolphe Menjou, Jean Hersholt, and Ned Sparks. . . ." John Mosher + New Yorker p77 Ja 9 '37

"Of all sports, skating is the most rhythmic and is performed with a grace even more so than fancy dancing. But like dancing, the routine is rather limited and then it is the same thing over and over again. If I'm honest, I think Sonja Henie is a one-picture girl. . . . Borrah Minevitch and the Ritz Brothers repeat on previous performances. . . .

"[It] may be kindergarten to Skater Henie. Audiences are likely to find them the brilliant crystallization of a levitationist's dream. Sonja Henie does not only one thing; she does it all, but also the rule that women athletes are physically unsuited for roles as romantic heroines." + Time p56 Ja 11 '37

Trade Paper Reviews

"Boasting a wide variety of entertainment, Sonja Henie's picture debut vehicle is headed for high place among this season's top money grabbers. While the feature takes full advantage of the Olympic skating champion's almost unbelievable skill and grace, so wisely is it produced, scripted and edited that it has plenty to win audiences of all types over and above her performance, which in itself is Miss Henie in all her glory. . . . In brief, the picture has no weak spots and will win the highest plaudits from showmen and theatre patrons wherever it is shown." + Box Office p23 D 26 '36

"Wherever skating means something, this new musical of Darryl Zanuck's should be terrific. Such grace and artistry on skates one has never seen until one sees Sonja Henie. A symphony in color, there is never been any thing like her on the ice. With her pert, beautiful and captivating smile, Zanuck has a discovery who is as sensational on ice as Fred Astaire is on the dance floor. And there's plenty of other entertainment for those who may not be skating enthusiasts. The picture introduces Borrah Minevitch and his Harmonica Band. Whatever they did on the stage is just ordinary to what they do in this show."

"Stepping right off the beaten track of musicals into pastures green and fresh, this merry melange featuring the figure skating of Sonja Henie, world's champion, easily ranks a smash hit. Besides shining with a galaxy of tried and trusty entertainers it introduces to the screen a fast engaging and preseason personality in the young Norwegian three-times winner of the Olympic championship, who will charm not only by the wonderful skill and grace of her art but by her personable self." + Hollywood Reporter p3 D 19 '36

"Evidence of Darryl F. Zanuck's showmanship is once again proven with the timely release of this picture in the skating season. Exceptional entertainment value plus a waiting audience to witness the debut of the nationally known skating star should send the patrons skating to the box office to establish some record grosses."

"Philia Exhibitor p12 Ja 1 '37

"Sonja Henie is a sensation in her film bow. Established star in one section of the show world, and in her time, she is becoming quickly into pictures with immediate success. Displaying from her first scene a vivid personality, a freshness and charm which get over with men and women alike, and proving a potentially fine actress as well as an outstanding exhibitionist, Miss Henie contributes a large share to the picture's rich and varied entertainment.

"In the romance as well, she has warmth and spirit, with her trace of accent agreeable rather than irritating. . . . One In a Million' is earmarked for prosperous business." + Variety (Hollywood) p3 D 19 '36

OURSSELVES ALONE. See River of unrest

OUTCAST. Paramount 75min F 19 '37

Cast: Warren William, Karen Morley, Lewis Stone, Jackie Moran

Director: Robert Florey

Based on the novel, Happiness Preferred, by Frank R. Adams. It is a tale of the hounding of a doctor by a woman who seeks revenge for the death of a relative. When she finds the outcast doctor, she sees that her hatred was unfounded and learns to love him.

Audience Suitability Ratings

"[It] provides good if sometimes stern entertainment. . . . It may interest the adults." T. J. Florey +

"America p80 P 20 '37

"A: perhaps; Y: better not; C: n.o." Christian Century p366 Mr 17 '37

"Mediocre. Mature." DAR

"Adults & young people." E Coast Preview Committee

"Fox W Coast Bul F 20 '37

Motion Pict & Family p7 Mr 15 '37

"Adults." Nat Legion of Decency F 11 '37

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; Poor; -- Exceptionally Poor
OUTCAST—Continued

A: husky interest story showing dangers of mob hysteria; Y: mature; C: unsuitable.

Parents' M p6 Ap '37

"Adults & young people."

Sel Motion Pict p11 Mr 1 '37

"[It is] an interesting story which . . . gets a bit dull during the building scenes, but otherwise the picture is satisfying."

+ — Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"'Outcast' is a gripping drama with the same basic theme of 'Maid of Salem'—distorted mob psychology, the power for evil of ignorance wielded to prejudice."

+ — Hollywood Spec p9 F 13 '37

"The characteristics do much to keep the helter-skelter incidents fluent and striking. . . . As is so often the case, the principals turn in the least skilful performances. 'Outcast' is chiefly significant in demonstrating that even as good a screen idea as exploring the mysteries of the way it grows stale with too much exploitation."

Howard Barnes
— + N Y Herald Tribune p16 Mr 3 '37

"It's a crisply directed, naturally played and well-told drama of the sort that, with a few degrees more diverting—for all its Class B stature—than a dozen Class A specials we might name. . . . It is a good, forthright, melodramatic stunt, with a closely written script . . . and a number of well-handled characteristics."

F. S. Nugent
— + Hollywood p27 Mr 3 '37

"[It] is a generally lively and engrossing melodrama called 'Outcast,' in which the original idea manages to keep pretty well ahead of the finished product. . . . If it had been welded together more firmly, 'Outcast' might have resulted in a genuinely superior entertainment. As it is it is fairly fair-to-middling film fare."

William Boehnel
— + N Y World-Telegram p27 Mr 3 '37

Reviewed by John Mosher
— + New Yorker p44 Mr 13 '37

News-Wk p24 F 27 '37

"A minor investigation of the same mob violence which made 'Fury' one of last year's outstanding pictures, 'Outcast' fails to achieve equal merit because of the top-heavy plot which takes an interminable while to get going."

— + Time p68 F 15 '37

Trade Paper Reviews

"For any audience and on any program, this is a first rate entertainment feature, qualified by all standards to hold its own among the best program pictures of the current season. Family."

+ — Box Office p23 F 6 '37

"Though constructed with too much plot, 'Outcast' nevertheless emerges as quality entertainment capable of holding up its share on any bill."

+ — Film Daily p7 F 2 '37

This is a decidedly satisfying program picture. It has intelligent box office strength as a dual leader. The story . . . requires much time for its exposition, but once launched on its dramatic course, builds with sure and strongly moving steps. The hokum elements are given fresh twists and there is a fine sanitization note in the dialog."

+ — Hollywood Reporter p3 Ja 27 '37

"This is a top-line programmer that should encourage ticket buyers. Estimate: good program."

+ — Phila Exhibitor p33 F 15 '37

"It's an action filler of sufficient merit to class as strong support. Smaller houses can use it alone. . . . Doris Malloy and Dore Schary rate praise for an intelligent script and crisp dialog. Latter fits each character, a mark of splendid writing."

— Variety p15 Mr 10 '37

"In the name of entertainment, this is a tragic indictment of the readines of humans to condemn one another. [It is] a powerful, convincing drama, told with simple eloquence and haunting impression. With marques leaders to augur if the excellent cast it might have been a smash money production, despite its grim and uncompromising intensity, because of its artistry and genuine emotional appeal. As it is, the picture still is entitled to impressive showing and reward in the higher program levels."

+ — Variety (Hollywood) p3 Ja 27 '37

PARADISE EXPRESS. Republic 58min F 22 '37

Cast: Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne

Director: Joseph Kane

"[It is] the story of a receiver for a bankrupt railroad put to the road on its feet again in spite of the villains of a trucking company."

Wkly Guide

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 4 '37

"Family."

Wkly Guide F 20 '37

Trade Paper Reviews

"[It is] a pleasing railroad receivership story that should go over with popular house audiences."

Film Daily p21 Mr 5 '37

"Despite the fact that it is based on the overworked theme of a railroad's fight against the encroachments of truck competition, 'Paradise Express' will prove satisfying screen fare for the neighborhoods and small-town theatres. . . . The greatest handicap the picture will have in getting beyond is its title."

+ — Hollywood Reporter p4 Mr 6 '37

— + Motion Pict Daily p22 Mr 4 '37

"Story moves along nicely, with a capable cast. Title could have been made to fit the story a little better. Estimate: nice program."

+ — Phila Exhibitor p85 Mr 1 '37

"Title might have been a better one, but the cast is capable enough to help this film ride the double trails. On the whole a nice little action drama."

+ — Variety p17 F 24 '37

"Composed of sure-fire hokem and given a brisk ride by a troupe of players who know their way around, this comedy-melodrama will make the grade in the spots aimed for. The neighborhoods and county seats will find a lot of red meat here to sink their teeth into."

+ — Variety (Hollywood) p3 Mr 6 '37

PARK AVENUE LOGGER. RKO 64min F 26 '37

Cast: George O'Brien, Beatrice Roberts, Willard Robertson, Ward Bond

Director: David Howard

Based on the Saturday Evening Post story of the same title by Bruce Hutchison. A wealthy lumber owner sends his son to a lumber camp
to learn what real work is like. The son learns of crooked dealings in the camp and clears them up.

**Audience Suitability Ratings**

"Good, Family." — Calif Fed of Business & Professional Women's Clubs

"Interesting views of the timber country, a pleasant romance and a good deal of hand to hand fighting make this a vigorous story, which will easily appeal to men and boys." — Nat Soc of New England Women

**Fox W Coast Bul F 13 '37**

"[It is] a fairly entertaining melodrama. . . . The highlights of the picture are the spectacular logging scenes. Family."

+ — Gen Fed of Women's Clubs (W Coast) F 3 '37

"This is a melodrama of the logging camps which offers nothing remarkable or unusual, although the beautiful views of the forest country are up to the standard for an out-of-door picture. Adolescents, 12-16; yes, especially boys: children, 8-12; possibly." — Motion Pict R p8 F 27

"General patronage." — Nat Legion of Decency F 11 '37

"A, Y & C: good;" Parents' M p8 Ap '37

"Family." — Sel Motion Pict pt 1 Mr 1 '37

**Newspaper and Magazine Reviews**

"Park Avenue Logger" is [is] sturdy entertainment in its own right. Although it is intended as class B fare, it will stand on its own merits anywhere. In fact it could easily carry any supporting picture with it." Paul Jacobson

+ Hollywood Spec p12 Ja 30 '37

**Trade Paper Reviews**

"Designed as clean, wholesome, light entertainment for the rank and file of theatre patrons, this Hirliman production will fare well in the subsequent runs. Family." — Box Office p25 Ja 30 '37

"'Park Avenue Logger' is a first-rate action comedy and stands out far and above recent George O'Brien pictures. Draw value inherent in O'Brien's name, a splendidly pictured logging locale, and a light treatment should combine to make it easy to sell in the neighborhoods and where better-than-average support is required on double bills. A lack of the usual suspensive elements which have heretofore characterized O'Brien pictures may go hard with the gun and chase addicts, but should please the more judicious." — Hollywood Reporter p4 Ja 19 '37

+ Motion Pict Daily p12 Ja 27 '37

"Estimate: good for neighborhoods, twin bills."

+ — Phila Exhibitor p28 F 1 '37

"A rapid-fire comedy-melodrama containing an abundance of action and plenty of he-man stuff, 'Park Avenue Logger' is an entertaining production that will be well received. Amusing and virile, it should enjoy wide audience appreciation." — Variety (Hollywood) p3 Ja 19 '37

**PENNIES FROM HEAVEN.** Columbia 80min N 25 '36

**Cast:** Bing Crosby, Madge Evans, Edith Fellows, Louis Armstrong

**Director:** Norman McLeod

**Music director:** George Stoll

**See** issue of December 28, 1936 for other reviews of this film

**Audience Suitability Ratings**

"A: depends on taste; Y: good; C: fair." — Christian Century p1755 D 23 '36

"Bing Crosby's fans will be delighted with the melodies of this light story. Family. Good." — DAR

Fox W Coast Bul D 5 '36

"Good. Family." — Motion Pict Guide Ja 37

"A, Y & C: light and amusing." — Parents' M p10 F 37

**Newspaper and Magazine Reviews**

"Bing Crosby, whose thin, crooning voice has saved many a musical picture from possible oblivion . . . performs another valliant service for 'Pennies From Heaven.' Columbia Pictures' item designed to prove that Crosby can act as well as sing. A 'Little Orphan Annie' plot, to which Crosby and voice are hitched by thin strings of sentiment, the new picture gives the crooner opportunity to do everything but fight the Battle of Shiloh. The result is eight reels of action, melody and satisfaction. . . . Crosby's best performance in many months is seen in the picture, and tremulous Donald Meek is excellent as the chess-playing, doddering old grandfather." — New York Digest p23 D 26 '36

"It didn't take me quite an hour to be thoroughly fed up with Bing Crosby's 'Pennies From Heaven. . . . [It is] persistently cheery throughout, it begins in the death house, and is later concerned with an orphanage and Madge Evans as a county welfare worker. I suppose it overcomes these handicaps by the
PENNROD AND SAM. Warner 68min F 27 '37


Director: William McGann

Based on the novel of the same title by Booth Tarkington. "Squabbling youngsters bring family discord as a result of a fight between Penrod and the son of the banker who employs his father. He is suspended from school. The gangsters seek refuge in the barn, official headquarters of the youngsters' organization. Their conflict by Proxy is carried on; Penrod furnishes a smash climax." (Phil Exhbitar)

Audience Suitability Ratings

"There are no pretensions to novelty or impressiveness in the picture, but it will serve the purpose of family entertainment in an obvious vein." T. J. Fitzmorris

"A very human little story showing the sincerity, loyalty and tenderness of youth. Family. Am Legion Auxiliary

"This well cast and convincingly acted picture affords excellent opportunities for the benefit of the whole family. Calif Cong of Par & Teachers

"Believable characterizations, plenty of excitement and adventure make this picture especially suited to young people, John Evans displays. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"The picture is remarkably well done and displays sympathetic direction. A few details strain one's credulity but as a whole the picture is very natural with the alternating tears and laughter of boyish affairs. It is so close to real life that its strong emotional appeal will perhaps be too hard on sensitive children. Family." Nat Soc of New Eng.

"The high ethical value of the beauty of father-and-son comradeship, together with loyalty, honor, truthfulness and courage in action. Penrod and Sam is well directed and cast and reflects the popular Booth Tarkington novel, with its appeal to all ages." Famy. 3 Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

"The production reflects the skill and understanding of the director, who has so nicely blended his material and succeeded in keeping the work of the children natural and convincing." Gen Fed of Women's Clubs (W Coast) Ja 15 '37

"Family." Jt Estimates Ja 15 '37

"The problem of putting adult interest into a picture featuring children has been solved in this dramatization of Penrod and Sam though not by the same methods that Mr. Tarkington employs in his stories. The earlier versions are more nearly what we can expect from our knowledge of the 'Penrod and Sam' stories. Then the melodrama begins. Thus the pictures are more nearly what we can expect from our knowledge of the original material. Several films upon the original material have introduced a false and perhaps dangerous ambition to susceptibility in crises, are well emphasized in this picture. In spite of its faults the picture has many entertaining moments, and in much of it it is a wholesome spirit of Booth Tarkington's stories is gratifyingly evident. Adolescents, 12-16: entertaining; children, 8-12: no, too emotional." Nat Council of Jewish Women Ja 15 '37

"General patronage." Nat Legion of Decency Ja 28 '37

"A & Y: excellent; C: good, possibly exciting for sensitive." Parents' M p86 Ap '37

"The long-sought box-office rival to Shirley Temple appears to have been found in the person of Philip Hurlic. The picture has some but very little resemblance to Booth Tarkington's book 'Penrod and Sam'. In a review of this picture, the writer observed that William McGann, director of this picture, has failed so utterly to make his boys act like the kind they are supposed to represent. Of course, Director McGann is not wholly responsible; he didn't have a script to work with." Scholastic p25 F 27 '37

"Good Juvenile entertainment for the whole family." Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"It is family entertainment on a comprehensive scale. Although the story is changed from Tarkington's original and brought up to the minute by introducing the 'G-man' idea, 'Penrod and Sam' captures the mood of the original by weaving the story of the boys from their youth to maturity and humor. It comes under the category of a minor big hit." Paul Jacobs

Hollywood Spec p11 Ja 16 '37

"Nobody has caught the spirit of youth since Mark Twain immortalized Tom Sawyer and Huck financial as well as socially. The Hoosier knows his average American boy and Penrod has come to be the personification of muddled adolescence direct. He decked out in the best of what they do for the movies, but their characters are all clean, sympathetic. Children and adults. Beverly Hills Liberty p49 Mr 20 '37

"We never thought we'd live to see a cycle of Junior G-Men. But here's the start. My, how Mr. Tarkington's Penrod has changed." Katharine Hest Stage p18 Mr '37

++ Exceptionally Good; + Good; — Fair; — MedioCre; — Poor; — Exceptionally Poor
“Even the audience which did not read Booth Tarkington’s Penrod stories when they were the same age as the protagonists will catch some of the flavor of the background and flavor of their childhood in this latter-day version of a Penrod sequel. To the audience which did catch them, this new version of the picture over made would come out second-best to ‘Penrod and Sam’ if coupled with it on a double bill. The plot contains a good deal more of Warner Bros. than Tarkington, but the liberties do not affect the characters.

Time p53 Mr 8 ’37

Trade Paper Reviews

“Retaining much of the charm that made the Booth Tarkington original one of childhood’s literary classics, Warner Brothers’ production of ‘Penrod and Sam’ is an ably constructed family trade vehicle. It will be a natural for any exhibitor who can be counted on for land-office business in every neighborhood spot. The screen play is adequate, but it is easy to see where Tarkington left off and the studio writers started. Family.”

Box Office p33 Ja 16 ’37

“[It is] better than average program fare. Many of the familiar Tarkington characters feature the proceedings and the whole adds up to a very pleasant hour of entertainment. It will hold its own anywhere. . . . Billy Mauch as Penrod acquires himself with high honors. His performance is a shining mark in the beginning of a new ‘Penrod’ series on the screen. A small colored lad named Philip Hurlee proves a consistent scene-stealer as Verna.”

Hollywood Reporter p3 Ja 7 ’37

Motion Pic Daily p6 Ja 8 ’37

“A Bryan Foy production that spells entertainment from fade in to fade out. . . . This is okay scenery fare for the entire family.”

Phila Exhibitor p60 Ja 15 ’37

“The spirit of Booth Tarkington’s boyhood tales is happily blended with the behavior and concerns of today’s juveniles in this up-to-the-minute version of ‘Penrod and Sam’ to make topnotch entertainment for youngsters and older alike. It may be played across the board as a winner of the family trade and will tote its own load on any program.”

Variety (Hollywood) p3 Ja 7 ’37

PILOT X. See Death in the air

THE PLAINSMAN. Paramount 115min Ja 1 ’37

Cast: Gary Cooper, Jean Arthur, James Bush, Charles Bickford. Helen Burgess

Director: Cecil B. De Mille

Music: George Anthel

Music director: Boris Morros

See issue of December 28, 1936 for other reviews of this film.

Audience Suitability Ratings

“Since it was directed by Cecil B. De Mille, it is unbiased on a broad, changing canvas and is aimed at all ages of audiences. The picture can be recommended to young and old.”

T. J. Fitzmorris

Am Legion p312 Ja 2 ’37

“A & Y; fine of kind: C; too strong.”

Christian Century p62 Ja 13 ’37

“Family but mature for children. Excellent.”

DAR

Fox W Coast Bol D 19 ’36

“Interesting and entertaining for the family.”

Am Legion p312 Ja 2 ’37

“Gary Cooper’s restrained acting has never shown to better advantage. Family. Tense for children.”

Calif Cong of Far & Teachers

“[It is] a picture which will stimulate and satisfy the interests of all audiences. Calif Fed of Business & Professional Women’s Clubs

“The romantic embroidery of the story does not obscure the bitter truth of historic facts. Family.”

E Coast Preview Committee

“Although too stimulating for young children, this film will afford educational entertainment for the family.”

S Calif Council of Fed Church Women

“A first class picture not of talky-talky Americanism but of a momentous time in building our traditions. And hats off to Gary Cooper for some unforgettable acting. Family.”

Mrs T. G. Winter

Fox W Coast Bol D 19 ’37

“[This is a] fascinating and intensely interesting screen masterpiece. Family-mature.”

+ Gen Fed of Women’s Clubs (W Coast) Ja 12 ’37


Jt Estimates Ja 15 ’37

Reviewed by H. M. Le Sourd

Motion Pic & Family p3 Ja 15 ’37

“A combination of fact and fiction, this super-Western is most convincingly and effectively done. . . . Every young person, especially boys will get a thrill out of this picture. Very good. Family.”

Motion Pic Guide F ’37

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — — Exceptionally Poor
The Plainsman—Continued

"With a thrilling story written around the exploits of real people, a new kind of love interest, and a dash of Western history," it cannot fail to enthral an American public. Adolescents, 12-16: excellent; children, 8-12: too excitable for solution." + Motion Pict R p8 F 37

"De Mille's direction proves him to be a real showman who can handle a virile drama with plenty of entertainment value but not much historical significance. Although the producers obviously believe that they are presenting a contribution to history, it doesn't make a historical film to dress people in boots and to name them Hickok, Calamity Jane, General Custer, and Buffalo Bill. The frontier settings have been done before and more thoughtfully."

+ - Scholastic p28 J 9 '37

"The daring courage of the early Scouts and their understanding of Indian nature are well depicted and the romantic embroidery of the story does not obscure, the bitter truth of historic facts." Family. + Sel Motion Pict p11 J 1 '37

"One of the best of its kind. Family. Outstanding." + Wky Guide D 15 '36

Newspaper and Magazine Reviews

"[It] is indeed the outstanding achievement of De Mille. The producer has shrewdly avoided repeating what has been set forth in other films concerned with happenings soon after the Civil War. Mr. Cooper gives a brilliant performance. . . .. Mrs. Arthur handles her role with the necessary hardness required of her as the coach and who is calm in the presence of murderous Indians." + Boston Transcript pl 1 J 2 '37

"The Plainsman" is one of Cecil De Mille's finest efforts." Laura Elston + Canadian M p55 F 37

"A super-Western which steps into the class of film epics. [It] employs one of the oldest and still one of the best film settings—the great out-of-doors. Adults & young people." + Christian Science Monitor p15 J 16 '37

"The narrative is a Western on a grand scale, humanised by real characterisations and laced with stirring action. Excellent portrayals, great production, and sound De Mille direction, with few De Mille excesses, make this a vigorous spectacle entirely worth seeing." + p32 F 13 '37

"It is unquestionably the best picture Mr. De Mille ever has made, and it certainly is a better Western than those in which Hoot Gibson and William Boyd and Buck Jones are currently saving our Nell, but neither statement comes under the heading of hyperbolic praise. . . . You may see pictures in every country in which the old killers worked—for these alone, to say nothing of the first-class performance put on by Gary Cooper and Jean Arthur, I recommend 'The Plainsman' to you." Pare Lorentz + Judge p24 F 37

"De Mille has telescoped and shifted history for rancid effect, as he honestly admits in his film foreword, but your Beverly Hills frankly concede being engrossed in his picturesque border tale. It gets you from its first moments." (3½ stars) Beverly Hills Magazine p47 J 14 '37

"It is not a picture which precisely follows the stories of Hickok and Calamity; it certainly weaves Buffalo Bill Cody into their lives in a way which would not have might have entertained a simple Indian-fighter. For all of its gestures to romanticism and its evasions of exact fact, it turns out to be a rather splendid, exciting super-Western. . . . The Plainsman" isn't to offended with the facts and it is found stirring by many. Youngsters in particular will like to it, and its cellophaned Western history can be swallowed with relish while wholly winning to its incident." + Lit Digest p21 J 23 '37

"Two thousand Indians are used, where any other director would have been content with two hundred. The fighting is fiercer and lasts longer, one battle being robbed of its effect by exaggeration. The sound, too, is incoate. But for the rest 'The Plainsman' is exciting for every minute of its two hours. Gary Cooper has never done better in a type of rôle he has made his own today, and Jean Arthur, as Calamity Jane, is a heroine who, for once, a help instead of a hindrance." + Manchester Guardian p12 F 5 '37

"The director has handled the inevitable Indians with a surprising restraint; the story is substantially true; and the march of events is very well handled." Mark V. Boson + Nation p137 J 30 '37

"As it is, Mr. Gary Cooper's attempt to draft on to his own personality a character as noble as Don Juan is comical. It is comical to his common-sense ways acutely anxious. . . . The plains of western America were made for the cowboy and the hunter and the Mounted Policeman's horse, to muted but martial music, is a sweet sight. . . . Its moral is interesting, though probably accidental. The Cecil De Mille government sends its demobilised soldiers to settle in the West and then sells the Indians rights to blot them out, with an idiotic notion that this from Russia. From Torny Hollywood it is a bit of a breach." New Statesman & Nation p246 F 13 '37

"[It] is an exciting and frequently heroic motion picture. Cecil B. De Mille has lavished his most cunning showmanship on its production; the players have the justifiable liberies with historical fact to achieve stunning melodramatic effect. The company, headed by Gary Cooper and Jean Arthur, gives a brilliant account of itself." Howard Barnes + N Y Herald Tribune p15 J 14 '37

"[It] is a smashing big spectacle. It was this kind of picture, even in the primitve days of the silent screen, which first made movies popular. The Plainsman" proves again that Westerns, intelligently and dramatically produced, are still grand entertainment. This super-colossal Western has the good fortune not only to have Mr. De Mille as producer and director, Gary Cooper and Jean Arthur as co-stars, but also a story that makes sense, and characters vivid as the period they represent. . . . The Plainsman," blessed with humor as well as melodram, is the best talker. "Cecil De Mille has yet turned out." Eileen Creelman + N Y Sun p27 J 14 '37

"[It] is another of those action-crammed, spectacularly accurate inaccuracies that assures that Mr. De Mille delights to paint and audiences generally are delighted to see. . . . [It] is an excellence of the standard horse opera." F. S. Nugent + N Y Times p16 J 14 '37

"Cecil B. De Mille has been shrewd enough to keep the playing cards, pungent, flavorful some, and slightly juvenile. For his own part he is depicted on the screen numb credulity with their savagery and their child-like heroes and are sometimes hard to take. In its acting, its direction, its narrative, its background and its Technicolor color, 'The Plainsman' is uncommonly satisfying, swift and engaging

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —- Exceptionally Poor
entertainment that goes right up on the top of your list of films that must be seen." — William Bose

+ + N Y World-Telegram p25 Ja 14 '37

Reviewed by John Mosher
New Yorker p65 Ja 23 '37

"There is nothing here that hasn't been done often before, only this time it is done by De Mille. Red-blooded Americans step from the pages of our fantastic frontier history to liven the broad canvas on which De Mille casts his play in spots of a young nation pushing westward. . . . It comes close to presenting an authentic account of the notorious bad man, [Wild Bill Hickok]."

+ News-Wk p30 Ja 16 '37

"There has always been a touch of genius as well as absurdity in this warmed-over sentimental salvationsist, [Cecil B. De Mille]. Now—startlingly—Mr. De Mille seems to have grown up. 'The Plainsman' is certainly the finest Western since 'The Virginian'; perhaps it is the finest Western in the history of the film, for Westerns Greene.

+ + Spec p237 F 12 '37

"Here is the epic drama that your soul thirsts for, with history and melodrama and thrilling music and grandeur, and all rolled into one beautiful ten-reel package. There is an heroic sweep to 'The Plainsman'—something not easily defined, and a sparsely delineated character. It makes grand horse opera." — Katharine Best

+ Stage p77 Ja '37

"'The Plainsman' one of the most expensive Westerns and one of the most grown up, consciously preserves the faults and virtues characteristic of the Western. Its technique is the technique of the chase. Through most of its turbulent length it is excitingly devised, to be photographed and filmed to overflowing with Nick Carter characters who suddenly take on larger-than-life proportions, as if sculptured by Rodin. . . . Seldom has Cecil B. De Mille recaptured so successfully the sweep of panoramic action which was his hallmark in the silent days. . . . His cameras, handled by four of Hollywood's topflight cinematographers, clinch the pictorial language of the plains in brief, consummate idioms."

+ Time p19 D 28 '36

Trade Paper Reviews

"It is good entertainment, and the names of the producers of those films should insure its success as far as the box office is concerned. . . . Gary Cooper is perfectly at home in this, as are Miss Withers and James Davis. I am inclined to hold up her end quite satisfactorily, although she never seems quite at home as 'Calamity.' . . . This is strongly recommended for those who like their film-fare with a real punch in it."

Canadian Moving Pict Digest p6 Ja 23 '37

"'The Plainsman' is a big and a good Western. It should do all right for business, possibly irregular in spots, but ranging from big to good. It should never go below that parity on a first week. Apart from the marquee values of Gary Cooper and Jean Arthur in this De Mille spectacle it's strong entertainment. If a bit pulpy on the masculine appeal, there's enough of the feminine angle deftly interpolated."

Variety p14 Ja 29 '37

PLOT THICKENS. RKO 68min D 11 '36

Cast: James Gleason, Zasu Pitts. Owen Davis, Jr. Louise Latimer

Directed: Ben Holmes

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A & C; fair; Y: good."

Christian Century p195 F 10 '37

"It has an obvious plot wherein the solution is easily anticipated. . . . There is some comedy relief furnished in typical style by ZaSu Pitts. Mature." — Am Legion Auxiliary

"Trite story and only fair production qualities. Adults." — Calif Cong of Par & Teachers

"This is an average but interesting mystery story, a bit reminiscent of Dashiell's 'Gunsmoke.' Calif Fed of Business & Professional Women's Clubs

Mediocre, Mature & 14-18." — DAR

"The plot is feasible, the direction smooth and the entertainment is light and not too frightening. Adults & young people." — E Coast Preview Committee

"Family, exclusive of young children." — Nat Soc of New England Women

"Fair entertainment for the family." — Calif Council of Fed Church Women

Fox W Coast Bul D 19 '36

"Mature."

Jt Estimates D 1 '36

"Fair. Adults & young adults."

+ Motion Pict Guide Mr '37

"The story becomes a wild and ridiculous melodrama, with murders, secret panels, and a stolen gem all involved. The famous comedy team of James Gleason and ZaSu Pitts struggle vainly to inject some humor into the proceedings, but the comedy is forced and unconvincing and in a story intended as a comedy the series of horrors is unnecessary. The director seems to have felt pressed for time, as the action is so rapid that the audience will have trouble piecing the threads of the plot. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p6 D '36

"With enough humor to relieve the tension, this mystery movie is fairly entertaining. Family."

+ — Nat Council of Jewish Women D 9 '36

"A & Y: good mystery; C: unsuitable."

Parents' M p40 F '37

Newspaper and Magazine Reviews

"Film technically weak, and though the plot thickens it doesn't gain much momentum. Adults & young people."

+ — Christian Science Monitor p13 D 26 '36

"Never for a moment would I fail in my respect for La Pitts, yet I cannot but feel that Miss Withers is more a role for the Oliver genius. Miss Pitts is always the victim type, I think, and not the astute female who can unravel a murder case. . . . Naturally, too, the sketch is not without its murder, yet as a whole it isn't quite as exciting or entertaining as some of the others have been. It's really a mild mystery movie." — John Mosher

+ New Yorker p117 D 19 '36

"It's a pleasure to view an unpretentious feature that has such a high entertainment average. . . . Imagine ZaSu Pitts as a sleuth and you've got an idea of the comic possibilities. ZaSu employs all her stock mannerisms and the improvement is tremendous. A really great actress is Miss Pitts, but only once (in Von Stroheim's 'Greed') has she been given an equal opportunity to do anything but flutter. . . . Opening slowly to a few audible yawns, the script gathers steam."

Herb Sterne

+ — Script p11 D 26 '36

Trade Paper Reviews

"This is sure-fire for the thrill and mystery fans, with a plot that keeps moving fast and is loaded with surprise twists and the unexpected always happening. . . . The laughs are
PLOT THICKENS—Continued

there in good number to relieve the tenseness of the threat situations.

Variety p15 D 16 ’36

"Outstanding for its realistic backgrounds and human characterization, the film lacks dramatic coherence and leaves one with a depressing feeling of futility. Eileen Crowe deserves special mention. Adults." Calif Fed of Business & Professional Women

"A rhythmic balance of light and shade, perfect characterization in virtually all cases, the predominating pathos in this well directed and produced masterpiece of its kind. Mature." S Calif Council of Parent Church Women

"Many scenes are given to themselves sharply etched and genuinely moving. Recommended to those who like thoughtful drama, artistically presented. Mature." Mrs T. G. Winter

MOTION PICTURE REVIEW DIGEST

THE PLough AND THE STARS. RKO
72min Ja 15 ’37
Cast: Barbara Stanwyck, Preston Foster, Eileen Crowe, Una O’Connor. Arthur Shields

Based on the play of the same title by Sean O’Casey. "The scene is the Irish struggle for autonomy—the prelude to the Irish Republic in 1916, with its short uprising of the citizen army this tragic civil conflict played out on the contest of a young wife, Barbara Stanwyck, versus the Irish cause for the heart of Preston Foster, commander of the rising rebels. Fateful and compellingly the fighting narrative is developed from the suggested honeymoon, through the rebuff to the Dublin post-office and riotous events to the tragic sniping and battling across rooftops between the English and Irish soldiery and the flag, with woman-must-weep and man-must-light refrain of personal drama." Variety (Hollywood)

A Guide to the study of the screen version of The Plough and the Stars, prepared by Frederick Houck Law, is obtainable from Educational and Recreation Guides, Inc. 135 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"There is a great deal to the production’s credit on the mechanical side. It is acted with fervor and realism... If you can see it through calmly, this is strong and nobly interesting entertainment. The one flaw may perhaps be forgiven a sigh for the picture which might have been made, had there been used less of the colorUsually, this kind of production is spiced with confusion. The story seems to be continually jumping from one theme to another. In the street fighting, the Irish are often on the British side, which is, and many sequences are so dark as to be almost undistinguishable. The sorrow over the bodies which made the picture absolutely true to history but they are most depressing; unless one likes horrors the fighting is too realistically shown with not much left to the imagination... Those who like the Irish School of Drama will think the picture is good but others will not be enthusiastic, Adolescents, 12-16: no—too violent; children, 8-12: positively no.

+ Motion Pic R p8 Ja ’37

"The sensitive direction of John Ford establishes tragic atmosphere and seems to capture the very spirit and soul of the indomitable Irish... The Abbey Players and Una O’Connor create most of the highlights in characterization. Mature." Nat Council of Jewish Women Ja 6 ’37

"Adults." Nat Legion of Decency D 17 ’36

"A & Y: excellent; C: mature." Parents’ M p6 F ’37

"Although this film belongs more to Ford and Nichols than to O’Casey, its sardonic view of the overly indignant O’Casey, it still has its roots in the facts of the Great Irish playwright’s life... The film as a whole lacks form. There is a possibility that the blame may be placed with the comedy Miss Stanwyck, Preston Foster, whose dramatic abilities suffer

++ Exceptiually Good; + Good; ++ Fair; --- Mediocre; — Poor; --- Exceptionally Poor
by comparison with those... who appeared in the players' production of the O'Casey play... There are also certain defects of timing when the action drugs and when moods, broader, and comic, are. To persist too long without a balance." M. B. R.

+ Sc. Plots CIII 1 Ja 23 '37

+ Adults & young people.

- National Theatre 12 Ja 1 37

"A powerful play... The minor characters are. particularly vivid and colorful, and the pictures have an unusually dramatic climax. Suggestions and libelous. Mature.

+ Wkly Guide D 5 '36

Newspaper and Magazine Reviews

"[It] is one of. those ambitious productions with which one is inclined to be far more severe in criticizing. than with an average film. Let it be said then that this production is worthy of anybody's attention, notwithstanding certain phases that might have. omitted and its occasional dramatic lapses... Barbara Stanwyck seems rather miscast... [She] is not wholly to be blamed. for the fault would appear to be partly that of Mr. Ford... He is at his best when he is directing something that he can own, and any romantic angle he is lost." Mordaunt Hall

- Boston Transcript p6 F 6 '37

"Another bit of evidence to support the contention of the film's producers that American audiences are. capable of accepting an art film. The tragedy has been. converted into romantic melodrama... the players are less capable of expressing their emotions and... Laura Elston

+ Canadian M p25 F 3 '37

Newspaper and Magazine Reviews

"Despite several fine performances and the general air of excitement created by Director John Ford the play's production is a major disappointment. The tragedy has been converted into romantic melodrama... featuring close-ups of Barbara Stanwyck. Adults & Crude people.

- Christian Science Monitor p15 F 13 '37

"Probably the most commendable aspect here is the respect shown by the producers for Mr. O'Casey's first-hand knowledge of his subject. It is a worthwhile effort and a fine view of the subject..." J. P. Cunningham

+ Commonweal p304 Ja 8 '37

"The casting is not too happy; and there is an American flavour which is odd. The subject. A drama with possible possibilities. Most of which have been missed. Sean O'Casey's play, from which this film has been adapted, was almost a great tragedy. The picture never approaches the pure realism of the original. never captures its fine feeling for Irish character; and therefore is never convincing as a whole... Barbara Stanwyck is badly cast as the heroine; and while she acts with the necessary competence, she is unable to create a credible portrait of an Irishwoman...\n
+ From Wkly p25 F 13 '37

"Although it is dated 1937 and will not be released for some time yet, this picture stands very close to the top of my own personal selection of the best pictures of 1937. It is a serious picture for serious audiences, and it will find a public. That RKO had the courage to make such a picture that people are going to ponder. The sum. drug store cowboy in the audience is a great compliment to the picture. A Ford production...\n
+ Hollywood Spec p17 Ja 2 '37

Both Miss Stanwyck and Mr. Foster are excellent as a wife and husband caught in the maelstrom of the bloody and bloody, revolt, but you will remember 'The Plough and the Stars' best for its character roles." (3 1/2 stars) Beverly Hills Liberty p55 F 20 '37

"RKO has tampered only slightly with 'The Plough and the Stars,' has made its second Irish uprising story, partly because they could not put it on the stage and partly because he was more interested in doing something in the domestic tense set up among a few persons created for the purpose. The film, it scarcely needs be said, is in no way the 'production with which they have not been better after all to set the camera down before the play and keep it winding.'

+ Lit Digest p24 Ja 16 '37

"The Plough and the Stars' is a failure at translation. In O'Casey's play the Irish uprising. is a tragic and poignant, partly because the play they could not put it on the stage and partly because he was more interested in doing something in the domestic tense set up among a few persons created for the purpose. The film, therefore need not be said, is in no way the 'production with which they have not been better after all to set the camera down before the play and keep it winding.'

+ Nation p941 F 13 '37

"[It] is a stirring, eloquent and profoundly humorous screen transcription of Sean O'Casey's 'The Plough and the Stars'. The film has been fashioned by the brilliant craftsman who made 'The Informer.' Once more they have created a production of a high order. Though John Ford has directed it magnificently, Dudley Nichols has kept the dialogue singing and provocative and a group of Abbey Theatre players lends rare distinction to the performances. Ford has taken part in the production of interpreting the newly conceived character of Clitheroe. It has lost much of the bite of the play, but the film, by its quiet and steady portrayal of the part that is both romantically and dramatically effective. Barbara Stanwyck is far less successful as his wife, Nora... Howard Barnes

+ N Y Herald Tribune p12 Ja 29 '37

"The picture is a distinguished production, directed and photographed with the same care that made 'The Informer' one of last year's memorable films. [It] has not the continuity of force that makes 'The Informer' forceful. The tragedy is more diffuse, told less in crescendo. Like most dramas of futility, it seems to have a feeling for its fate, but not an informed character of Clitheroe. It has lost much of the bite of the play, but... Howard Barnes

+ N Y Sun p28 Ja 29 '37

"Sean O'Casey's 'The Plough and the Stars' has come to the screen... in a freely translated version which has realized part of the... he has not been more of it... [It] is a point in O'Casey's ironical thrusts by seeing no more in his play than appeared on its surface. No one who has read or seen the play can accept that conceit for 'The Plough and the Stars' is not a personal tragedy but a tragical-comedy of a cross-section of Dublin during the war of independence of the bloody days of its life... We cannot quite understand how Dudley Nichols and John Ford... could have been guilty of so obvious a misinterpretation of the O'Casey work... The cast, in general, is as fine as the production. It is only with the script and the conception that... F. S. Nugent

+ P N Y Times p15 Ja 29 '37

"That same quartet... which a little more than the fourteen hundred have to do instead of pandering to the last sum cooking drug store cowboy in the audience is a great compliment to the picture. A Ford production...\n
+ Hollywood Spec p17 Ja 2 '37

Both Miss Stanwyck and Mr. Foster are excellent as a wife and husband caught in the maelstrom of the brief and bloody, revolt, but you will remember 'The Plough and the Stars' exceptionally good; + good; ++ fair; + mediocre; - poor; — exceptionally poor
**THE PLOUGH AND THE STARS—Continued**

beautiful acting and stirring drama of "The PloUGH and the Stars" would still make this cinema year distinguished. Only a whole cast of superior acting is as superior to the film. Barry Fitzgerald's... performance is magnificent."

William Boalch p72 F 6 '37

+ + N Y World-Telegram p19 Ja 29 '37

"There isn't much that's surprising in this picture... Barbara Stanwyck and Preston Foster are loosely based on the barroom scenes, and the various moments when Barry Fitzgerald's Fluther and Eileen Crowe's Brightie are both the floor, the superior things, and even exacting O'Casey followers will find in them some air of the original." John Mosher p70 Ja 29 '37

+ New Yorker p72 F 6 '37

"'The Plough and the Stars' [has been called] the finest drama of the twentieth century... Unfortunately, the screen version of Sean O'Casey's play suffers a little in the inevitable comparison with its famous precursor. It stands by itself, which is a point of distinction and a real film... Barry Fitzgerald... steals a scene with its wealth of fine performances." Herb Sterne p530 Ja 25 '37

"An illustrious screen transcription of Sean O'Casey's fine study of doom and destiny. Once again the triumvirate that created 'The Informer' does a masterly job in this cinema terpereprize of prize-winning excellence... Barbara Stanwyck is genuinely moving in what is undoubtedly the most touching assignment of her career... A picture for the critical. A 'must.'" Stage p54 F 3 '37

+ + + Script p12 Ja 23 '37

"Viewed simply as a movie without any reference to its merits as an adaptation of the play on which it is based, it is much above the average film in art. It is an adaptation, although it is a thoroughly good picture and 'The Informer,' with which it inevitably will be compared... Miss Stanwyck is pretty terrible, 'emoting' in such a way that might maddening. I must say in extenuation that the part is one almost impossible to make truly effective. Preston Foster, who plays Jack Clitheroe, is—as always—capable and dependable, not brilliant but satisfactory, and he looks Irish... It is the Abbey which saves the show... The exquisite artistry of Barry Fitzgerald, whom O'Casey has called 'the actor of the century in the Irish drama,' completely overshadows all the acting." Horace Reynolds p45 F 3 '37

"'The Plough and the Stars' long ago achieved the rating of a contemporary classic. Its grimy and discursive picture of Dublin life, as backbones of grim story of poor principels, made it a contemptuous portrait, almost a definition of Ireland before the Free State. The current version... is considerably less than that. Nonetheless, changed, abbreviated and tautened to suit the tastes of the U. S. cinema audience, it... remains a dark and ferociously exciting melodrama, well worthy of comparison with 'The Informer,'... Less incendiary than its original, yet more real, it is first presented in Dublin, this version of 'The Plough and the Stars,' spoken in brogue that is not too thick for intelligibility, offers the most illuminating glimpse of Ireland's fight for home rule this far included in Hollywood's dossier on the subject..."

+ Time p56 F 1 '37

**Trade Paper Reviews**

"Unquestionably a film triumph. All the breath-taking dramatic punch which won plaudits for 'The Informer,' all the intelligent production and superior acting and style of the artistic contribution, have gone into the RKO Radio's latest bid for recognition for consistent excellence." Box Office p21 Ja 2 '37

"This is a grim, bitter, faithful picturization of the short-lived Irish uprising of 1916. It has the masterly direction of John Ford, a fine screenplay by Dudley Nichols, and outstanding photography by Joseph August... Barbara Stanwyck and Preston Foster give a performance of unusual and powerful work... Foster gives a convincing truth to his role. A memorable characterization, one of the best seen in many months, is furnished by Barry Fitzgerald, the Irish Abbey Players. His style of comedy is distinctively his own." Film Daily p4 D 26 '36

"RKO's courageous attempt to make an artistic successor to 'The Informer' is a signal success. The discriminating will hail it as a compelling work of art. As to its popular appeal and box office potentialities there is less certainty... With astute selling it may prove not only a worthy prestige film but a profitable one." Hollywood Reporter p3 D 22 '36

+ Motion Pict Daily p8 D 23 '36

"This is undoubtedly an artistic triumph... What story it will tell at the box office, however, is questionable. It will need lots of selling... Wise showmen will sell it for the better drama that it really is, cash in on critical controversy and is bound to win."

+ + + Plia Exhibitor p39 Ja 1 '37

"Skilfully made but not impressive as a money entry... The critical select will attend and applaud, because that's the idea. But it's a sure-seater for a run. So many changes have been made in adapting this O'Casey play that the tension, originality and the humanity found in a romantic melodrama. Primarily the screen version is a woman's starring picture calling for an audience, for the audience's interest is heavy and where better than Barbara Stanwyck here indicates she possesses. Ford has a particular flair for this type of story, and he gets over all comedy points..."

+ Variety p14 F 3 '37

"'The Plough and the Stars' [is a] fit companion to 'The Informer' of last year and one which inevitably will be compared to the Academy award winner. Whether the current offering is a better dramatic piece than its distinguished predecessor will be widely debated by critics and discriminating picturegoers, and these discussions are bound to have considerable effect at the box office... The Sean O'Casey play must be expected to have considerable audience limitations. Judged by experience, its business should be peculiarly gratifying with reasonable expectations of substantial grosses in the houses, particularly in the keys where Irish population is heavy and where fine drama is relished for its intrinsic worth." Variety (Hollywood) p3 D 22 '36

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**LE PRINCE JEAN. 20th century-Fox**

90min D 11 '36

Cast: Pierre Richard-Willm, Natalie Paley, Nina Myral

**Director:** Jean de Marguenot

French dialogue film with English sub-titles produced in France at the studios of 20th Century-Fox. Based on a play of same title by Charles Mere. "This feature recounts how the heir to the throne of a make-believe kingdom returns from service in the French foreign legion only to find himself declared officially dead, while his brother reigns." (Film Daily)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

Newspaper and Magazine Reviews

"M. Richard-Willm, the Prince, performs with a frenzy which sometimes seems to justify his signs brother's allusion to him as a madman, while that little count, the romantic Jean's successor, possesses all of the comic ele-

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
ments of Gallic extravagance. The film, while up to date enough in its treatment and camerawork, has a muddy quality in its fairy tale essence which while it is not dull, is a little silly. During the scenes at the Chariot Ball the dancing, lighting and music are effective.” Marguerite Tazelar

— + N Y Herald Tribune p10 D 12 '36

"It is a long-winded tale, going in for considerable pathos. The last reel does speed up... The story, told more briskly, might have been amusing. Now it is a little sluggish... The cast plays in the style of a French cinema style, which would be over-acting in a Hollywood production.” Eileen Creelman

— Variety p6 D 12 '36

"The film tells rather an uninteresting story of the heir to the throne of a movie principality... The actors do the best they can with the material at hand.” H. T. S

— N Y Times p12 D 12 '36

"With recent events in England proving how much stronger truth is than fiction, I'd be a sucker to object to the plot of 'Le Prince Jean.' But I'd be an even bigger sucker if I failed to object to the manner in which the various incidents are managed in the act of production... The story moves at a leisurely pace and is treated with little or no imagination and the acting on the part of the cast is prettily flat and wooden. In spite of its timely theme, 'Le Prince Jean' is mediocre stuff and non-essential.” Willard Boyle

— + N Y World-Telegram p19 D 14 '36

Trade Paper Reviews

"(It is) not nearly as entertaining as it is timely. Production is very mild diversion.”

— Film Daily p6 D 14 '36

"French-made melodrama, not very thrilling in the telling and manages to impress only spasmodically. Runs 90 minutes; too long. On production, the picture is above the average.”

— Variety p15 D 16 '36

PRISONERS. Amkino 92min F 19 '37

Cast: A. I. Chaban, B. G. Dobronravov. M. F. Astangov

Director: Evgeny Charniakov

Based on the play by Russians, by N. F. Pogodin. Filmed in the U.S.S.R. in Russian with English subtitles. "[I]t is the zealously patriotic account of the rehabilitation of felons and saboteurs in a GPU labor camp.” (N Y Times)

Newspaper and Magazine Reviews

"[I]t is considerably above the Russian average.”

Mark Van Doren

+ Nation p306 Mr 13 '37

"The documentary nature of the new Soviet film... does not keep it from being a richly human, exciting and humorous screen work... Like its distinguished and somewhat similar predecessor, ‘The Road to Life,’ it plumbs the secrets of human behavior with such persuasive skill that it becomes an important psychological motion picture as well as a convincing demonstration that the Russians have hit upon a remarkably effective method of handling enemies of society.” (Film Daily)

Howard Barnes

+ N Y Herald Tribune p8 F 20 '37

"It may be regarded as an adult sequel to ‘The Road to Life.’ But the resemblance is entirely thematic, for ‘Prisoners’ is less moving, less credible, less competently produced. Take so many of the recent Russian pictures, it has been indifferently photographed, carelessly lighted, rather carelessly edited... ‘Prisoners’ lacks the coherence and the technical polish a really first-rate picture should have.”

F. S. Nugent

— Variety p6 F 20 '37

"As entertainment, it is pretty dreary stuff. As is usual in most Russian films, the acting is superb and the characterizations are supremely well drawn. But the picture is over-long and at times fumbling and confused.”

William Boehnel

— Variety p6 World-Telegram p7a F 20 '37

"‘Prisoners’ is about the rehabilitation of criminals, as managed by the Soviet regime. I don’t think this is a theme well adapted to fictional treatment; or, to put it another way, ‘Prisoners’ bored the pants off me.”

Russell Maloney

New Yorker p73 F 27 '37

Trade Paper Reviews

— + Motion Pict Daily p2 F 20 '37

"Russian films have been slipping in the past two years. ‘They’re neglecting the thing wherein Russia has always loved at the head of the parade—photography and montage. Story of ‘Prisoners’ is not too bad; if the technical habiliments of the film were satisfactory, picture might be in the upper ranks of Russian films. That’s something, because stories have been bad.”

— Variety p19 F 24 '37

QUALITY STREET. RKO 85min Ap 9 '37

Cast: Katharine Hepburn, Franchot Tone.

Eric Biore. Fay Bainter

Director: George Stevens

Based on the play of the same title by Sir James M. Barrie. "The scene is Quality Street, England, 1895. To Katharine Hepburn, youngest of the prim residents, comes romance in the form of Franchot Tone. The whole street basks in the amour. Her elder sister, Fay Bainter, whose own romance never materialized, is over-anxious. Tone falls to declare his love, enlists for the wars.” (Film Daily)

A Guide to the study of the screen version of Quality Street; prepared by William F. Bauer, is obtainable from Educational and Recreational Guides, Inc. 135 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"General patronage.”

Nat Legion of Decency Mr 18 '37

Trade Paper Reviews

"It is packed with delicious, whimsical humor that ripples and rolls along with never a dull moment. ‘Quality Street’ should do well everywhere—the ladies will love it, but it will also amuse the men.”

— Film Daily p8 Mr 19 '37

"Sir James M. Barrie’s charming comedy reaches the screen as one of the most delightful pieces of entertainment of the season. If anything, it marks Katharine Hepburn’s finest vehicle, not even excepting ‘Little Women.’ It is inconceivable that ‘Quality Street’ will not be anything less than a box office sensation wherever it plays.”

— Hollywood Reporter p3 Mr 6 '37

"Although the producers may have taken liberties with some of Barrie’s characters, they have not suffered in their translation to the talking screen. All the charm and whimsy of Barrie’s are well retained for general audience delight... It is very doubtful if Katharine Hepburn has ever done anything more suave and rather distinctive.”

+ Variety (Hollywood) p3 Mr 6 '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; --- Exceptionally Poor
RACING LADY. RKO 59min Ja 29 '37
Director: Wallace Fox
See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings
"A: hardly; Y & C: amusing of kind."
ChriStian Century p263 F 24 '37
"Family." Am Legion Auxiliary
"Mediocre. Inconsistent story. Family, but mature for children." DAR

"Although this film features the breeding and racing of thoroughbred horses, the gambling element would perhaps be offensive to some, yet the idealism of good sportsmanship is nicely demonstrated and apart from the betting, there are no objectionable sequences. An entertaining picture appealing to the mature." S Calif Council of Fed Church Women

"In all a human, refreshing bit of cinema fare. All ages." + Gen Fed of Women's Clubs (W Coast) D 14 '37
"Settings are conventional and the film should please the not too exacting. Suitability: family." H. D. H.
"— Mo Film Bul p14 Ja '37
"Fair entertainment for the family." + Motion Pic Guide Mr 37'

"It is a good program picture, especially for those who enjoy the excitement of the turf. Adolescents, 12-15: yes; children, 8-12: not sufficient interest." + Motion Pic R p9 Ja '37
"This is an entertaining picture despite its trite and original story. Family." + — Nat Council of Jewish Women D 16 '36

"General patronage." Nat Legion of Decency D 24 '36
"A, Y & C: good program picture." Parents' M p62 Mr '37
"Family." + Motion Pic p5 Ja 1 '37
"Some good shots of horse racing, but otherwise somewhat dull. Family." + — Wkly Guide D 26 '36

Trade Press Reviews
"A typical Damon Runyon yarn, this one has the authentic racetrack atmosphere, and a very attractive bunch of characters who hold the interest right to the exciting finish." + Film Daily p5 Ja 22 '37

"Racing sequences in this horse drama are entirely okay. Romantic angle, between Ann Dvorak and Smith Ballew, is uninteresting. There's a little comedy provided by some colored players. For the double-uppers." + — Variety p15 Ja 20 '37

RAINBOW ON THE RIVER. RKO 87min D 25 '36
Director: Kurt Neumann
Music directors: Hugo Riesenfeld. Abe Meyer
See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings
"This film is admirably suited to young audiences who will not mind the occasionally overpowering odor of sweetness and light which attaches to it, and the effective singing of the star coupled with some agreeable comedy executed by Charles Butterworth ought to commend this picture grown-ups." T. J. Fitzmorris

America p288 D 26 '36
"Family." Am Legion Auxiliary

"Beautifully photographed, against pastoral settings carefully selected to sustain the locale of the story, the voice of a little boy singing like an angel charms its way into the very heart of his audience and another success is chalked up for little Bobby Breen. . . His rendition of "Ave Maria" performs one of the delightful moments in this praiseworthy production. . . Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Bobby Breen's lovely, unspoiled voice dominates this well staged, appealing story. Louise Beavers, as the faithful Negro mammy who bears the hero's son in her arms... gives a poignant, dignified characterization which is deeply moving because of its sincerity and simplicity. Family." Nat Soc of New England Women

"Bobby Breen, who takes the child lead, sings himself into the hearts of all. Especial credit is due the direction and acting of all, of whom have made their parts real... An exceptionally good picture for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul D 12 '36

"Family and junior matinees." Jt Estimates D 1 '36

"A carefully made, attractive film with every ingredient of success. It is entirely a matter of personal taste whether one likes or dislikes Bobby Breen, the child singer. . . The film is very well cast and abounds in music, humour and sentiment. Suitability: adults & adolescents.

+ — Mo Film Bul p14 Ja '37
"The music is exceptionally good and the character work worth careful study." + Motion Pic & Family p5 D 15 '36

"Bobby's voice is beautiful... Perhaps it is asking too much to hope that so fine a songster might aloud be a natural boy. He postures and gazes aloft as expertly as a seasoned church soloist. Adolescents, 12-15 & children, 8-12: good." + Motion Pic R p9 F 37

"[It is] a deeply sentimental and emotionally appealing picture, in which Bobby Breen and Louise Beavers share honors for a fine performance. . . Family & Junior matinees." Nat Council of Jewish Women D 3 '36

"General patronage." Nat Legion of Decency D 17 '36

"A, Y & C: good comedy with many songs." Parents' M p40 F 37

Newspaper and Magazine Reviews

"This is an unusually fine family picture, and this angle should be stressed in exploiting the film." + Canadian Moving Pic Digest p6 F 13 '37

"[It is] a super-cargo of sentiment about the orphan son of "quality folks." Production sumptuous, direction heavy-handed. Family." Christian Science Monitor p13 D 26 '36

"Hugo Riesenfeld and associates are entitled to high praise for their musical contributions to [the film] and are largely responsible for its being a popular success. You can not fail to raise." + Hollywood Spec p7 D 19 '36

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — — Exceptionally Poor
**MOTION PICTURE**

"Bobby Breen can play and sing with more confidence than we have observed since Al Jolson first did Mammy. We regret to report that he is far too sure of himself for our simple tastes. And when you find that such able players as Charles Butterworth, May Robson, and Alan Mowbray cannot completely succeed in the proceedings, you will be as surprised as was your Beverly Hills." (Starr)

**Liberty** p43 Ja 23 '37

"Rainbow on the River" is a tuneful and musty sentimental photoplay that should find high favor with the juvenile audience. Master Breen's pleasant treble is employed in a series of songs ranging from 'Ave Marin' to the syncopated 'Rainbow on the River'. He is a far better vocalist than actor. His attitudinizing is frequently too affected for comfort, and his performance of any of the latter's cunnings at make-believe."

Howard Barnes

**N Y Herald Tribune** p22 D 18 '36

"Rainbow on the River", is amiable light entertainment. Eileen Creelman

**+** Sun p32 D 18 '36

"The most alarming vocal phenomenon of the day, curiously Bobby sings as though he hopes each note will break a crystal ball somewhere. The entire story of the death of the lad has borrowed and dancing a singing style as unreal as it is precious. Each gesture is timed, each phrase measured, each heave of the chest calculated to the last shirt stud. Such perfection in a moppet is to be marveled at. But if such perfection can be, yesterday's audience seemed to enjoy it immensely." E. S. Nugent

**N Y Times** p1 D 18 '36

"In the event that you don't dislike listening to boy sopranos, who are equally adept at singing hymns, Negro spirituals or popular tunes, then the place to visit this week is the Radio Cty Music Hall, where young master Bobby Breen is appearing in a sweet and sentimental screen version. He is supposed to have written 'Rainbow on the River'. I have a sneaking suspicion that Master Breen is not concerned with the story, and that the story which Bobby hopes to have written 'Rainbow on the River' has been written by someone else. Despite his heartache he seems to have written an interesting story."

William Boehnel

**+** N Y World-Telegram p25 D 18 '36

"He is a winsome young Breen, is without quite the bravura talents of the illustrious Temple—almost a shy child, you might say, if you were speaking of movie children. And the winsome note is rather stressed in 'Rainbow on the River.'" John Mosher

**New Yorker** p19 D 26 '36

"Moviegoers who heard Bobby Breen's lyric tenor his first picture can declare for themselves what they care to believe from the experience. Those who haven't encountered the child's prodigious voice in the movies are perfectly safe in leaving well alone enough long." News-Wk p22 D 19 '36

"Here [the Hall Johnson Choir] tear your heart out with songs of a New Orleans of 1870. Master Breen attempts to tear your heart out with less idiomatic competency, but the choir is a strength. When Dickie hears Master Breen say 'Ah reckon so,' there's going to be another Civil War. You'll hear the music again—guaranteed." Stage p16 Ja '37

"[It is] a sentimental costume drama, dated 1876, in which the cinema's No. 1 boy soprano lifts his clear and bell-like voice through a gamut of songs. When not adroitly playing his own accompaniments on an adult-size banjo, Supran Breen shows himself past vaudeville song-plugger technique, including clenched fists, rolling eyes and trembling smile."

**Time** p18 D 28 '36

**Trade Paper Reviews**

"Producer Sol Lesser's most pretentious film undertaking, this is box office. With a strong heart appeal to the masses, it will be particularly acceptable entertainment for the women and family trade. At the same time it establishes juvenile Bobby Breen—with his gifted voice and radio background—as a definite news item.

**+** Box Office p19 D 12 '36

"This picture may do okay at the box office but, in the same breath it must be stated that, as entertainment, it is not much. It is phoney and over-sugared sentimentality. Bobby Breen's buildup via radio and his former film click may increase his popular value despite the slick shush."

**— Variety** p18 D 28 '36

**RAZUMOV.** Andre Daven Mr 9 '37

**Cast:** Pierre Fresnay, Jean-Louis Barrault, Daniele Parola, Jacques Copeau

Based on the novel, Under Western Eyes, by Joseph Conrad. Produced in French with English sub-titles. "It is the story of Razumov, a Russian student unwillingly caught up in the net of revolutionary and counter-revolutionary activities of 1916. Mistakenly idealized by his student friends, whilst forced to spy on his undercover plans by the chief of police, Razumov is torn between bitter self-reproach at his cowardice and his intense desire to live. He has betrayed his friend—and there is no honorable path open to him except one—and he takes it." (Cue)

**Newspaper and Magazine Reviews**

"In many phases of its plot and development, Razumov is similar to 'The Informer' and 'Crime and Punishment.' The film is marked by numerous faults in lighting and awkward sequences reminiscent of the old silent picture days, but it is nevertheless a gripping and tragic portrayal."

**+** Cue p19 Mr 13 '37

"It is distinguished by brilliant direction and knowing acting. It is a moving and tragic study. Marc Allegret, in his staging, has captured every inflection of the somber tale in striking imagery, and Pierre Fresnay and his colleagues realize the characters superbly. As they have demonstrated so often, the French are without peers in projecting subjective moods on the screen. The script lags at times, but the photoplay as a whole has considerable distinction, excitement, and importance."

Howard Barnes

**N Y Herald Tribune** p18 Mr 10 '37

"All the irony, tempered with pity, that has characterized the novels of the late Joseph Conrad has been recaptured and projected across the screen in this stirring, beautifully acted French film. The film has been directed with feeling and insight and is superbly well performed by Pierre Fresnay as Razumov and by a brilliant supporting cast. Here is a photoplay that ranks among the best the French have made, with Andre Boelen.

**+** N Y World-Telegram p29 Mr 10 '37

++ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
READY, WILLING AND ABLE. Warner
88min Mr 6 '37
Director: Ray Enright
Dance: Bovsky Connolly
Music & lyrics: Johnny Mercer. Dick Whiting
Music director: Leo Forbstein
Based on the short story of the same title by Richard Sale. "[It] deals with a couple of songwriters with ideas but no money. They agree to sell their newest musical for production at Jane Clark, the Lexy the fact, will be imported to play the lead. But by mistake another Jane Clark, American returning from Europe, is signed instead." (Hollywood Reporter)

Audience Suitability Ratings
"A gay musical comedy revolving around a rather trite plot... Will prove diverting for the entire family." Am Legion Auxiliary
"Family." Calif Cong of Par & Teachers
"Enjoyable musical with some fine characterizations. excellent dancing, tuneful music and novelty finale. Family." Calif Fed of Business & Professional Women's Clubs
"Good. Family-mature." DAR
"Good entertainment for the family." S Calif Council of Fed Church Women
"Family." Mrs T. G. Winter
+ Fox W Coast Bul F 20 '37
"In all, a most entertaining picture. All ages." + Gen Fed of Women's Clubs (W Coast) F 19 '37
"This is a light, entertaining farce, with interpolations of music and dancing, in which actors, agents and producers are subtly ridiculed. Adolescents, 12-16: entertaining; children, 8-12: little interest." + Motion Pict R p8 F '37
"Clever dance routines and beautiful stage settings enhance this otherwise mediocre musical comedy, which is somewhat redeemed by the excellent performance of Ross Alexander, the light Ruby Keeler, and the notably worthy efforts of a well chosen cast. Family." + Nat Council of Jewish Women F 10 '37
"General patronage." Nat League of Decency F 18 '37
"A & Y: entertaining; C: little interest." Parents' M p68 Ap '37
"A musical show which is not at all too good—the music is only fair, but the comedy is good and the acting of the two stars carries the picture. Family." + Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews
"Strictly for screen musical fans. As the producer of the musical comedy within a musical comedy observes, 'The whole idea has been done a hundred times before. Precisely fifty years ago.'" Christian Science Monitor p17 Mr 6 '37
"Once more we have the musical-dance film in which the harassed hero manages only at the last moment to raise the money that will raise the curtain. Hollywood has the notion that an elaborate dance number can fit into nothing except a backstage story. In 'Ready, Willing and Able' you will find to be mildly entertaining if you still can be entertained by a picking up the repeat. For Hollywood its gaiety is damped somewhat by the presence of the late Ross Alexander in the cast, the feeling of respect for which tinged the effect that his performance is the best he gave the screen." + Hollywood Spec p8 F 15 '37

"If there were anything novel or funny about the plot, one might understand the studied pretentious action with which Ruby Keeler, the late Ross Alexander, Lee Dixon and a nimble chorus are responsible for the few lively sequences in the piece. They are few and far between. One might forgive the script for being stereotyped if it only prompted one to laughter occasionally." Eileen Creelman
+ — N Y Herald Tribune p12 Mr 15 '37
"Warner musicals have now settled down into such a definite pattern that little remains to be said about them. 'Ready, Willing and Able' is its name, and very fitting. It is amiable, undistinguished entertainment." F. S. Nugent — N Y Times p27 Mr 15 '37
"A really delightful performance by the late Ross Alexander is the chief attraction. A feeble and fumbling variation of the old backstage theme, it rattles along repetitively, and without ever finally reaching the chief casualty is a trifling waste of time." William Boehm + — N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews
"Lacking top names and light in entertainment value, this can hope for nothing better than a sustaining spot on the duikers. Family." + Box Office p23 F 15 '37
"'Ready, Willing and Able' is a fast-moving musical that is a cinch to click. While based on the now-familiar theme of 'who'll back the show?' it nevertheless is dressed up with good music and new angles. It is one of the best tunes of the year from the Warner plot... The dialog is breezy, and also the picture is surefire for laughs and a good hour's entertainment for any house." + — Hollywood Reporter p3 Ja 23 '37
+ — Motion Pict Daily p7 Ja 29 '37
"Estimate: good entertainment." + — Phone Exhibitor p88 15 '37
"Lacks the flash names usually paraded with filmusicals of this calibre and production class but is earmarked as substantial commercial number which will more than satisfy a multitude of patrons... Screen play makes no huffing-and-puffing pretensions but ambles along as plot of a musical should, with careless grace but with cohesion which keeps it from becoming jumbled... Miss Keeler gives excellent account of herself, her plaintive manner is sharp contrast to the exuberance of Ross Alexander who in this his final appearance leaves his best performance—topnotch." + Variety (Hollywood) p3 Ja 23 '37

REVOLUTIONISTS. Amkino D 24 '36
Cast: V. V. Shchukin, N. P. Khmelev. K. I. Tarasova. V. F. Maretskaya
Director: Vera Stroyeva
Dialogue film in Russian with English subtitles produced in the U.S.S.R. from original material. "It depicts in vivid sequences the sowing of the seeds that germinated in the Russian revolution, from a brief ten years in the emotional and dialectical reshaping of society—from 1886 to 1906—but in those years are reflected most of the individual and mass movements that gave birth to the U.S.S.R." (N Y Herald Tribune)

+ — Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
Newspaper and Magazine Reviews

"Revolutionists" has an advantage over many Russian films in that it returns to the days before 1917 for its material. It has a special interest as showing the student class which found its voice in the early days of this century, and as being among other things an excellent costume piece. [It has] a fine sense where the nerves of [the characters] pausing now and then to present themselves in 'stills' of great beauty and power. [Dark] Van Doren

+ Nation p31 Ja 16 '37

"An important and eminently worthwhile item. . . . For fidelity of detail and interest of ancients 'Revolutionists' succeeds as do few films. . . . At its best 'Revolutionists' equals in warmth and conviction 'The Tooth of Maxim,' which covers somewhat the same period in Russian history. On the whole it falls short of 'Maxim's' amplitude and universal pertinence.'

+ New Theatre & Film p46 Mr '37

"Although it includes more oratory than dramaturgy, the new Soviet film, 'Revolutionists,' is a stirring documentary play. It is rather awe-inspiring to think what might happen to Soviet photoplays if their makers become convinced that talk is more important, from a propagandist viewpoint, than clearly outlined movement and gesture. 'Revolutionists,' while timely, is at such a course, still has such superb cinematic moments that it is a noteworthy, if comparatively minor, addition to the brilliant catalogue of Russian films." [Howard] Barnes

+ — N Y Herald Tribune p7 D 25 '36

"Done with the technical skill for which the Russian film is famous, the film is as far removed from their own ground, 'Revolutionists' . . . is at once instructive and entertaining. The parts . . . explaining the reasons for the ideological split in the old Russian Social Democratic party . . . will interest only a limited number of persons. But action and excitement in the rest of the picture to make it well worth while." [H. F. S.]

+ N Y Times p15 D 26 '36

"Highly effective dramatically and admirably acted by its entire cast, the film, however, is unduly long, and at times rather confusing in its narrative. But these are minor complaints against a photoplay that is definitely in the superior Soviet tradition."

[William] Boehnel

+ — N Y World-Telegram p13 D 28 '36

Trade Paper Reviews

"Powerful propaganda film. Although English titles are used, much of the screen-play's material remains loosely-knit and keeps this film from attaining the eminence it would enjoy were more action substituted for the rather pedestrian speeches of cast principals. Notwithstanding, footage offers numerous scenes of supreme merit."

Film Daily p15 D 29 '36

+ — Motion Pict Daily p16 Ja 6 '37

"This one . . . is totally devoid of [arty] interest, being an out-and-out medium of propaganda. Only those who yearn for the steppe will find it digestible. Entertaining spots are few and far between."

+ Variety p11 D 30 '36

RIVER OF UNREST. Gaumont British a 68 min Ja 10 '37

Cast: John Loder, John Lodge, Antonnelle Collier, Niall MacGinnis. Bruce Lister. Clifford Evans

Directors: Brian Desmond-Hurst. Walter Summers

See issue of June 29, 1936 for other reviews of this film under title of Ourseones alone.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

"A & Y: vigorous and good; C: mature."

Parents' M p68 Ap '37

"With its story, production, direction, dialogue, and casting inferior to [The Informer], The Plough and the Stars and 'Beloved Enemy,' 'River of Unrest' still succeeds conspicuously where the others failed, in giving a sense of the popular nature and the issues of the rebellion. Since the first three films are all in or near the top-flight of picture ranking, 'River of Unrest' still succeeds conspicuously where the others failed. It is an excellent addition to the running total of its superior picture."

+ + — Scholastic p22 F 6 '37

"Adults & young people."

Sel Motion Pict p11 Mr 1 '37

"Vigorous and tense, with fine atmosphere and national types. The title is little indication of the kind of picture it is. Recommended for schools and libraries. Matinee Outstanding."

+ + — Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"[It] catches some of the dour, bitter flavor of 'The Informer,' . . . While the picture is weak in motivation, it has color and vigor of telling, excellent detail of direction. Both John Lodge and John Loder are personalities; the Irish types look genuine; the lush countryside, for all the murder and blood, is lovely."

(2 1/2 stars) [Beverly] Hills Liberty p41 Ja 23 '37

"[It] exhibits a greater understanding of the Irish patriots [than 'Beloved Enemy']. Evidently the screen audiences demanded a heavy foot on the soft pedal. . . . The story is nothing to write tomes about, but it unfolds dramatically; atmosphere and types are authentic; the varied brogues of the insurgents are as Celtic as the Barmey Stone."

+ — News-Wk 24 Ja 2 '37

Trade Paper Reviews

"The third production recently that deals with revolution in Ireland, this shapes up as a brisk melodrama that moves rapidly all the way, with saleable angles besides crisp direction. Lacking the depth for 3-D and a production of the first order, it cannot hold its own against the better hand of 'Union Jack,' but its entertainment values are strong. Estimate well played, can be sold."

+ Phila Exhibitor p83 F 1 '37

ROBBER SYMPHONY. Concordia 125 min Ja 26 '37

Cast: George Graves, Magda Sonja. Hans Fisher. Alexandre Signy

Director: Friedrich Feher

Music: Friedrich Feher

Filmed in England and released there about a year ago. This is the first "composed" film produced in which the composer and director, Friedrich Feher, has blended the music and movement of the film into a whole. It is distinguished in Europe as "one of the ten best films produced throughout the world in 1936."

This film fantasy tells of the adventures which befell a little boy whom a gang of robbers tries to recover a stocking of stolen gold which they have secreted in the boy's hand organ.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 4 '37

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
ROBBER SYMPHONY—Continued

"Remarkable pictorially, with a splendid musical score, and altogether charming. Family-

Wky Guide Ja 30 '37

Newspaper and Magazine Reviews

Boston Transcript p9 Mr 27 '36

"The Robber Symphony' carries our gratitude by bowing music its right place on the

screen. This picture made by Herr Feher, a well-known director, has many excellent

and it did not to illustrate but to express

action. Unfortunately Herr Feher has

forgot that sound-films depend on a simplification

of the visual image. With sound convey-

ing a part of what silent films had to show

pictorially the eye must work less while the ear

listens. But Herr Feher makes it work more,

whilst at the same time keeping the ear

clear occupied. The director makes his

understanding of music defeat its own ends.

Here and there one may discern wit, original-

ity, and purpose. Herr Feher has 'composed'

his film in such a way as to make it monot-

onous as well as musical." R. H.

- + Manchester Guardian p8 My 20 '36

"[It] is more noteworthy as an experiment than as a picture. Directed is a highly or-

chestrated fantasy with a few bright sequences and many tedious ones. . .. Feher is a better

musician than a director or an actor, and with the

result that one feels frequently tempted to shut

one's eyes and listen to the score. . .. It

ought not to be shown with a silent film

supplement. The business of elaborating quaint notions on

the screen is left to Herr Feher. Louis B. 

Brow

- + N Y Herald Tribune p14 Ja 27 '36

"This production, unique in several ways, is the product of one brain. Mr. Feher has

made sure that his ideas would be carried out by picture. His wife, Magda Sonja, and his

sturdy little son, Hans Feher, in the roles of mother and boy. They do him credit. The

Robber Symphony," unlike other filmic

Broadway. Its humor, as well as its direction

and curious imaginative quality, is entirely its

own. I enjoyed it, with Friedrich Feher's

music at least sharing honors with his screen

work." Eileen Creelman

+ + N Y Sun p25 Ja 26 '37

"The story's rigamarole is pure fantasy, but it

is fantastically clever getting its knuckles

thwacked by the screen mastermind of picture-

making. The unpleasant fact is that the

name of the 'Robber Symphony' is pand-

torically crude. All the artistry in the world
can never make the minor-ladoned trifle in film

manufacture, which is primarily a mechanical

art. The lighting of the interiors is almost

uniformly poor; the quality of the photography

is uneven; the editing is often shockingly

amateurish. . .. Possibly we expected too much

of 'Robber Symphony,' or possibly we are low-
brow, but we found it terribly disappointing.

Mr. Feher could have used a film-wise

collaborator," F. S. Nugent

- + N Y Times p17 Ja 27 '37

"[It] contains much of the eerie, macabre

ingenuity that made 'The Cabinet of Dr.

Caligari' the outstanding film it was along with

'sound-films.' And here is a fantasy that

was the pedestrian and undistinguished offering

called 'Once in a Blue Moon.' However, since

the good stuff definitely overshadowed the bad

moments, 'The Robber Symphony' emerges as a

fairly entertaining film that will probably appeal more to the select few than

the general mass of movie-goers." William

Booth

- + N Y World-Telegram p19 Ja 27 '37

"Technically, the production is in many ways

excellent. . .. The first part of the film is

largely successful, but the second half is less

assured and not to length as such, nor to any disabilities inherent in the method.

but to a common difficulty of construction—

the working-out of the theme to a smooth and

still convincing conclusion." A. Vanneged

+ + Sight & Sound p27 Summer '36

"[It] is certainly the most interesting film

of the last twelve months, heretical though it

is, a picture attempting to synchronize with the

region. Containing moments of really sensitive
direction, it runs on for nearly two hours, restless, scattered-headed, boring, cheap, lyrical,

farcical. . .. There seems to be a confusion of

thoughts and ideas which prevents its music—being quite the masterpiece which had

been intended—intended, for there is no doubt about the sincerest of self-confidence of the
director." Graham Greene

- + Spec p975 My 29 '36

"There is much irreconcilable activity in the

nodes, and an evident shortage of any necessary sequences. But the film has its

moments, and in them are charm and origin-

ality. It is not for vehement realists, but for

those who aren't fussy about story distortion and enjoy experimentation and spontaneity, it

is definitely worthwhile. It's a movie of

brilliant photographs." Stage p20 Mr '37

"It was billed with great fanfare as the 'first

surrealist symphonic fantasy of the screen.' This

turned out to be pure press agentry, for [it]

lacks even the prime surrealist quality of being unorganized. The director

announced the first-night audience, which paid $10 per seat, soon was disillusioned about the picture's other

endorsed the recommendations of Europe and Venice, 'The Robber Symphony' is an incredibly inept execution of a

brilliant idea. . .. The score, a pleasant, tingly copy of Franz Schubert, accompanies the

pictures so well that only 400 words are neces-

sary. Technically, however, 'The Robber Sym-

phony' is early Keystone. The sound grinds,

roars, squeaks. The photography is mostly

bad, the acting lugubrious, burlesqued, the

fantasy laid on with a shovel."

- + Time p388 F 8 '37

Trade Paper Reviews

"The first symphonic cinema fantasy and

decidedly an innovation, this film is noteworthy

not only from an artistic standpoint but be-

cause its superb musical accompaniment, lovely pictorial backgrounds and imaginative

comedy may interest all devotees of the finer

things. Family." + Box Office p27 F 20 '37

"Billed as a 'surrealist' film, with evident

intent of the 'poet' of cinema, Robert Feher,

Atlantic to lurie curious and faddistic type of

patrons to box office, this feature is simply a hu-

dred-dollar film, showing that Feher's talent is

unusual for so young a player, and he

moves through the incongruous, mirthful episo-

des with a grace and finish, especially in those sequences showing the lofty,

snowclad Alps, is well photographed."

"Played against an exquisite background of

snow-clad mountain land, and symbolized al-

most to enchantment by music, this is a unique

blend of fantasy, realism—and the grotesque. But fantasy and realism are a difficult part-

nership, and sometimes this strange combination strains the imagination, and too abruptly the

grotesque note becomes insistent, verging to

naivete and distortion. Played purely as a symphonic, it is quite a enjoyable picture. The

score is superbly presented, with touches of genius." + Hollywood Reporter p4 My 16 '36

+ Motion Pict Daily p20 My 4 '36

"It is an interesting experiment along the

'Dr. Caligari' lines. The pictures, photography, editing, especially the direction—

are weird, according to our standards. Given

the property of a ship, which permits the really

melodious music, the irrational, abruptly

comical characters, the feeling of story-book

unreality, this picture should with the music. . ..

Estimate: art stuff, needs heavy selling." + Phila Exhibitor p46 F 1 '37

++ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —- Exceptionally Poor
ROMANCE AND RICHES. Grand national 59min Mr 6 '37
Cast: Cary Grant. Mary Brian. Peter Gawthorne
Director: Alfred Zeisler
Filmed in England. "Grant is seen as the rich boy who bets he can earn his own way for one year. He has hard going, but he does it." (Phila Exhibitor)

Trade Paper Reviews
"The imagination of E. Phillips Oppenheim when put to work on the screen only goes to prove that an author can get away with plots inside book covers that appear more than slightly exaggerated and unbelievable under the acid test of the camera lens. . . . Cary Grant and Mary Brian do wonders with their exaggerated parts, and so does Director Zeisler with the entire highly imaginative script." — + Film Daily p11 Mr 2 '37

"A very entertaining little programmer importation with American names as leads, this is handicapped only by British accents, locale, Estimate: Pleasant, best for neighborhoods, twin bills."

+ — Phila Exhibitor p82 F 15 '37

SABOTAGE. See The woman alone

SANDFLOW. Universal 88min F 14 '37
Cast: Buck Jones. Lita Chevret. Bob Kortman
Director: Lesley Selander
A western melodrama.

Audience Suitability Ratings
"Western with unusually good scenic effects. Family, Good." DAR

"A good mixture of the usual ingredients for a successful Western which includes fine scenic effects, fast riding and rapid action. Family." E Coast Preview Committee

+ — Fox W Coast Bull Ja 16 '37

"General patronage." Nat Legion of Decency Ja 7 '37

"A, Y & C: good." Parents' M p68 Ap '37

"The work of the perfectly trained horse is well worth seeing. Family." Sel Motion Pict p12 Ja 1 '37

Trade Paper Reviews
"Equipped with far more plot than pictures of its kind are accustomed to present, this latest Buck Jones saga will satisfy his host of action-addicted fans."

+ — Film Daily p6 F 1 '37

SCOTLAND YARD COMMANDS. Grand national 60min Ja 23 '37
Cast: Clive Brook. Victoria Hopper. Nora Swinburne
Director: James Flood
Based on the novel, The Lonely Road, by Nevil Shute. Filmed in England. "Brook is a man who becomes mixed up with a six-penny dance hall hostess and her brother, who is arrested for gun running. After luring the real culprits into the arms of the law, Brook succeeds in vindicating the woman and in winning the girl for himself." (Hollywood Reporter)

Audience Suitability Ratings
"Adults." Nat Legion of Decency F 18 '37

Trade Paper Reviews
"There is a very slow tempo to this British production, and the thrills and suspense do not develop till the last quarter of the production. The theme is taken up mostly with the love interest between the two principals, although the entire plot points to an appeal for the interest of the thrill fans."

+ — Film Daily p4 F 16 '37

"'Scotland Yard Commands' is an English-made mystery thriller of quality hardly adequate for the American market. Lacking cast names of current interest, and failing in any way to capture either the spirit of mystery or of adventure necessary in such productions, it seems almost as if it had been made for workmen in the grinds and neighborhoods."

Hollywood Reporter p3 F 9 '37

+ — Motion Pict Daily p4 Ja 15 '37

"English importation seems best suited for the twin bill, and whatever they have it is depending on Clive Brook's appeal."

+ — Phila Exhibitor p38 F 1 '37

SEA DEVILS. RKO 85min F 5 '37
Director: Ben Stoloff
"Story relates the efforts of McLaglen to get one of the ordinary seamen under his command, Donald Woods, to marry his daughter, Ida Lupino. McLaglen takes a great interest in Woods, but his plans are frustrated by the intervention of Preston Foster." Variety (Hollywood)

Audience Suitability Ratings
"In spite of its rough content, the film lays a wholesome emphasis on the courage and self-sacrifice of the Coast Patrol and will provide very good family entertainment for all but the excessively squeamish." T. J. Fitzmorris

+ — America p552 Mr 13 '37

"A: depends on taste; Y: better not; C: no." Christian Century p263 F 24 '37

"Adults." Am Legion Auxiliary

++ Exceptionally Good; + Good; ++ Fair; + Mediocric; — Poor; — Exceptionally Poor
SEÁ DEVILS—Continued

It is far from being the tribute to the Coast Guard, that the captions announce. The building up of courage by the use of alcohol is objectionable, Mature. Calif Cong of Far & Teachers

"The story [is] a trifle mixed as to ethics and motivation. The direction is exceeding bad, and the entire production worthless, while if you like the type, Mature." Calif Fed of Business & Professional Women's Clubs

"The film is scarcely a tribute to Uncle Sam's Coast Guards. Mature. Good." DAR

"Adults." E Coast Premiere Committee

"Some particularly fine acting, rapid action and magnificent marine photography. Mature." Nat Soc of New England Women

"Informed by the foreword that this picture is dedicated to the bravery and courage of the United States Coast Guard, there is a very great disappointment that this so-called bravado is represented in the form of drunken bravado and bragadocio. In addition much personal enmity and revenge is dropped into the plot. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 27 '37

"A grippingly interesting picturization of the Coast Guard Service. Excessive drinking on the part of some of the characters may detract from the high quality of this fine production. Mature audience." Gen Fed of Women's Clubs (W Coast) F 27 '37

"There are enough flaws to afford vitorious joy to fight-loving men. Most women will not care for it at all. The influence of the 'Code' is in the portrayal of vulgur language and in the type of women presented. Nevertheless a great deal of emphasis is placed on Malone's unquestionable bravery. Adolescents, 14-16: probably better not; children, 8-12: no." Motion Pict R p6 Mr 37

"A fairly interesting melodrama... A good cast is not convincing, perhaps due to a weak story, but there are some thrilling scenes and outstanding photography of the sea and storms. Adults + Nat Council of Jewish Women F 17 '37

"General patronage." Nat Legion of Decency F 25 '37

"'Sea Devils' falls short of the requirements by a good margin except for the two good and melodramatic episodes which make up the last half of the film." Scholastic p20 Mr 13 '37

"The story [is] a trifle mixed as to ethics and motivation... There is excessive drinking, and the film is far from a tribute to Uncle Sam's Coast Guards. Mature." + Sel Motion Pict p1 Mr 1 '37

"The story is well told and the scenes of rescues at sea are thrilling. Family." + Wkly Guide F 20 '37

Newspaper and Magazine Reviews

Reviewed by Mordant Hall Boston Transcript p1 Mr 6 '37

"Adults & young people." Christian Science Monitor p15 Mr 13 '37

"Edward Small, its producer, spent a lot of RKO money in demonstrating that he should be in business, production does not reveal one spark of cinematic knowledge. There is not a convincing moment in it." Hollywood Spec p10 F 13 '37

"It needs no introduction, having been around—under one name and another—for years. Call it a fairly entertaining time-killer and thank the script writers for not having taken the Coast Guard too seriously." F. S. Nugent + NY Times p26 Mr 16 '37

"In case you are in search of an hour or so of swell melodrama, entertain yourself like a film that is by no means epochal, but that makes you feel you haven't wasted your time—then the picture is worth a visit. Rialto Theatre, where 'Sea Devils,' a rousing, two-fisted melodrama glorifying the deeds of the members of the Coast Guard, is one of the best. William Boeckel + NY World-Telegram p24 Mr 16 '37

News-Wk p30 Mr 6 '37

"Gloriifying the Great American Lug is a popular movie pastime. Through the length of the yarn, Victor McLaglen pushes around guys half his size, drinks and vanity moosches off his ladylove, has very little in his favor besides the McLaglen grins. He is allotted a cashing-in scene of renunciation that is as false as Miss Joan Crawford's eye-lashes. On the black side of the ledger, we find red-blooded action. There is a liberal quantity of very satisfactory comedy that is expertly performed by Preston Foster and Ida Lupino." Herb Sterne + Script p10 F 13 '37

Trade Paper Reviews

"Because it is all that can be desired in entertainment and because it is a refreshing insight into the activity of the coast guard feature will be a hit with audiences in all classes and can be a box office boon. Family." + Box Office p27 F 20 '37

"When a couple of braggart fighting lovers, McLaglen and Foster, meet as antagonists, there is plenty of action and a delightful comedy. In the Coast Guard atmosphere, their exploits are thrilling and their love lives very entertaining. The picture is one of RKO's better efforts and should play to some good box office returns. Audiences which like screen fare of the robust type should go for it big." + Film Daily p11 F 11 '37

"This is a highly successful revival of the 'What Price Glory?' formula... It is rowdy, two-fisted comedy with two big melodramatic episodes. It is splendidly made and is grand entertainment. Throughout. Mark it up for assured box office profits on all levels." + Hollywood Reporter p3 F 8 '37 + Motion Pict Daily p6 F 9 '37

"This red-blooded drama moves at a fast clip, should satisfy patrons everywhere. Estimate: good action." + Phila Exhibitor p36 F 15 '37

"Fundamentally a story of the people of the coast guard service, their love, hate, duties and recreations, picture is not2 dissipated with flag-waving heroes, but presents the men of the service in a natural and human light. 'Sea Devils' has various angles upon exploitation and with the entertainment to back it up, this radio production should prove to be a money-getter." + Variety (Hollywood) p3 F 8 '37

SECRET AGENT K-7. Burr 65min C

Director: Raymond K. Johnson

This is the first of a series of six films based on the radio serial of the same title. The yarn shows the remarkable powers of [Agent] K-7 in solving two murders. With the finger already raised at an individual being defended by a sharp lawyer, K-7 works out a plan, and he even does it with mirrors, which finally brings the murderer to confess his guilt of the killings. [Variety (Hollywood)] + + Exceptionally Good; + Good; + Fair; ++ Mediocre; Poor; ++ Exceptionally Poor
SECRET VALLEY. 20th century-Fox 60min Ja 15 '37
Cast: Richard Arlen, Virginia Grey, Jack Mulhall
Director: Howard Bretherton
A western melodrama.

Audience Suitability Ratings

"Good family entertainment." E Coast Preview Committee
+ — Motion Pict Guide Mr '37
"General patronage." Nat Legion of Decency F 4 '37
"A, Y & C: average." Parents' M p65 Ap '37
"Good family entertainment." + Sel Motion Pict pl1 F 1 '37
"A Western of the better sort, with natural cowboys. Family." + Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

N Y Times p22 Ja 25 '37
"[It is a] dull and monotonous Western... There are some nice outdoor scenes, and a pleasant cast. The film was produced by Twentieth Century-Fox. It was hardly worth the effort." William Boehn
+ N Y World-Telegram p12 Ja 25 '37

"Sol Lesser’s been turning out popular and inexpensive Westerns for so long that he must know exactly what audiences demand... Personally, I prefer added rowdiness; a little more gore, for the sake of fast riding and lots more brawls." Herb Sterne
+ — Script p12 Ja 30 '37

MOTION PICTURE REVIEW DIGEST

"Sol Lesser's production is a much more girl and boy affair than the plots usually used in outdoor dramas. This makes the proceedings very interesting and different, and with some beautifully photographed locations plus the action ingredients it should be a Class A Western, which can play wherever that type of product is used and in addition can garner many better dates." + Film Daily p5 D 28 '36
+ Motion Pict Daily p2 D 26 '36
"Estimate: good Western." + Phila Exhibitor p12 Ja 1 '37

"Producers, scripters and director have mixed cowboys and city gangsters in this opus of the far-stretching prairies, but the concoction is neither exhilarating nor satisfying. Richard Arlen will have to be depended on to drag them in. This is a handicap in that he’s not now known as a western star, where they go for the catty lines and currently doesn’t possess the lift to draw single-handed in other spots. 'Secret Valley' should round up fair business when tagged with a stronger feature." + — Variety p13 Ja 27 '37

"Principal has delivered a first-rate Western that is a credit to the producer and should prove a money-maker for the distributor. 'Secret Valley' is strictly a lower-bracket marqueer number, but in its class it is quite above usual. Picture is loud and amusing and has plenty of Western he-man stuff that makes for box office. The film has a tongue-in-cheek quality sure to appeal to metropolitan audiences." + Variety Hollywood p3 D 24 '36

SHE'S DANGEROUS. Universal 65min Ja 24 '37
Cast: Taft Birell, Walter Pidgeon, Cesar Romero, Walter Brennan
Directors: Lewis R. Foster. Milton Carruth

"Implicated in a murder, a girl detective is saved from the electric chair in the last moment by a clever trick." Wdly Guide

Audience Suitability Ratings

"A: good of kind; Y: thrilling; C: no." Christian Century p263 F 24 '37

"[It has] a near tragic ending which is tense and too realistic for pleasure. Excellent cast and good direction. Adults." Am Legion Auxiliary

"A well told mystery story of robbery and murder with good suspense and a tense, dramatic ending that definitely makes it adult fare. Adults." Calif Cong of Par & Teachers

"Mature audiences will find this good entertainment because it holds the interest throughout. Adults." Calif Fed of Business & Professional Women's Clubs

"[It is] an improbable and exciting melodrama. Adults. Mediocre." DAR

"Notable is the use of symbolism and clever balance of humor in an interesting picture suitable for "young entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

Trade Paper Reviews

"A topnotch production in the 'B' classification. This picture has all the hokum elements of the average action film, but is saved from being a run-of-the-mill offering by the exquise outdoor photography and the excellent acting [of] Richard Arlen and Virginia Grey." Box Office p21 Ja 2 '37

"[I]t will click in the low admission spots for a group of city-gawped at and graphed at its curiosity but three or four murders and a multiplicity of clues, moving forward with an explicit unfolding that the child-mind can readily follow." + Hollywood Reporter p5 F 6 '37
+ Motion Pict Daily p9 F 15 '37

"Better than average independent production, this is a well-woven murder mystery with an educational cast—man activities. Estimate: okey neighborhood." + Phila Exhibitor p35 Mr 1 '37

"'Secret Agent K-7' is a low cost independent production that has excellent exploitation possibilities and should do well enough in the territories. Already familiar to a large radio audience,都市's adventures will undoubtedly be followed on the screen, especially in the areas at which this type of picture is definitely pointed." + Variety (Hollywood) p3 F 6 '37

"Exceptionally Good; Good; +— Fair; — Mediocre; — Poor; — Exceptionally Poor
SHE'S DANGEROUS—Continued

"The excellent acting of an able cast gives dramatic polish to the well-staged production with a tender love story adding to its entertainment. Adults & young people.

+ Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"The excellent direction creates breath-taking climaxes, and a good script provides many unusual situations. Adults.

+ Jt Estimates Ja 15 '37

"Good. Adults & young adults.

+ Motion Pic Guide Mr '37

"Given a dime novel plot with a woman secret service agent, a picture is not likely to be an intellectual triumph, though clever direction may make it absorbingly interesting to audiences who like an exciting spy story. . . . In this production the director and actors have handled their material unusually well. Adolescents, 12-16: no, word-stressed atmosphere of crime; children, 8-12: no.

+ Motion Pic R p3 F '37

"The excellent direction creates breath-taking climaxes, and a good script provides many unusual surprises. Adults.

+ Nat Council of Jewish Women Ja 13 '37

"Adults.

Nat Legion of Decency Ja 28 '37

"A: fairly good; Y & C: unsuitable.

Parents' M p68 AP '37

Newspaper and Magazine Reviews

"Out of Universal City comes another good one, a crime-and-punishment drama with no outstanding box-office names in its cast, but with performances better than usually found in ambitious star offerings. To me this most arresting feature of "She's Dangerous" is the performance of Walter Pidgeon.

+ Hollywood Spec p5 Ja 30 '37

"[It is] a complicated melodramatic plot that gets completely involved, loses all relation to life or reality. . . But a passable merrymaker—Tala Birell an interesting lady Sherlock Holmes. (1 star) Beverly Hills Liberty p68 F '37

+ Suspense is deeply extracted from material that's been through the projector many, many times before, by the discerning treatment of the co-directors. Walter Pidgeon brings understanding and humaneness to a part that's not outstanding. . . Tala Birell is quite adequate to the demands of portraying the double-life lady. . . Okey on the lower end of a double bill." Herb Sterne

+ Script p12 Ja 30 '37

Trade Paper Reviews

"Unoriginal as to plot motivation and characterzation, the new Universal's latest effort comes up to the possible B class only because of straightforward production and smooth direction. Despite valiant performances by Walter Pidgeon and Tala Birell, and excellent comedy reliably supplied by the reliable Warren Huymer and Walter Brennan, 'She's Dangerous' possesses more dull than lively moments and falls pretty low on the second-feature scale. Family.

+ Box Office p31 Ja 23 '37

"Hampered by a far-fetched original idea, this crook drama is hardly anything more than just another program number. . . The directors have given the piece a good pace, the players' performances are very capable, and all around the picture is well handled. However, all this does not overcome the obvious story which contains realistic and imaginary situations.

+ Film Daily p10 Ja 19 '37

"Considerable production skill went into the making of this program picture but it remains just another melodramatic, with most of the ingredients drawn from staple stock. The type is too familiar to make any box-office impression but the film will do its bit well as dual support.

+ Hollywood Reporter p3 Ja 15 '37

+ Motion Pic Daily p7 Ja 7 '37

"Fast action melodrama, this should hold interest. Estimate: okey for neighborhoods.

+ Phila Exhibitor p42 F '37

"While deftly put together with familiar ingredients and well played, "She's Dangerous" emerges as another crime melodrama. Picture is unpromisingly produced and presents crinimal melodramatics in a vein already familiar to audiences.

+ Variety (Hollywood) p3 Ja 15 '37


THE SILENT BARRIERS. Gaumont

British 100min Ap 1 '37

Cast: Richard Arlen, Antoinette Cellier, Barry Mackay, Lilli Palmer

Director: Milton Rosmer

Previously known as The Great Barrier. Based on the novel, The Great Divide, by Alan Sullivan. Filmed in Canada by an English company. Film is a remarkable episode in empire building, depicting persistence and energy, with story based on the construction of the Canadian Pacific Railway, which made romantic American history." (Variety)

Newspaper and Magazine Reviews

"Fine camera work, excellent production and enterprise, vividly the problems and perils of the enormous undertaking and the personal dramas of its workers. Spectacular scenery. A good performance by the rate acting combine to provide thoroughly good entertainment. . . . It will please thousands of filmgoers. It is a good film as well as a great tribute." Film Wkly p27 F 13 '37

"The British studios have always shown themselves strangely reluctant to make full-length films on themes of reality. With 'The Great Barrier' a start has been made. It cannot be called more than a start, for the makers, faced with a pioneering subject, seem to have been determined to include everything, or nearly everything, that ever happened in pioneering pictures. . . The director's praiseworthy intention of making a British film as fast as America has any American has resulted not in Canada being brought to the British screen so much as an imitation of American Westerns. R. H.

+ Manchester Guardian p12 F 5 '37

"'The Great Barrier' is a sporting and fairly successful attempt to make a film of 'The Iron Horse' type with the smaller resources of an English company. It should appeal enormously to Canadian Pacific Railroad shareholders; it is a thoroughly worthy picture, with an excellent saloon shindy. . . Well-acted, well-produced, a little less than well-written, it shrinks into insignificance, with its conventional love story and the impression it leaves that the building of a railway depends on the heroic efforts of two or three men and a girl." Graham Greene

+ Spec p267 F 12 '37

Trade Paper Reviews

"At last a British piece of flag-waving and back-patting that puts the Union Jack at full hoist, with all-round productionapping, exciting, powerful, and making a direct box office appeal, regardless of the fact that its cast list features no outstanding names. The picture has been superbly photographed. With excellent technical backing [It] is a memorable salute to British colonial enterprise.

+ Hollywood Reporter p7 F 23 '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; — Exceptionally Poor
SING ME A LOVE SONG. Warner-First national 75min Ja 9 '37
Director: Raymond Enright

"Some refreshing laugh novelties are offered in this amusing: light comedy-romance with music. "
Sel Motion Pict p23 Ja 1 '37

"A quadruple performance by the increasingly amusing Mr. Herbert lifts the mediocre piece above its level and makes it a rollicking comedy."
D 1937

"It is not a musical in the strict sense of the term, although it has James Melton singing some very catchy numbers written by Harry Warren and Al Dubin. Patricia Ellis is the feminine foil for Melton as the hero. But they are secondary to the grand work of Hugh Herbert who has an incidental bit as a kleptomaniac—a goofy gentleman who wanders in and out of the picture and gets the guffaws whenever he appears."
Film Daily p15 D 29 '36

SINNED TAKE ALL. MGM 77min D 18 '36
Director: Errol Taggart

Based on the mystery novel Murder for a Wanton by Whitman Chambers. "The story concerns a wealthy family which has received death threats. The head of the family, Charles Grapewin, owns many businesses including a metropolitan newspaper. He calls his daughter Margaret, Lindsay, and his two sons, to his home and learns that they, too, have received the threats. In succession, the two sons and the father are murdered." [Variety (Hollywood)]

"A very baffling murder mystery filled with misleading clues, requiring the very closest attention to follow the involved plot, which is years of experience on stage and stage have taught him how to embellish the role of which Herbert plays in this picture, with an epic grandeur. Nor should we pass on from comment upon this particular film, otherwise somewhat a descript musical thing, without a word of respect to Miss Pitts, a happy New Year to Miss Pitts too." John Mosher.

"It's a Melodrama with music. "

"SINNED TAKE ALL. MGM 77min D 18 '36
"
SINNER TAKE ALL—Continued

worked out Whitman Chambers' novel in a manner that makes it all jell well. Errol Taggart's direction gives the proceedings good pace and he brings out some good performances in the players, especially in Bruce Cabot, who does very well as the brecy reporter."

Film Daily p8 D 12 '36

"Sinner Take All' is a thoroughly entertaining mystery which will be by rated by many audiences as superior to the so-called A pictures with which it will be played on double bills. It has the necessary escape through lack of bigtime casting and weak handling of the love interest and is a creditable first for both the writers and producers." + Hollywood Reporter p3 D 9 '36

"Even with four murders, a half dozen suspects, this one falls into the lower brackets of mystery thrillers. Estimate: weak program." + Philo Exhibitor p3 Ja 1 '37

"Mounted with unusual care, intelligently directed from a well prepared script and smoothly acted, this is still the No. 1 [mystery] plot... All of the productional effort is rather wasted on the trite story, but it does result in a picture above the usual [mystery] average and able to make its way alone in the less exacting spots." + Variety p15 F 10 '36

"Produced on the B schedule, 'Sinner Take All' falls below any possible expectation of looming above that category, despite its length. As previewed, it is bulky and entirely too drarry for a mystery—even for one with four murders and six suspects, plus two stellar sleuths. The novel by Whitman Chambers provided a good story and despite the fact that their adaptation allowed the picture to roam on too wide a scale, Leonard Lee and Walter Wise have managed to work in several good situations and considerable good dialog..." + Variety (Hollywood) p8 D 9 '36

SLALOM. Kraska-World 66min D 18 '36

Cast: Guzzi Lantschner. Walter Rimpl. Hella Hartwich

Director: Max Obal

German dialogue film without English subtitles made at St. Moritz in Switzerland several years ago. The film is the full-length version of an Olympic race of 1936. There she encounters two ski-larking jacks-of-all-trades who teach her to ski in the intervals when they are not cloaking on skates or escaping from the local policeman. Becoming superbly skillful almost overnight, the heroine drosses as a man, shows up her fiancé by beating him in the skijoring and bobbed races.

(Author's note: The film is a thing of beauty, stunning in its action sequence and magnificent in its natural setting. The slight story is strung on its humorous incidents; the real interest in the production lies..."

Audience Suitability Ratings

"A: perhaps; Y & C: fair." Christian Century p23 Je 3 '36

"General patronage." Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"This will appeal to ski enthusiasts and admirers of mountain photography. Some shots of skiers doing hairbreadth stunts furnish thrilling material." + Christian Science Monitor p15 D 19 '36

--- motion picture review digest ---
SMART BLONDE. Warner-First national 65min Ja 2 '37
Cast: Glenda Farrell. Barton MacLane. Winifred Shaw. Craig Reynolds
Director: Frank McDonald
See issue of December 28, 1936 for other reviews of this film

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SODER OM LANDSVÄGEN. Scandinavian talking picture co Mr 9 '37
Cast: Per Persson. Fridtjof Billquist. Inga-Bodil Vetterlund. Alfildt Degerberg
Director: Gideon Wahlberg
Music: Erik Baumann. Edvin Lindberg
Swedish film with English sub-titles. Also called South of the Highway. It is the tale of life on a typical Swedish farm.

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MOTION PICTURE REVIEW DIGEST

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Audience Suitability Ratings

"A: perhaps; Y: passable; C: no interest."
Christian Century p12 Ja 13 '37

"Smart dialogue and lively action in a well directed, cleverly cast murder mystery. Mature." + Jt Estimates N 15 '36

"The film is a moderately interesting mystery, but the criticism is particularly in direction or acting. Adolescents, 12-16; no; children, 8-12: no interest." + Motion Pict R p7 D '36

"Mature." Nat Council of Jewish Women N 1 '36

A & Y: good; C: no interest.
Parents' M p10 D '37

Newspaper and Magazine Reviews

"Adults & young people." Christian Science Monitor p17 Mr 6 '37

"Although the Warners deny making Class B pictures—the brothers label their product AA and A—'Smart Blonde' is pretty far down the alphabet. Much as we hate to admit it, it tends to support George Bernard Shaw's recent contemptuous description of the movies as a medium devoted to the depiction of people wandering upstairs and downstairs, entering and leaving rooms, standing inside and outside doorways and doing practically nothing all the while. For all [its] activity the film is a static and listless little piece which never made us at all curious about the killer. But I seem to remember having seen the story in pictures before; strange that the same mistake should have been made again." F. S. Nugent — N Y Times p21 Ja 9 '37

"Take all the stock figures, like a wisecracking sob sister, an amiable but dull-witted detective with whom she is in love, a couple of slick shakedown artists and all the stereotyped intrigues, like a couple of murders and a nefarious blackmail plot, of melodrama and you have a fair approximation of 'Smart Blonde.' Not only does the film lack the zip and dash that one can reasonably expect of a first-rate murder mystery, but its story is hackneyed, adolescent, extremely dull and completely wastes the talents of some really first-rate players."
— William Boehm — N Y World-Telegram p7a Ja 9 '37

"Glenda Farrell is assertive as the young heroine, a lady with a job as a reporter. It all seemed very usual to me." John Mosher + New Yorker p63 Ja 16 '37

Trade Paper Reviews

"Looks like an adventure film which became another [mystery.] It's got a good [title] and sufficient box office come-on among the cast for an okay dealier. Picture is fairly well paced with gusto; an amount of flip talk, but no mountings to mention."
— Variety p13 Ja 13 '37

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in... the perfection of the clean, clear camera work.
Marguerite Tazelaar + N Y Herald Tribune p23 D 16 '36

"This ski-mad city may now treat itself to a glimpse of the best photographed plain and fancy skiing yet presented on a screen... A story goes along with the snowy scenes, not much of a story... [It] need not distract you from the extraordinary feats of actors as they ski up steep ridges, up mountains, down great hills as they dance, flirt and make merry, all on skis... 'Slalom' is best enjoyed as an exposition of remarkable skiing, set against the vast beauty of Alpine scenery in winter time. The photography is excellent."
Eileen Creelman + N Y Sun p12 D 16 '36

"'Slalom,' with a reasonably imperceptible story to bind it together, is a truly magnificent series of studies of some of Europe's greatest skiers, ski-jorers, skaters and bob-sledgers in action... Whether you know anything about the sport or have been in the habit of regarding it, as we do, with philosophic detachment, you will find it an exhilarating, lovely and thoroughly amusing picture. We still refuse to believe that people can do such things on skis. And, even though the Lantschner-Rüml-Hartwich trio look cool, we don't intend to try." F. S. Nugent + N Y Times p55 D 16 '36

"Since this writer's experience with skis and skiing is limited strictly to window shopping, Mr. Joe King of the sports department really should write this review of 'Slalom.' This new film is brimming over with winter sports—skiing in particular with skiing, now on view. If you are thinking of going to a skier's wonderland for it the antics they perform are something to see and to marvel at. The chances are that once you see them you probably want to go out and buy an outfit and take a week-end ski-train somewhere. In any event this department can't be held responsible for the film's narrative, which is pretty flimsy, the cutting, which is ragged and uneven, and the photograph, which is astonishing. But for the skiers and the ski-jorers, the film is a good bet. If you have a fancy for skiing it is certainly a fine beginning to the first American ski film."
William Boehm + N Y World-Telegram p35 D 16 '36

"Sometimes I think landscape is our one sore point. The nature-lovers may pick it right off all. St. Moritz is the scene and some young people, not children, do some astonishing performances on skis, and skates. Quite a comfort!" John Mosher + New Yorker p51 D 26 '36

"It takes its name from the skier's term for a downhill run all the way, the inconsequential except as a frame for the finest skiing and skiing photography the cinema has yet displayed... The two ski teachers dominate the picture, are on the screen almost all the time doing everything on skis from Christie to Gelländeprünge with extraordinary skill."
— Time p20 D 28 '36

Trade Paper Reviews

"Amusing love story is enacted in winter settings of beauty, with skiing playing an important part in film's sequence..."
Film Daily p14 D 17 '36

+ Motion Pict Daily p4 D 16 '36

+ Exceptionally Good; + Good; +— Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
**THE SOLDIER AND THE LADY. RKO**


Music director: Nathaniel Shilkret

Formerly called Michael Strogoff. Based on the novel Michael Strogoff by Jules Verne. This version, a combination of scenes from the French and German dialogue picture which was filmed in Siberia and additional scenes made in Hollywood, is the best yet of the many Strogoff stories. The film starved for attention in the early going. It depicts the amazing adventures of Michael Strogoff, Captain in the Russian army, who makes a perilous journey in order to deliver a message to the Grand Duke which frustrates an invasion by the Tartars.

**Audience Suitability Ratings**

"This film moves against a background of barbarism and war which at times requires rather a strong constitution on the part of the spectator... The film is unsuited for young audiences." — T. J. Fitzmorris, American Pitcher, p36 Mr 20 '37

"A: fine of kind; Y: strong; C: too strong." — Century, p30 Mr 3 '37

"Adults." — Calif Cong of Par & Teachers

"Notable photography, characterization and music. Mature. Excellent." — DAR


"An interesting picture of the turbulent type. Family." — S Cali Council of Fed Church Women

"A picture of unusual and outstanding merit. Mature audience." — Gen Fed of Women's Clubs (W Coast) F 17 '37

"Adolescents, 12-18: interesting but somewhat harrowing; children, 8-12: no, too tense." — Motion Pict R p7 Mr '37

"This film version of Jules Verne's well known book has been brought to the screen in a masterly manner. The entire production is very fine but will prove sombre entertainment for adults." — Nat Council of Jewish Women F 17 '37

"Adulthood." — Nat Legion of Decency Mr 11 '37

"Outstanding." — Sel Motion Pict p3 Mr 1 '37


**Trade Paper Reviews**

"From a standpoint of spectacle, production, direction and cast, the picture merits praise. Primarily a man's picture, and possessing a distinctly European flavour, it is an import which gives a chance for extensive exploitation to make it a box office winner with run-of-the-mill audiences. Family." — Box Office p27 F 27 '37

"The story is told with a fair amount of suspense. Yet, with all this, something seems to be lacking. The piece does not achieve a note of intensity and the love story lacks real warmth and vitality. The picture's best response should be from audiences which like action, for that is what the picture is all about in some form." — Film Daily p4 F 19 '37

"Grim, stark melodrama that is essentially a class attraction, although packing plenty of mass appeal through its spectacle... Anton Walbrook, the imported star, comes through magnificently... His powerful romantic performance is a surprise, and a strong campaign for him should duplicate the success of Robert Donat in his Hollywood debut." — Hollywood Reporter p3 F 16 '37

"Spectacular screen version of the Jules Verne novel, this has production values outweighing entertainment. There seems to be too much continuity of Tartars, Cossacks, battles, tortures, for popular appeal. Romantic, emotional spots are quite impressive, convincing, however. Strand must be sold for the run." — Phila Exhibitor p33 Mr 1 '37

"Steeped in the grandeur of old Russia, invested with the cruelties of the Tartars and mellowed with sweet romance, Jules Verne's 'Michael Strogoff' comes to the screen with all its realism intact. It is one long record of action and suspense, with few dull moments. Blood flows freely, tortures are frequent and battles spectacular." — Variety (Hollywood) p3 F 13 '37
MOTION PICTURE REVIEW DIGEST

SPANISH IN FLAMES. Aminko 65min Ja 29 '37

Filmed in Spain by official Spanish Government photographers and Russian news cameramen. This is a documentary film of the Spanish civil war with a narrative accompaniment and an introduction by Fernando de Los Rios, Spanish Ambassador to the United States. The first half was related by John Dos Passos and the second half by Ernest Hemingway.

Newspaper and Magazine Reviews

"[I]t should arouse serious reflection among peace-minded citizens everywhere. Adults." - Christian Science Monitor p17 F 20 '37

"The results, as expected, directly reflect the political sympathies of the sponsors, and already repercussions to its exhibition are being heard on this side. . . Discounting propaganda, the scenes of actual warfare and destruction are interesting and informative. J. P. Cunningham

Commonweal p258 Mr 5 '37

"[I]t is a grim and horrible record of the ravages of the Spanish civil war. . . Naturally, it is a one-sided picture, both in its selection of scenes and in its narrative accompaniment, but no editorial bias can alter or disguise the unassailable fact that modern warfare, with its ruthlessly cruel effect upon civilian populations, is a hideous and monstrous thing." F. Nugent

NY Times p21 Ja 30 '37

"I'll grant—and with cheers, too—that the film shows the civil war from the government's side, but not even the most hysterical partisanship could make the scenes of the atrocities that in desperation or contempt the Fascists have committed," William Eoehl.

NY World-Telegram p9a Ja 30 '37

"Some fine shots of the war in Spain . . . some taken by the Spanish government and others by Soviet cameramen." John Mosher

New Yorker p72 F 6 '37

"Those enjoying the security of distance, should see this film. . . It will make you realize the tragedy that is Spain's." - Rob Wagner

Script p11 Mr 13 '37

Trade Paper Reviews

"By virtue of its subject matter, the footage is inescapably propaganda. Appraised from any angle, it is informative, convincing and harrowing." - Film Daily p11 F 11 '37

"This is strictly for the Reds. At that, it isn't so good. . . The shots . . . have that 'posed candle' quality so familiar in the clips which come from Russia." - The nation, Which grows hysterical at times in laying the vilest of motives, actions at the door of the wicked Fascists, their 'foreign allies' nullifies any pretense the film exhibitor might make at displaying the picture as a neutral coverage of the war." - Phila Exhibitor p37 F 15 '37

"It is of sufficient interest to suggest pretty fair possibilities on this side for the sure-seated hit." - The Communistically-minded fans, the laboring element and the Spaniards will be most interested. . . Some harrowing scenes of the siege of Madrid, with children among the victims, are included. A few of these shots are very gruesome and startling." - Variety p15 F 3 '37

STEP LIVELY, JEEVES. 20th-century-Fox 70min Ja 30 '37

Cast: Arthur Treacher, Patricia Ellis, Robert Kent, Alan Dinehart. George Gitov

Director: way.

Based on the character of Jeeves created by P. G. Wodehouse. "Jeeves, the perfect valet, played by Arthur Treacher, is this time tricked into the old Sir Francis Drake estate racket as a bogus Earl of Braddock. He is brought to America by his rascally backers, George Gitov masquerading as a Russian prince, and Alan Dinehart as an authority on family trees. In New York, the trio are picked up by a big time crook whose hideout is a Long Island estate and whose plebeian wife has developed social ambitions." - Hollywood Reporter

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"The picture is light but amusing and will be of particular interest to those who enjoy the P. G. Wodehouse stories. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Aside from Arthur Treacher's finished acting in the role of the unsuspecting butler, the film offers only flat comedy and a high alcoholic content. Adults. Nat Soc of New England Women

"Unfortunately, the subtle English humor is almost lost under melodramatic gangster complications which tend much shooting and drinking. Mature." - Calif Council of Fed Church Women

"All in all quite thoroughly amusing for a passing hour of entertainment. Family." Mrs T. G. White

Fox W Coast Bul F 27 '37

"Adolescents, 12-16: questionable; children, 8-12: no." - Motion Pic R p9 Mr 37

"Family." Nat Council of Jewish Women F 17 '37

"General patronage." Nat Legion of Decency Mr 4 '37


"A rather high alcoholic content. Family. (The New England Women feel that the comedy was not amusing.)" - Sel Motion Pic p6 Mr 1 '37

Trade Paper Reviews

"This effort shows considerable improvement over the first filmization of P. G. Wodehouse's series of stories. Family." - Box Office p51 Ja 23 '37

"This second of the comedies built around the character of P. G. Wodehouse's Jeeves is a long way ahead of the first. It is a hilariously cockeyed farce of the cheating-cheaters brand, keen in its satire, smart and sprightly in its dialog, full of surprise turns of fortune and played to the hilt by a first rate cast. Though slightly rowdy, it is class fare and only lack of name strength will keep it from making the top spots. Mark it for a strong dual lead." - Hollywood Reporter p5 Ja 18 '37

"Motion Pic Daily p19 Ja 19 '37

"Good programmer for duals, this should satisfy the family trade." - Phila Exhibitor p42 F 1 '37

"Jeeves' steps lively enough but they didn't do so well with his screen counterpart, Arthur Treacher. Piece abounds with laugh lines and silly situations with little of the comedy tossed Treacher's way. His dead pan his way through the picture and lets George Gitov draw the
STEP LIVELY, JEEVES—Continued
chuckles with his broad Greek dialect. In toto
there's nothing for all hands and the result is a
pleasing farce that doesn't make any preten-
sions for a top rung spot.
+ Variety (Hollywood) p3 Ja 18 '37

STOLEN HOLIDAY. Warner 84min F 6 '37
Cast: Kay Francis, Claude Rains. Ian
Hunter, Alison Skipworth
Director: Michael Curtiz

"Miss Francis portrays an ambitious model
by which a quirk of fate gains fame and fortune
as owner of her exclusive Paris shop.
Paris. She accomplishes this with the aid of
Claude Rains. Their mutual assistance grows
to loyal friendship until she discovers he is
really a crooked stock manipulator. However,
she sticks to him to the bitter end, and
when he is killed by the police, his obligations
settled by her, putting her back where she was
when she first met him." Variety (Hollywood)

Audience Suitability Ratings

"It captures only a fair amount of interest in
its melodramatic telling and owes its slight
credibility to the players... It is a scandal on
the stage, a child, a quack of a director, a
rudimentary play shop.
...Whether or not the villain of the piece is a
suicide is not clear but even without that
consideration the film has too casual an attitude
for any but adults." T. J. Fitzmorrise

American p50 F 20 '37

"A: very good of kind; Y: mature; C: no."
Christian Century p263 F 21 '37

"Scenery, costumes and settings are all beau-
tiful, and added to sincere, consistent charac-
terizations, go far toward making an interest-
ing, entertaining film. Family-mature." Am
Legion Auxiliary

"A picture for mature audiences that is above
the average in acting and direction. Adults." Calif Cong of Par & Teachers

"While the ethics are a bit confused, the pro-
duction has a dignity and sincerity that makes
it acceptable for the adults mind. Very well
done. " Calif Fed of Business & Professional
Women's Clubs

"This is a weak story of questionable ethics. Women will delight in the fashion show
where the innocent girls are treated for Kay Fran-
 cis. Adults. Good." DAR

"Exotic settings, a beautifully staged fashion
show, authentic atmosphere of Parisian shops
and convincing acting make this an entertain-
ing film for adults." Nat Soc of New England
Women

"Capable direction of this eye enchanting picture
with a lesson in loyalty, ranks it as
suitable for mature entertainment—possibly also young people." S Calif Council of Fed Church
Women

"Mature in ethics, extremely well acted, and
directed with a fine flourish of magnificence and
studied contrasts. Adults." Mrs T. G. Winter

Fox W Coast Bul Ja 16 '37

"Kay Francis is most beautiful and never
more versatile, while the poise and genius of
Claude Rains is magnificent. The work of the
director, marked by artistry and finesse, every
detail contributing to the beauty and dramatic
quality enough for all audiences, and the
expertly handled, providing fascinating entertain-
ment for adults..."

+ Good Council of Women's Clubs (W Coast)
Ja 4 '37

The notorious Stavisky scandal should have
formed the groundwork for a thrilling drama
but in this picture the original idea has been
obscured by an extravagant love interest... The
contrast between Kay Francis's intelligent characteri-
ation of Orloff and the artificiality of the plot is so
sharp that the whole production seems to fall.
Adoles-
cents, 12-16 & children, 8-12; no."
+ Motion Pict R p9 Ja 37

"This [is a] beautifully presented story. Kay
Francis is glamous and agelessly young
and is ideally cast as the creator of the fashions.
Claude Rains dominates every scene in
which he appears, with his suave, skillful
characterization. A fine production. Mature...
+ Nat Council of Jewish Women Ja 6 '37

"Adults..." Nat Legion of Decency F 4 '37

"A: good, with special appeal to women; Y:
possible; C: no interest."
Parents' M p62 Mr '37

"Mature..." Sel Motion Pict p1 F 1 '37

"The acting of Claude Rains is outstanding,
the entire cast is excellent, and Miss Francis
as usual wears gorgeous creations. Mature..."
+ Wkly Guide Ja 26 '37

Newspaper and Magazine Reviews

"A Kay Francis film. Which means that an
unlikely plot has to fight it out for recognition
with the truly startling gowns worn by Holly-
wood's prettiest star against a luxurious
background. Adults..." Christian Science Monitor p16 F 15 '37

"[I] allows for large doses of the fashion-
show element so dear to matinee audiences. The
Stavisky angle provides exciting melodrama
which keeps the picture moving at a fair pace.
...Claude Rains in the Stavisky role is chiefly
responsible for whatever histrionic distinction the
picture possesses and makes one feel that,
notwithstanding the customary device of
about the characters having no connection with
actual persons, living or dead, the infamous Serge
Stavisky has come temporarily alive on the
screen." Cuf p17 F 6 '37

"Tailored to fit her as snugly as the devasta-
ting gowns Orry-Kelly created for her to wear,
the story of "Stolen Holiday" gives Kay Francis
an opportunity to turn in a performance that
will give complete satisfaction to her army of
admirers... The story is interesting, the
performances unusually good, and we can put
"Stolen Holiday" on the same high worth-
while pictures. ... The result is by no means
a motion picture, but it is a satisfactory
tale..."

+ Hollywood Spec p21 Ja 2 '37

"The Warner Brothers had a good chance in
"Stolen Holiday" to roll up their sleeves and
take a crack at the biggest scandal that has
blown France apart since the natives heard
about Madame Pompadour and the other gals
who were spending their hard-earned francs...
...However, it all turns out to be just another
story about a girl with a heart of gold." Pare
Lorentz

Judge p21 Mr '37

"A completely phony yarn... Kay Francis
is completely wooden as Nicole Picot, and I
can hardly blame her. About the cost-
designer who created her fantastic
outlandish gowns!" (1 star) Beverly Hills
W Mr. Tribune p55 Mr 13 '37

"A story, framed at the edges by much use
and artificial to the point of dismissal, is
saved from complete inaccuracy to the audience
by the astute characterization. Claude Rains
contributes to the picture. It is true that Miss
Kay Francis's familiar beauty continues to be
decorative, and enchanting to look at, but
her performances fail to equal it... "Stolen
Holiday" remains a cracking, manufactured film
item, with only a side entertainment for the
discriminating at least, soon peter's out." Marguerite
Tazelaar

+ N Y Herald Tribune p10 F 1 '37

++ Exceptionally Good; + Good; + - Fair; ++ Mediocre; - Poor; --- Exceptionally Poor
"The picture is entirely factory-made, with no real emotion in either story or acting. . . Claude Rains, who deserves the chance at a really good part, is, the way he plays the role, makes him almost believable. . . This is not much of a film as far as drama goes. A few good production shots, included with well-written dialogue, excellent photography and elaborate costumes, make it seem more important than it probably is. . . Claudette Colbert is much too young for the role. . . Miss Misselvain is rather listless, as she is usually. . . The message that the picture says is rather vague. . . Claude Rains does a superb job . . . and because, first as a manikin and later as a successful modiste, Kay Francis parades the most striking wardrobe that Hollywood's couturiers can conceive in the Paris manner". J. T. M. 

"Fortunately for all concerned Kay Francis wears an array of stunning, original and individual frocks as the heroine of 'Stolen Holiday,' so Miss Misselvain manages to make one forget a little bit all the intrigues, stock figures and stereotyped phrases of this feeble and fumbling melodrama." William Boehnel 

" 'Stolen Holiday' is an example of the type of product Hollywood handles so well. It's silken, smoothly-made, and as far from reality as a Hans Andersen fairy tale. . . Some will find the humor of the automobile sequence forced, will sneer at the exotic 'backgrounds' of Switzerland, feel that the heavy's reformation is too deliberate, abrupt and unconvincing. None of these factors will keep the film from being satisfactory and popular entertainment." Herb Sterne 

"Mr. Rains quotes intelligent dialogue nimbly, Miss Francis plays statues in innumerable costumes, and Mr. Hunter adds an air of assured make-believe. It adds up to a cleverly managed exhibition of fashions." Stage p18 F '37 

"A continual alternation between melodrama and fashion show, 'Stolen Holiday' is capably acted, but lacks the sparkle of some of Ford's earlier efforts which owed their success to an almost drafty effervescence. Claude Rains, fresh from a series of such blood-curdlers as 'The Invisible Man,' carries off the honors with his unexpected restraint in this more obvious Deep Dark Villain role. . . Kay Francis, fresh from a trip to Europe, hides her acting ability under a series of fantastic clothes, which as usual brings sighs from women, snorts from men." Time p57 F '38 '37 

Trade Paper Reviews 

"Produced with a direct and sincere appeal to the feminine trade, 'Stolen Holiday' will garner plenty of business from the Kay Francis fans. Supplied with an emotional love story, ably played by Miss Francis, the display of women's fashions worn only as she can wear them—a double thread to have on hand as inspiration. Women in the audience will outnumber the men, as the tears outweigh the laughs and the gorgeous Paris gowns overshadow the story values. Family." Box Office p23 D 26 '36 

" 'Stolen Holiday' has plenty of the elements required for good box-office returns, and should be sold especially to the members of the weaker sex: they'll love it, and where the women go, the men invariably follow." Canadian Moving Pict Digest p7 F '37 '37 

"Against a pictorial background of civilized luxury, which barely escapes spectacle, this is an absorbing story of what happens to an ambitious woman when her generosity rules her heart. Beautiful gowns will appeal to women, and Kay Francis in the tears of her man will appeal to men, and the spirited dialogue will attract the higher intellectual registers." Film Daily p10 D '22 '36 

"[It] will do well enough as a pleasing program attraction. It was for this classification that it obviously was made and it evidences more than average care in preparation. Its overlength and与其 development unnecessarily. . . Claude Rains gives a performance certain to win him wide popular acclaim." Hollywood Reporter p1 D '16 '36 

"Estimate: fair program." Phila Exhibitor p15 Ja '37 

"As a story, 'Stolen Holiday' isn't possessed of the strongest dramatic or romantic pull, it is the production values, the unusually good dialogue and the suaveness of the cast which combine to make the picture where it is more than ordinarily entertaining." Variety p14 F '37 

"A typical Kay Francis picture, 'Stolen Holiday' possesses none of the attributes that have given this player a wide and loyal following. She is given every opportunity to display her ability to wear smart and lovely clothes. Miss Francis gives a sterling performance. . . Claude Rains executes a forceful performance and dominates many of the scenes by the sheer power of his characterization." Variety (Hollywood) p3 D '16 '36 

STORMY TRAILS. Grand national 58min Cast: Rex Bell. Bob Hodges, Lois Wilde Director: Sam Newfield Based on the novel Stampede by E. B. Mann. A western melodrama. 

Audience Suitability Ratings 
"General patronage." Nat Legion of Decency D '10 '36 

Trade Paper Reviews 

"Produced by the Messrs. Max and Arthur Alexander of Colony Pictures, this one packs its share of flying hoofs, barking guns, intrigue, danger and romance, with Rex Bell providing the heroes in generally exciting scenes. . . Action picture addicts will find film generally entertaining; despite spotty photography." Film Daily p10 D '25 '36 

" 'Stormy Trails' is slightly better than average Western fare and as the week-end tack-on to a double bill it should easily fill the [children's] requirements of gunplay, hard riding and sundry rough stuff. Rex Bell gives a satisfactory account of himself as the hero of a fable which passes up none of the stock devices in the way of double-dealing, thievery and murder. What the producers had probably intended to make the film, appears to have been the stam peding of a herd of cattle, true to the letter and the botch. Bit has all the earmarks of amateur trick photography. Aside from this piece of dramatic muffling, the excitement rides steadily and smoothly." Variety p62 D '23 '36 

++ Exceptionally Good; + Good; + Fair; +- Mediocre; - Poor; " Exceptionally Poor
STOWAWAY. 20th century-Fox 85min D 25 '36

Cast: Shirley Temple, Robert Young, Alice Faye, Eugene Palette, Helen Westley, Arthur Treacher, J. Edward Bromberg

Director: William A. Seiter

"[Shirley is] cast as an orphaned missionary's daughter, who escapes from Shanghai to Hong Kong when bandits attack the town, only to become stranded in that Far Eastern metropolis. The two leads play theitamin American playboy, she involves him in a romantic mixup, which she finally solves with the aid of a wise, elderly man. The mixture is sentimentally effective climax." — N Y Herald Tribune

Audience Suitability Ratings

"The divorce scenes of the last sequence are not good fare for children. Good. Mature-family." — DAR


Fox W Coast Bul Ja 2 '37

"A picture of rare charm. All ages." + Gen Fed of Women's Clubs (W Coast) D 26 '36

"Family & junior matinées." + Nat Council of Jewish Women D 29 '36

"General patronage." + Nat Legion of Decency D 31 '36

"Some people can't see too much of [Shirley], but these are usually persons under 14 and over 26. Our casual survey among the adolescents shows that Shirley is regarded as being too much of a cutie-cutey. But at that, [the film] shows her at her best, a state she hasn't been in since she gave up straight comedy for tap dancing in a high-pressure heat jerking. +" +

"Scholastic p25 Ja 16 '37

"Outstanding. Family." + + Sel Motion Pic p1 Ja 1 '37


Newspaper and Magazine Reviews

"Despite a bit too much extravagant romance, it's good, clean Christmas fun. Family." + Christian Science Monitor p13 D 26 '36

"When I reviewed 'Dimples'. . . I complained that it had not been done right by its little box-office price, that she had become merely a performer of parlor tricks in pictures that gave her no opportunities to show what a brilliant trouper she is. . . Her latest picture is the best Shirley has had since 'Now and Forever'." + +

"Hollywood Spec p14 Ja 2 '37

"Someone told me that I should see Shirley Temple in her latest and best picture because in this picture she was more herself than usual, and less the dancing doll she dances only once, but she is still a doll. This remains a pity, for if someone could be induced to let the child alone for a minute she might smile in the right places and discover that her voice was her own. — Mark Van Doren

Hollywood Spec p14 Ja 2 '37

"Miss Temple gets a major opportunity in her new photoplay. . . Not only does Hollywood's favorite bairn have material in which she can actually work toward a characterization, but the laughs into grotesque specialty numbers are few and relatively unimportant. Her performance is a wonder. The Rover Girl is humorously appealing and skillfully executed. If the film represents a trend in Shirley Temple type of comedy, there is a great future in store for her. . . She is too expert and engaging a little actress to be put about in the cabaret antics that have been her lot in so many of her recent motion pictures. . . There is an unhappy sequence in 'Stowaway,' which finds the diminutive Duse taking off Al Jolson, Eddie Cantor and Ginger Rogers in a pretentious bit of juvenile showing off. For the most part she sticks to straight acting with a bit of motivated assurance that should win over many of her detractors, if they care to pass judgment on her latest performance." — Howard Barnes

"N Y Herald Tribune p10 D 19 '36

"Even the current darling of the screen, her studio has cannily realized, can do with a bit of support now and then. 'Stowaway' therefore has a large supporting cast. Shirley Temple is surrounded by reliable actors. . . It is probably Shirley's best film." — Eileen Creelman

"Although it has been slow in accepting the idea, Twentieth Century-Fox finally has applied the share-the-work program to Shirley Temple. . . For the first time in several starts she has an amusing script behind her, an agreeable adult troupe with her and a clever director before her. The combination has produced a thoroughly entertaining romantic comedy, unquestionably the best thing the gifted moppet has done since 'Little Miss Marker.' It practically convinces us there is a Santa Claus. — S. Nugent

"N Y Times p16 D 19 '36

"[It is] a jovous, happy-go-lucky little charade in which the inimitable Shirley Temple is up to her old tricks that show subjugating the audience. It emerges as grand light entertainment and immediately goes down on your list of films that simply must be seen." — William Beebe

"N Y World-Telegram p5a D 19 '36

"I am sure that this new film of [Shirley's] should be a box-office spot, perhaps the brightest spot, of the holiday season for her great following. — John Mosher

"News-Wk p27 D 26 '36

"Even those who have been cold to Shirley Temple's blandishments in the past will warm up to her as a missionary's orphan daughter stranded in Shanghai. In what is probably her most entertaining picture to date, the child star chats in Chinese, plays cupid to a romance between Robert Young and Alice Faye, and wisely permits a strong supporting cast to do an adult-sized share of the work." + + News-Wk D 27 '36

"Primed with the spirit of the season, I capitulate to the charms of Shirley Temple for the first time since 'Now and Forever', Darryl Zanuck's film has given her the wonder and her fans a gay and neatly-packed picture that is the star's best in some time. . . Good entertainment which will be enjoyed even by those not usually entrapped by the Temple curve and antics." — Herb Stern

"Hollywood Spec p14 Ja 2 '37

"'Gordon and Revel songs, amiable dialog by a trio of ace screen writers, adroit direction by William Seiter and effortless acting by a sophisticated cast give 'Stowaway' a quality that recent Temple pictures have lacked, of simple, unself-conscious charm. — Time p19 D 25 '36

Trade Paper Reviews

"Given better story material, better direction and cleverer production than she has had in many films, the more recently released Shirley Temple scores decisively in 'Stowaway.'" + +

"Box Office p21 Ja 2 '37

"Canadian Moving Pic Digest p6 Ja 2 '37

"'This is one of the best Shirley Temple by virtue of a story which has adult as well as juvenile appeal. It contains every element which has made and could make Shirley into one of the industry's biggest box-office draws.'" — Film Daily p8 D 16 '36

"This Shirley Temple picture has a modern story that stands on its own feet as entertainment. There is less of Shirley than there has..."
been in previous vehicles. The picture is an outstandingly good Temple and an engagingly romantic comedy with adventure trimmings that has plenty for all tastes and should lift the Temple vogue up to its full possession of strength.+

Hollywood Reporter p3 D 21 '36

+ Motion Picture Daily p1 D 19 '36

"Estimate: pleasing, depends on the starlet." +

Phila Exhibitor p12 Ja 1 '37

"No exhibitor worrying necessary for this one. It's a nifty Shirley Temple comedy with musical trimmings. Beyond what it will do for the box office, it is a timely and helpful picture for both 20th-Fox and little Miss Temple as well, in that it is apt to regain whatever ground has been lost by the [juvenile] star's last few efforts. In addition to her customary singing and dancing, though this is forced, Miss Temple this time goes in for talking Chinese, quoting Oriental proverbs, giving imitations. But while [she] is on top at all times, "Stowaway" doesn't make the mistake of some other preceding pictures in permitting the story to run a bad second. This one, while no masterpiece, is competent in itself and constantly a reasonable basis for the Temple hitsters. +

Variety p18 D 23 '36

"Shirley Temple makes of 'Stowaway' one of her most genuinely satisfying offerings. It is likely to be released, a holiday natural, wholesome, say, warm and bright with heart appeal for elders and bell-ringer for the youngsters. The picture, blazing the number one name of the screen, will of course make a big hit with the children because of the Temple legend but also by its essential entertainment merit." +

Variety (Hollywood) p3 D 21 '36

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STRANGERS ON A HONEYMOON.
Gaumont British 69min D 15 '36

Cast: Constance Cummings, Hugh Sinclair.

Director: Albert de Courville

Dialogue film produced in England. Based on the novel The Northing Tramp by Edgar Wallace. The plot in no way revolves around the adventures of a village maiden. Having been forced into marriage with a prosperous local eligible bachelor, she revives at the wedding ceremony to substitute for her drunken bridegroom an equally drunken tramp picked up on the roadside. Variously expected to escape the assassins who his evil, grasping cousin, Elfrida, has put on his trail. (Hollywood Reporter)

Audience Suitability Ratings

"[It] is a curious mixture of melodrama, romance, fooling, chases and thrills which do not always blend satisfactorily. But it is put over so light-heartedly and good-humouredly that the result is pleasant and breezy, if rather naive entertainment. Suitability: family. In spite of its obvious deficiencies, there is no reason why any child over 12 should not see this film." B.P.

-- Film Daily p12 N '36


"A: fair; Y: doubtful; C: unsuitable." Parents' M p68 Ap '37

"Lightweight entertainment. Adults & young people." +

Sel Motion Pic t3 Ja 1 '37

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Newspaper and Magazine Reviews

"It has taken a lot of whimsy to shore up the farcical plot. If you don't mind whimsy, you are likely to find it as moderately engaging piece. . . It struck me as random and frequently tiring between entertainment. There are several fields in which the British cinema can match and even show up Hollywood's best efforts. This is not one of them." Howard Barnes

+ N Y Herald Tribune pl0 Mr 13 '37

"The film is a little something from England that had us wondering whether it is sufficiently heavy and quietly. [It] tries hard to be funny. It is doubtful that it is intended to seem like a burlesque. Constance Cummings, who has done so well in Hollywood films, has the ill fortune to be in this. . . The acting is no better than the story." Eileen Creelman

+ N Y Sun pl3 Mr 13 '37

"If 'Strangers on a Honeymoon' really is a faithful transcription of Edgar Wallace's 'The Northing Tramp,' then the best we can say for the novel is that it's much ado about nothing. . . Not even Constance Cummings, who can play comedy when there is any around, can make much with the material." F. S. Nugent

+ N Y Times p22 Mr 13 '37

"One of the least interesting of the current screen entertainments. [It] tries hard at banter and melodrama. Though creditably acted and possessing a fair enough story, it is lacking in the best ingredient which distinguishes a good attraction from one that is mediocre and dull. . . It probably is intended to be both faithful and engaging. It really turns out to be pretty clumsy, foolish and stereotyped." William Boehme

-- N Y World-Telegram p7a Mr 13 '37

"This London-made film usurps an American background for its fairly amusing burlesque of melodrama, Constance Cummings and Hugh Sinclair are perfectly cast as the honeymooners who haven't been properly introduced." +

-- News-Wk p23 D 19 '37

"For the first time, the British make a picture about Americans: and if seeing's believing, their conception is not entirely favorable. Pretty trying, most of it." Stage pl0 Ja 3 '37

Trade Paper Reviews

"[It] is a fairly pleasant admixture of romance and mystery, with a copious dash of satire."

Film Daily p52 Mr 12 '37

+ Film Daily p52 Mr 12 '37

"Great Britain's answer to those transatlantic invasions into her own zones for picturesque locale is a picture staged in a 'provincial American town.' The location, the unimaginative, closely resembles any hay-ricked village in the southern English counties. Developing from the comedy angle, Albert de Courville skirts over the incredibilities and builds up a fair measure of excitement and suspense."

-- Hollywood Reporter p15 D 15 '36

+ Motion Pic Daily p10 N 25 '36

"An outmoded story, redeemed by an abundance of comedy and up-to-date wiccracks. Not altogether romantic and directed in American fashion, and well played by the stars, Constance Cummings and Hugh Sinclair. Those who have a fondness for gun-fighting, car chases and other deeds of violence, in preference to credibility, will enjoy the picture. It might do for a programmer in the U. S."

+ Variety p21 D 16 '37

"This one hasn't much to offer and will be niched as a programmer on the inferior duals. Story is preposterous, even in its bid for farcical acceptance, is directed with heavy hand and shows several explosions. Name known to American picture audiences but none that will help with the selling." — Variety (Hollywood) p3 Ja 4 '37

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; ——— Exceptionally Poor
10 LAPS TO GO. Royer 70min
Cast: Rex Lease. Duncan Renaldo. Muriel Evans
Director: Elmer Clifton
"Story deals with rival midget auto racers and crooked gamblers. Love interest is between Muriel Evans, daughter of a retired racer and Rex Lease. Duncan Renaldo, rival for the girl's hand, frames Lease for a smash-up, seeks the aid of crooks to steal a powerful engine invented by the girl's father." Phila Exhibitor

"General patronage."
Nat Legion of Decency Mr 4 '37

Trade Paper Reviews

"Smart combination of stock race shots backed by plenty of speed, fights, love interest, this is a natural for the smaller situations where the fans like thrills, action."
+ — Phila Exhibitor p55 Ja 15 '37

"Obviously built for the action trade houses, '10 Laps to Go' provides plenty of speed, action shots, fights and love interest to keep the audiences alert. Departing from the regular run of action picture themes, it dips into the new fad of midget auto races with excellent results."
+ — Variety (Hollywood) p8 D 29 '36

THAT GIRL FROM PARIS. RKO
101min Ja 22 '37
Director: Leigh Jason
Lyrics: Edward Heyman
Music: Arthur Schwartz
Music directors: Nathaniel Shilkret. Andre Kostelanetz
"A French opera star runs away from a disastrous marriage, stows away on a liner bound for New York. An American swing-time orchestra leader finds her, champions her. This leads to a crisis with immigration officials and to a chase winding up, inevitably, in a road-house. That being the next step to jail, that is where the principals wind up, with final checking in at the Metropolitan." Lit Digest

Audience Suitability Ratings

"A: terrible; Y & C: no."
Christian Century p62 Ja 12 '37

"The director has made the most of a slight story and the result is satisfying. Family." Calif Cong of Par & Teachers

"[It is] highly amusing and provides light entertainment. Family." Calif Council of Fed Church Women

Fox W Coast But Ja 9 '37

"The acting is starchy and forced and the story not worthy of Lily Pons lovely voice. Family." Nat Legion Auxiliary

"Jack Oakie's clomping seems out of place in a Pons' picture, but it is well done and will appeal to the undiscriminating. Family but mature for children. Good." DAR

"Family." Nat Soc of New England Women

"The comedy furnished by Gene Raymond's jazz band is sometimes slipshod, and emphasis on It gives Miss Pons too few opportunities to display her excellent voice. Mature." Mrs T. G. Winter

Fox W Coast But Ja 16 '37

"A picture to please all audiences. All ages."
+ — Gen Fed of Women's Clubs (W Coast) Ja 19 '37

"Aside from the music, the play is ill-suited to the petite French singer whose gift for comedy is of a gentler nature than the boisterous type prevalent among the male members of the cast. The action progresses easily, and there is never a dull moment. The effect, however, is like that of serving hot dogs, be they ever so tasty, with a dash of charmaine. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ — Motion Pict p19 Ja 17 '37

"With never a dull moment this musical comedy gives ample opportunity to Lily Pons and her beautiful voice. Family."
Nat Council of Jewish Women D 29 '36

"Adults."
Nat Legion of Decency D 24 '36

Scholastic p25 Ja 16 '37

"[It] is delightful and full of rollicking humor and amusing situations popular with the public. Lily Pons' film voice has more body, is more vibrant and more beautiful than when one hears her in person... The producers have so marvelously an opportunity in this film to present the best music, which the public would enjoy intensely, that the singing of the 'Blue Danube Waltzes' with an accompaniment of JAZZ is to be deplored. Indeed, it seems an entirely unnecessary innovation since 'The Blue Danube' as it is written is adored by the public."
+ — Sel Motion Pict p19 Ja 1 '37

"Some unusually good numbers, and Jack Oakie provides hilarious comedy. Family. Outstanding."
+ — Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"If the comedy in 'That Girl From Paris' is somewhat fractioned, there is bound to be great enthusiasm for the golden voice of the personable opera singer, Lily Pons. She does not depend wholly on her vocal ability, for she reveals herself to be a thoroughly competent comedienne. The audience at the first show of 'That Girl From Paris' manifested their keen appreciation and the hilarious happenings, and they actually heartily applauded Miss Pons' singing, just as though she had been on the stage in person." Mordaunt Hall

+ — Boston Transcript p4 Ja 2 '37

"In a gay and inconsequential farce... Lily Pons scores a new hit as a comedienne and does some excellent singing. Family."

+ — Christian Science Monitor p15 Ja 9 '37

"December 7, 1935, issue of the 'Spectator' contained a review of a picture produced by Pandro Berman for RKO. I wrote, 'It would be hard to find a more inefficient job than his 'I Dream Too Much,'" in which Lily Pons ratio her bow to cinema audiences. I did Pan an injustice. He has made it easy to find a more inefficient job, his second Pons picture, 'That Girl From Paris' outranking the first in rankling. It is so bad it is hard to be believe the success of its badness even when you are looking at it."
— — Hollywood Spec p15 Ja 2 '37

"Miss Pons sings frequently and pleasantly, 'Make That Girl From Paris' is a little long, but it isn't dull. (3 stars) Beverly Hills" Liberty p17 Ja 20 '37

"[Miss Pons'] Hollywood début picture was a success; her second, 'That Girl From Paris,' scarcely a Puccini title, is certain to score + + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; — — Exceptionally Poor
higher. The new Pons film is a confection cooked up at the studio, each of whom poured his own brand of liveliness into the giddy story. Ordinary, wholesome, white collar screen nation rules a picture yard. The result is not as bad as time, thanks probably to Pandro Berman, the result jells, makes sense, is delicious.

"Although it has little promise in its early sequences, 'The Girl From Paris' becomes an exceedingly gay and amusing screen offering. It is the incidental foolishness of a hand-picked group of comedians that gives this production picture its persuasively entertaining flavor. Thanks to Jack Oakie, Mischa Auer and the other clowns, light and slightly bawdy comedy camera conceits it is a generally merry show...

Mr. Schwartz has done a resourceful job of composing for the film. He has had to divide his attention by an opera star and the mad doings of a perambulating 'hot orchestra' and he has effected a nice musical compromise." Howard Barnes

+ - N Y Herald Tribune p14 Ja 1 '37

"Lest the fatal stigma of highbrow brand their important musical, producers scourry in the opposite direction. The more important the prima donna, the broader the comedy with which her vehicle is surrounded. An idea is successful. The comedy, not too often forced, is still lightedhert and smoothly executed. It never interferes with the beauty of Miss Pons voice; nor is the music, serious or light, permitted to dampen the fun... The film is highly entertaining, and the beautifully rendi-

'The Blue Danube.' It is a funny, gay, and rollicking film. Before Creelman

+ - N Y Sun p11 Ja 2 '37

"The final impudent gesture of the 1936 cinema is RKO Radio’s tossing of Lily Pons to a swing band. No longer the Metropolitans. The song-birds sacrosanct, requiring reverential handling and the protracted adulation of script and audience. This is no highbrow stuff. It is a medley of farce and slapstick of frequently dubious originality. There are cliches of direction and acting, there are times when even the valiant comedians will beneath the graceless burden of their lines. But most of it is brisk and slight and seasonally festive, and intermittently there is the lovely voice of Miss Pons to console us for its delinquencies." F. S. Nugent

+ - N Y Times p29 Ja 1 '37

"This is no great Pons picture. In fact, I think it’s one of those studio products which don’t indicate anything but interest alert throughout the making. I may be wrong about it, for I noticed the worthy souls in the seats showed a great interest into same. That perhaps makes my own point; it is possible to consider guffaws not the thing sought for in a Pons film. As Miss Lily has a particular gift, and as that is what we want when we trundle in to see her, we aren’t quite willing to be shoved aside with buffoonery. The picture has been handed over to Jack Oakie... That Miss Pons sustains herself superbly against such odds, showing a fine sporting sense, is unquestionable. We should be grateful, doubtless, that she is allowed to sing at all in theusher.

+ - New Yorker p76 Ja 9 '37

"Broad comedy and high C’s rub shoulders with extremely pleasing results in Lily Pons’ second rushing. The picture begins slowly but picks up the moment the jazzbo—Jack Oakie, Mischa Auer, Genevieve Tobin—appear. From then on the thing is what is vulgarly known as a wow." Rob Wagner

+ - News-Wk p33 Ja 9 '37

"Lily Pons has spirit, a fine sense of comedy, and she can sing. Furthermore she’s not above coming up on a soaring voice to a jazz on-

That seems to be the secret of her film. The picture begins slowly but picks up the moment the jazzbo—Jack Oakie, Mischa Auer, Genevieve Tobin—appear. From then on the thing is what is vulgarly known as a wow."

Rob Wagner

+ - News-Wk p33 Ja 9 '37

"It is really less a moving picture than a recorded success with illustrations on the screen. As such it is satisfying entertainment.

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

Trade Paper Reviews

"A mad, mirthful musical, with a corps of lunatics led by Jack Oakie and Gene Raymond, it swings from one hilarity to another in rapid-fire fashion. It provides Lily Pons with her best opportunity to date to display her singing abil-

ity, and she responds with several semi-classical numbers and a hot ‘swinging’ version of ‘The Blue Danube’ which alone makes the picture worthwhile. Family.

+ - Box Office p23 D 26 '36

"Written to order to give the operative singer, Lily Pons, a chance to sing her numbers and at the same time hit a popular note of appeal...

Grand work by all the principals, and very expertly directed for the laughs." Film Daily p10 D 22 '36

"Here is by far the most successful blending of fine singing and comedy yet devised for the screen... [It] is surely to ring a merry tune at box offices everywhere, for it will please all types of fans."

+ - Hollywood Reporter p8 D 12 '36

+ - Motion Pict Daily p13 D 14 '36

"This looks like money in the box office through the showmanship combination of slapstick comedy, with the beautiful voice of Lily Pons. Excellent brand entertainment."

+ - Phila Exhibitor p39 Ja 1 '37

"Here is the answer to problem of giving picture with an operatic star sure-fire draw. Goody and gay, classical and humorous and human, 'That Girl from Paris' has all the earmarks of a big money maker. Pandro S. Berman has taken all these box office in gredients, plus hokum and slapstick, and mixed a dish that will carry any bill. It should please any audience."

+ - Variety (Hollywood) p3 D 12 '36

THAT I MAY LIVE. 20th century-Fox 70min Je 11 '37

Cast: Rochelle Hudson. Robert Kent. J. Edward Bromberg

Directors: Allan Dwan

"The story depicts the desperate efforts of a youth, Robert Kent, who, having run foul of the law once attempts to go straight but is prevented from doing so by his former part-

ners in crime." Variety (Hollywood)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 18 '37

Trade Paper Reviews

"It is all quite pleasant and friendly, with plenty of human touches, spots of relieving comedy and a good thrill finish, and it will give good service in the non-mass areas as a dual fill-out."

+ - Hollywood Reporter p3 F 27 '37

+ - Motion Pict Daily p6 Mr 2 '37

"Putting a somewhat different slant on the crime versus law and order theme, ‘That I May Live’ is a capably cast and sufficiently well produced melodrama that should find its place on the local grid of the duals.

+ - Variety (Hollywood) p3 F 27 '37
THEY WANTED TO MARRY. RKO
59min F 12 '37
Director: Lew Landers

"The yarn recites the vicissitudes of a young ace news photographer and his pet carrier pigeon, Emily, on an assignment to get pictures of the irresistible and, of course, wealthy Henry Kolker. As his daughter is being married he is fair game. The story unfolds by Gordon Jones, gets into the wedding, accompanied by Emily, on a borrowed invitation, gets his shot, is spotted and his camera is seized by the younger sister, Betty Furness." Hollywood Reporter

Audience Suitability Ratings

"This is a light and fairly amusing comedy. There are enough humorous incidents in the film to satisfy the casual patron and it is suitable for the family trade." T. J. Fitzmorris

\+ Variety F 13 '37

"A: hardly; E & C: fairly amusing."

Christian Century p368 Mr 17 '37

"Good, light entertainment. Family." Am Legion Auxiliary

"The resulting action is fast moving and amusing, Family." Calif Cong of Par & Teachers

"This [is an] entertaining little comedy... Light entertainment. Family." Calif Fed of Business & Professional Women's Clubs

DAR

"Attractively photographed but tiresome and uncertain comedy, which fails to click. Mature." Nat Soc of New England Women

"A fairly interesting picture... Although the picture might appeal to children for its moments of slapstick comedy, it is rather negative in social and ethical value. Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bull Ja 16 '37

"Family."

Gen Fed of Women's Clubs (W Coast) Ja 4 '37

"It is all a little too gay and harum-scarum, but many will find it excellent entertainment just because of that. Suitability: adults & adolescents." D. E. B.

Mo Film Bul p15 Ja 30 '37

"It is light pleasant comedy. Adolescents, 12-16: yes; children, 8-12: little Interest."

+ Motion Pict R p10 F '37

"Good direction with a flair for comedy effects makes the most of this hackneyed story. The cast is acceptable with E. E. Clive giving the best performance. A lighthearted attitude toward the keeping of promises and going to jail make the picture of negative ethical value. Family.

- + Nat Council of Jewish Women Ja 6 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

Trade Paper Reviews

"A picture with plenty of comedy and action to appeal to the average movie fan. Although the cast does not include any great box office personalities, the players are excellent in their roles. The story, though not new, has been given enough dramatic twists to make it enjoyable."

+ Box Office p21 Ja 2 '37

"This can be put down as just mild entertainment that will arouse no great excitement, but be fond enough to admire as screen fare, especially by the young fans of both sexes, for it hits the Young Love theme right between.

+ Film Daily p3 F '37

"A sprightly little comedy well above the B average in story-idea, development and direction. It is the sort of film that comes from the excellents. With more name strength, which the story deserves, it might have climbed out and gone places."

+ Hollywood Reporter p3 D 17 '36

+ Motion Pict Daily p10 F 10 '37

"Estimate: for neighborhoods, twin bills." Phila Exhibitor p39 Ja 1 '37

"Apparently designed to bolster double-feature set-up, RKO-Radio wisely has taken advantage of the situation to further the screen career of Gordon Jones by spoting him in a featured role opposite his mother in a very favorable light. This was a wise move is attested to by the way this pair mop up, overcoming story implausibilities to register an entertaining 80 minutes of rapidly moving farce-comedy. . . . Picture has a wealth of exploitation possibilities, which the producers have elaborately explained, so that this would attract more than usual attention in duo locations."

+ Variety p17 F 24 '37

"An ordinary story with some amusing dialogue and farcical situations, 'They Wanted to Marry' is a comedy romance that should satisfy on duals. Picture is pleasant enough class B light entertainment."

+ — Variety (Hollywood) p3 D 17 '37

THIS'LL MAKE YOU WHISTLE. Wlcox 78min
Director: Herbert Wilcox

Dialogue film produced in England Based on the stage production of the same title by Guy Bolton and Fred Thompson. "Jack Buchanan featured in the role of a young man unhappily engaged to two girls at once—one a hard-fisted young 'rider-to-hounds,' whose interests seem entirely absorbed in horses, until she discovers her fiance's intention to treating their engagement at an end—the other, the unfortunate possessor of a straitlaced, mother who makes difficulties at every turn." (Hollywood Reporter)

Audience Suitability Ratings

"A most successful film version of the play. Suitability: adults & adolescents." D. E. B.

+ Mo Film Bul p135 N '36

Newspaper and Magazine Reviews

"Little more than a photograph of a stage musical comedy; but quite good, and smartly fashioned. Fun."

+ Film Wkly p31 F 20 '37

Trade Paper Reviews

"After a fair start, with some catchy tunes by the way, this song-and-dance, knock-about vehicle for Buchanan has rapidly driven its disappoints expectations, ending inconsequentially in a hide-and-seek of slapstick masquerading with the help of bright music and a sprinkling of good lines, the cast plays hard to make it go, but at the end the sturdies Buchanan and Elsie Randolph are in good dancing form. . Herbert Wilcox sets the opening sequences outside to good effect, but hampered by inadequate material, lags before the close." + — Hollywood Reporter p11 D 8 '36

+ Motion Pict Daily p10 N 25 '36

"Stage-version is a light musical now in London, but it was probably found that the musical numbers interfered with the farcical progression. So much so that even the title

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; + — Exceptionally Poor
THREE SMART GIRLS. Universal 84min D 20 '36

"Cast: Deanna Durbin, Nan Grey, Barbara Read. Charles Winninger, Binnie Barnes, Alice Brady, Mischa Auer

Director: Henry Koster

See issue of December 28, '36 for other reviews of this film.

**Audience Suitability Ratings**

"[It] features the lovely voice and presence of young Deanna Durbin and the [the film's] best excuse. Her singing distinguishes a rather ordinary comedy. Adults." T. J. Fitzmorris

+ + +

"A: amusing; Y: excellent; C: little interest." Christian Century p166 F 3 '37

"The voice of the young singer, Deanna Durbin, is delightful... The supporting cast is well chosen, making the production as a whole most enjoyable entertainment. Family... [It, is] a delightfully entertaining social comedy." Am Legion Auxiliary

+ + +

"[It is] a vivacious little comedy... Original story treatment, new faces, delightful songs and clever direction. Family." Calif Cong of Far & Teachers

"Sincere acting, clever dialogue and a little girl of unusual ability combine to make this one of the better pictures of the year... The situations which make up the plot are humorously presented with an undercurrent of poignant appeal that makes for excellent entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Good Family." DAR

+ + Fox W Coast Bul D 12 '36

"A fresh vital story, splendidly cast with high enjoyment and production values. A definitely constructive film which will delight all audiences." Nat Soc of New England Women

"A constructive and highly entertaining picture with the predominant motive being unusual desire to bring happiness to others. It will please and interest all ages. Highly recommended by this group for the family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul D 19 '36

"A rare treat for all. Family." + + Jt Estimates D 1 '36

"Very good. Adults & young adults." + + Motion Picture Guide P 37

"The picture is well acted and swiftly moving with interesting novel material. Much of the charm of the production is due to the fine direction by Henry Koster. Adolescents, 12-16: yes; children, 8-12: yes." + + Motion Pic R p19 Ja 37

"Excellent entertainment for the entire family." + + Nat Council of Jewish Women D 9 '36

"A, Y & C: very good." Parents' M p83 F '37

"Deanna is an attractive young lady with, we suspect, more real acting ability than this picture calls for, and an exceptionally well-developed voice for her years. If you like shots of luxurious ocean liner staterooms, extra-luxurious gowns and super-luxurious penthouse apart-

ments, you'll probably get along fairly well. All the old tricks of the 'popular' movie are there." Scholastic p23 Ja 30 '37

"Each member of this well-chosen cast is immensely amusing in his particular role. The picture is well presented; the settings varied and interesting; the dialogue crisp, with a naturalness that is outstanding. Family." + + Sel Motion Pic p5 Ja 1 '37

**Newspaper and Magazine Reviews**

"Lively humor and an undertone of sentiment prevail in 'Three Smart Girls.' Deanna Durbin is delightful... A bright, intriguing narrative, the production being endowed with expensive settings and many delightful touches of old cinema elements." Mendiant Hall + Boston Transcript p3 Ja 16 '37

"Highly recommended for the whole family." Laura Eliston + Canadian M p24 Mr '37

"Except by those hard hearts who can't visualize children as principal dramatic agents, this sumptuously produced comedy will be found delightful." + + Christian Science Monitor p15 Ja 23 '37

"Helen Hayes, Katharine Cornell and Greta Garbo bunched in one picture could not present a trio of performances more convincing than those of Deanna Durbin, Nan Grey and Barbara Read... An outstanding feature is the charming voice of Deanna Durbin, used in the production skill in using it, a gift matched for charm by her engaging personality... Because Hollywood has exploited names at the expense of pictures as a whole, this one will not attract the attention its merits deserve, but if Rogers gives us more like it, the public will eventually will develop box-office value on its own account." + + Academy Spec p5 D 19 '36

"Miss Durbin, as the youngest of the trio, reveals a nice camera personality and a glowing voice. She has real possibilities." (2½ stars) Beverly Hills Liberty p56 Ja 16 '37

"While 'Three Smart Girls' is chiefly concerned with snowing off a new screen personality [it] manages at the same time to be a balanced and brightly fantastical comedy. Deanna Durbin is fortunate in having an amusing script and engaging company to help her first acting steps... That she will be extremely popular seems certain. She is a pleasantly unaffected adolescent, representing an age that has rarely been exploited by the screen. It is her colleagues who contribute the most of the play to the plot. It will be difficult, I believe, to find another vehicle that will so perfectly mirror Miss Durbin's artless charm as does 'Three Smart Girls.'" Howard Barnes + N Y Herald Tribune p18 Ja 25 '37

"Three Smart Girls' is a gay little comedy, fresh and young... Deanna Durbin is the blonde, laughing young beauty whose rendition of operatic arias is remarkable. If not of operatic standard, Deanna, just turned 14, cannot, of course, be expected to give a mature vocal performance. Her voice does add both novelty and pleasure to an already amusing pictorial... This is a bright little movie." Eileen Creelman + Van p8 Ja 23 '37

"Miss Durbin, 14-year-old soprano, carols most sweetly in an immature, but surprisingly well-trained voice. Her notes are rounded, a velvety quality, and she has, as a result of her rendition is agreeably artless; she has, besides, an ingratiating impudence which peppers her performance with an intriguing mischievousness and sublimate natural. As stories go, this one is as slight as the music, but Miss Comandini [the scenarist] has keen appreciation of the subtle barbarities of feminine warfare. The picture scampers along most cheerily under Henry Koster's facile direction, and is peppered with fun and infective, and its romance refreshingly youthful." F. S. Nugent + + Times p22 Ja 25 '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
THREE SMART GIRLS—Continued

By Eddie Fair

It's Deanna Durbin's bow to the film world is graced by a picture of infinite appeal, which bodes well for the success of the young singing star and the exhibitor who has this picture on his contracts. It is definitely an audience picture. Family +

Trade Paper Reviews

"Deanna Durbin's bow to the film world is graced by a picture of infinite appeal, which bodes well for the success of the young singing star and the exhibitor who has this picture on his contracts. It is definitely an audience picture. Family +

"The studio's child prodigy, Deanna Durbin (who sings and behaves charmingly), is the focal as well as vocal point of diverting and complicated goings on." — News-Wk p37 D 26 '36

"Screen honors should go to Alice Brady and Ernest Cossart. This has all the Hollywood elements for a simple, charming comedy—love, pathos, and humor, and only one character bogs down into just plain simple. 'Sufficiently entertaining if you're not in a carping mood.' — Stage p17 Ja 30 '37

TIME OUT FOR ROMANCE. 20th century-Fox 72min Mr 19 '37


Director: Malcolm St. Clair

"The story opens with Claire Trevor enacting that now famous runaway bride, fleeing a fortune-hunting husband, who is picked up on her flight to California by Michael Whalen, a member of an automobile caravan which is driving new cars out to the Pacific Coast." — Box Office

Audience Suitability Ratings

"Lively action and sustained interest, an able cast and clever comedy lend a variety of characterizations which although not very subtle are nonetheless amusing. Family." — Nat Council of Jewish Women F 24 '37

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

THUNDER IN THE CITY. Columbia 76min


Director: Marion Goring

Filmed in England. "Dan Armstrong, the advertising director of a big American motor corporation who goes in for sensational stunts, is dropped by his confreres because his ballyhoo activities are undignified and out-of-date. So Armstrong goes over to London to study dignity, and before you can say 'T. T. Barnum' he has turned England upside down in exploiting the sale of stock in a Rhodesia miracle metal." (Liberty)

Newspaper and Magazine Reviews

"Edward G. Robinson in an amusing though fanciful comedy about the power of publicity. The star, in a light mood, gives an excellent performance, and the story, which is full of original touches, is brightly told. Good entertainment." — Film Wkly p32 Mr 6 '37

"Actually the proceedings have a diverting quality... Eddie Robinson gives a sharp, vigorous performance of the Yankee stunt man. The much-talked-about newcomer Luli Deste, plays his charming inspiration and reveals real promise. (2½ stars) Beverly Hills Liberty p95 Mr 20 '37

Trade Paper Reviews

"Here is a high-spirited extravaganza, satirizing with good gusto and refreshing verse the pseudo profundities of British methods of high finance versus the crudities of American ballyhooing and salesmanship. Taking full advantage of the ready-to-hand local background atmospheres, with highly successful casting and standout performances from Edward G. Robinson, Nigel Bruce, and Constance Collier, the picture oozes well for the newly formed Atlantic producing unit." — Hollywood Reporter p3 F 2 '37

+ Motion Pic Daily p5 Ja 28 '37

"Alexander Esway's production and Arthur Hilton's editing of this picture are outstanding achievements. Acting, direction and photography are on a similar plane of excellence. O.K. for America. Story is a splendid vehicle for Edward G. Robinson. He is an unassuming actor, a connoisseur and a European film critic who has been able to rise to a position of influence. His personal charm and magnetism make him a star every time he appears. He is well worth the price of admission. Excellent production and acting. Family." — Variety p12 Ja 27 '37

+ Hollywood Spec p12 F 13 '37
Whenever the wily cinema runs out of more valid subjects for the screen, it turns, lightly but confidently, to the pranks of an heiress. It was so with the memorable 'It Happened One Night'... and it is so, less memorably but still available, with "Time Out For Romance."... This dainty melange is whipped up into amusing, palatable film fare by that comedy master, Malcolm St. Clair. In the silent days, his sophistcated comedy direction made his films tremendous successes. The same technique makes this talking-film pleasant and ingratiating.

+- - Lit Digest p24 F 20 '37

Trade Paper Reviews

"Malcolm St. Clair's skillful direction gives this picture the doubtful distinction of being the best imitation of 'It Happened One Night' that has yet come from Hollywood, combining all the ingredients which made that earlier film successful, and emerging as agreeable, if far from original, entertainment. Family."  
+- - Box Office p23 F 13 '37

"'It Happened One Night' sort of affair, this light breezy comedy drama makes a very enjoyable piece of entertainment. It should be classified a better program fare."  
+- - Film Diary p6 F 10 '37

"This latest comedy of the adventures of a run-away heiress is good light entertainment for any program spot. Well cast with reliable performers and played for all that is in the idea, it reflects top credit upon the production and the smartly-paced direction."  
+- - Hollywood Reporter F 6 '37

+- - Motion Pict Daily p4 F 8 '37

"This is a chappy slow-moving story... Plot is largely a rehash of 'It Happened One Night,' comedy, situations are rather forced and impossible. Perhaps just program."  
+- - Phila Exhibitor p36 F 15 '37

"Packed with smooth-running and logical comedy and carrying an intriguing love theme, 'Breeze' for Romance,' will be appreciated by any audience. Director Malcolm St. Clair's job is a standout. He has blended the many comedy elements in fine shape and keeps a big and varied cast in smooth shape from start to finish."  
+- - Variety (Hollywood) p3 F 6 '37

TRAIL DUST. Paramount 77min D 11 '36
Director: Nate Watt
Based on the novel of the same title by Clarence E. Mulford. Another in the series of Hopalong Cassidy western stories.

Audience Suitability Ratings

"Family & junior matinees." Am Legion
"The action is rather slow but the photography of the cattle country is particularly good. Family." Nat Soc of New England Women

"[It is] an entertaining picture. Nearly all outdoor shots and no objectionable incidents that face the audience. Suitable for the family." S Calif Council of Fed Church Women.
"Fox W Coast Bui D 26 '36
"All ages." Gen Fed of Women's Clubs (W Coast) D 14 '36

"The picture, though slow-moving, is beautifully photographed, has some very interesting shots of great herds of cattle, and a bit of tuneful music adds to its entertainment value. All ages."  
+- - It Estimates D 15 '36

"Monotony is somewhat relieved by occasional songs and the humorous remarks of 'Windy,' Adolescents, 12-16; yes, children, 8-12: no."  
+- - Motion Pict F p31 Ja 30 '37

"Family & junior matinees."  
Nat Council of Jewish Women D 16 '36

"General patronage."  
Nat Legion of Decency D 24 '36

Newspaper and Magazine Reviews

"Archie Stout's camera makes this production a pictorial treat. . . The story could have been better. There is much in it which is hard to follow. When I view a picture I seek entertainment, not mental exercise."  
+- - Hollywood Spec p11 Ja 16 '37

"I can understand how the studios have to make 'B' pictures in order to fill the awful maw of the B picture programs, as they have no make to make 'Z' pictures? Poor Bill Boyd; he deserves better of flickering fate." Rob Wagner  
+- - Script p13 Ja 22 '37

Trade Paper Reviews

"Producer Harry Sherman's Hopalong Cassidy Westerns improve with each new offering. This one, a double feature, is stronger than any of the strong, popular entertainment values, convincing direction and acceptable story structure that characterized the others and won for them a top place among established action features."  
+- - Box Office p23 D 26 '36

"The latest of the Hopalong Cassidy series is of the same high calibre as those that preceded it. It is one of the better Westerns and can play anywhere outdoor dramas are shown. As for the great open country, this number is 100% outdoors. Some very beautiful locations were chosen and Archie Stout's photography uses them to the very best advantage making them integral parts of the picture and giving the production magnitude and class."  
+- - Film Daily p3 D 19 '36

"[It is] first-rate. The old favorites, William Boyd and James Ellison in their familiar roles and carry with aplomb an exciting yarn of conflict on the ranges that has several new twists. This is [should be] a favorite with the Boyd-Ellison fans, which means everyone who warms to Westerns."  
+- - Hollywood Reporter p4 D 15 '36

+- - Motion Pict Daily p13 D 21 '36

"Estimate: good Western."  
+- - Phila Exhibitor p39 Ja 1 '37

"'Trail Dust'... is a top-rate galloper that will stand up in any house playing pictures dealing with wide open spaces. . . [It] is the difference between an ordinary Western and a good Western and has all the elements necessary to satisfy adults and children who go for the galloping thrillers."  
+- - Variety (Hollywood) p3 D 16 '36

TROUBLE IN MOROCCO. Columbia 63min Mr 25 '37
Cast: Jack Holt. Mae Clarke. C. Henry Gordon
Director: Ernest B. Schoedsack
"Holt is an American newspaper man who gets a tip from Mae Clark, a girl rival reporter, that there is an epidemic of gun-run-
TROUBLE IN MOROCCO—Continued

Motion Picture Review Digest

TROUBLE IN MOROCCO—Continued

ing to the Moroccan Arabs. Stealing her passport and ticket he heads for the trouble, with the girl not far behind." Hollywood Reporter

Trade Paper Reviews

"[it is a] good program number which gives the star opportunity for the swift action that pleases the fans."

Film Daily p10 Mr 9 '37

"Action addicts will get a big kick out of this new Jack Holt melodrama. Larry Darmour has stepped out for a swell production on this limited-budget contribution to the Columbia program and Ernest B. Schoedsack, directing, has put power behind the punch for a rattling actioner." Hollywood Reporter p4 Mr 4 '37

"Larry Darmour has produced an action picture in 'Trouble in Morocco' that should find a satisfactory spot on the bills at which this Columbia release is aimed. With Jack Holt and Mac Clarke, and a well rounded and experienced cast, picture should find favor with audiences and can't go wrong." Variety (Hollywood) p8 Mr 4 '37

TSAR TO LENIN, Lenauer 67min Mr 6 '37

A silent documentary film compiled from hundreds of newsreel fragments filmed from 1837 to 1920 and accompanied by a running commentary by Max Eastman.

Newspaper and Magazine Reviews

"In 'Tsar to Lenin' there is history in the making as it has never before been brought to the screen. . . It is an outstanding attempt to revitalize an impressive chapter of the past with pictorial source material. It is an impressive motion picture that should prove vastly interesting to women as well as scholars." Howard Barnes + + + N Y Herald Tribune p13 Mr 9 '37

"Like most scenes of history in the making, 'Tsar to Lenin' is often fascinating, occasionally irritating. Although the point of view is frankly biased, the English spoken narrative is restrained in contrast to most of such films . . . The picture is well edited, clear and dramatic . . . These newsreels are history and, whatever one's sympathies, tremendously interesting history," Eileen Creelman + + N Y Sun p27 Mr 8 '37

"No matter how many compilations of Russian Revolution newsreels have gone before, the one called 'Tsar to Lenin' . . . is by far the most vivid, impressive and tremendously exciting record of its kind yet compiled—the first one, in fact, which I have seen that actually has got its claws into the subject . . . The film is a vital historical document and one of the finest of camera records." William Boehmle + + + N Y World-Telegram p22 Mr 9 '37

Trade Paper Reviews

"An astonishing and excellent compilation of film footage . . . But limited to the arties principally . . . [i]t should prove highly interesting to any person of normal intellect. And there should be a large audience for the film on its historical value. Will require some shrewd selling, however.

Variety p14 Mr 10 '37

TWENTY-THREE AND A HALF HOURS' LEAVE. Grand national 72min Mr 21 '37

Cast: James Ellison, Terry Walker. Morgan Hill

Director: John G. Blystone

Music: Sammy Stept, Ted Koehler

Music director: Marlin Skiles

Based on the short story of the same title by Mary Roberts Rinehart. Filmed previously in 1919. 'Yarn depicts the gay adventures of James Ellison as a happy-go-lucky sergeant in a training camp, who will bet on practically anything and indulge in some, much to the disgust of his buddies. One of his haywire bets is that he will have breakfast with the general." [Variety (Hollywood)]

Trade Paper Reviews

"A most pleasant ever enjoyable comedy is this Douglas MacLean production. A lot of fun and laughs, light and well paced, with a number of songs nicely set, it is entertainment of the better ria program variety."

Film Daily p11 Mr 2 '37

"It will give a nostalgic jog to some millions of memories. The story is slender but packed with amusing incidents well presented and will make top-notch program fare, doing a nifty business on its reputation and on its merit.

Hollywood Reporter p3 F 26 '37

Motion Picture Daily p6 2 '37

"[It is] a genuinely amusing comedy. Augmented with songs, swift comedy dialog, and new gags, and played by a thoroughly capable cast, picture should do well on almost any bill, and is a cinch winner for the family and neighborhood customers." Variety (Hollywood) p3 F 26 '37

TWO WISE MAIDS. Republic 70min F 15 '37

Cast: Alison Skipworth, Polly Moran, Hope Manning, Donald Cook

Director: Phil Rosen

"Every American who ever attended a public school has memories of a teacher of his own just like the one portrayed in 'Two Wise Maids.' Here she is a leading figure in the tenement district of New York's East Side. Objectively she runs that section of town, taking children who have run afoul of the law from the police and disciplining them herself." Hollywood Reporter

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Mr 4 '37

"A, Y & C: good program picture." Parents' M p65 Ap '37

"The many problems and complications of a school in a tenement district are presented in a human and sympathetic manner. Family." Motion Picture p12 Mr 1 '37

"Interesting, amusing and often touching; much warm human sentiment in it. Family." Wlly Guide F 27 '37

Newspaper and Magazine Reviews

"An old story, a not particularly strong plot brought to vivid life by the masterful touch of a consummate artist. Alison Skipworth makes 'Two Wise Maids' a gleaming bit of wisdom. With competent production by Nat Levine, and efficiency throughout, 'Two Wise
MOTION PICTURE REVIEW DIGEST

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Maids' is admission-price value for its direction and for the magnificent characterization by Alison Skipworth. Paul Jacobs + Hollywood Spec p11 F 13 '37

"There is a warm human quality about this little drama that had Capra been at the helm. Not that Phil Rosen's direction is inadequate. It is, in fact, extremely moving at times." Beverly Hills (2½ stars) Liberty p53 Mr 20 '37

"Carefully produced in all departments, here is an enveloping charm that should make for wide appeal... Miss Skipworth gives a quiet, moving performance that is utterly without the obvious pyrotechnics most actresses would have heaped upon the role." Herb Sterne + Script p11 F 6 '37

Trade Paper Reviews

"Instilled with a fresh entertainment quality, even though the hokum runs rampant, this story of a character-building school teacher is a lively, believable effort which should bring the Republic stock up a few pegs at the box office... In every respect 'Two Wise Maids' will be enjoyable fare for family audiences. + Box Office p23 F 6 '37

"As devised by Sam Ornitz, the screenplay has a fine human quality with a lot of laughs and just enough of the sentiment to note. It is the sort of entertainment that everyone should enjoy. As program fare, it should do very well." + Film Daily p8 F 2 '37

"Smartly devised for audience appeal, this sentimental journey into the trials and travails of an elderly schoolmarm is just enough of the sentiment to note. It is the sort of entertainment that everyone should enjoy. As program fare, it should do very well." + Hollywood Reporter p3 Ja 27 '37

"This is a pleasing production in every department. It has clever dialogue, well plotted story, plenty of good laughs, emotional human interest that will bring tears." + Phila Exhibitor p33 F 15 '37

"Giggles-and-tears piece, with some dramatic punch. Doomed to the duals, but should mean some shekels in neighborhood sectors where the sentimental folks will like the story, which cannot be the typical American schoolmarm." + Variety p15 Mr 10 '37

"Venerating the work of American school teachers and doing it with great dramatic force, Republic's latest with some shekels through with which will find favor with any type of audience and which can stand up against any kind of competition. 'Two Wise Maids' has a great heart-tugging theme. It could have stood a better production scale and deserved such, but with what he had to work with Associate Producer Leonard Fields brought forth a very presentable picture. It should be kept in mind that it will bolster exhibitors' confidence in the Republic." + Variety (Hollywood) p3 Ja 27 '37

UNDER COVER OF NIGHT. MGM 71min Ja 8 '37

Cast: Edmund Lowe, Florence Rice, Nat Pendleton, Henry Daniell, Sara Haden. Dean Jagger, Marla Shelton

Director: George B. Seitz

"The story provides an abundance of murders. The foundation is a university where the president is quifting because of age. The whole faculty... wonders who will succeed him, each banking on the honor. Variety (Hollywood)

Audience Suitability Ratings

"Adults." Calif Cong of Par & Teachers

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

"Mediocre. Unconvincing. Not constructive. Adults." DAR

"A creepy triangle mystery story, rather complicated in plot but well handled and acted, if you like, like serious audiences." Nat Soc of New England Women

"A murder melodrama sans mystery, the old-time tragedy out in the open, which for all its incongruity, however, is absorbing and suspenseful. A large university, with an atmosphere very suggestive of Hollywood, serves as a setting. The professors give cocktail parties in sumptuous homes and the faculty wives imitate the limit of heart failure... A very heavily handled mature picture. Variety (Calif Council of Fed Church Women)

"Adults." Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"Although the actors seem straining to create suspense and are stagey at first, they become convincing as the action unfolds. The story is unique, for the audience knows the murderer and follows his apprehension by the clever detective, with keen interest. Adults." + Jt Estimates Ja 15 '37

"Good. Adults." + Motion Pict Guide Mr 3 '37

"This is excellent entertainment for sensation hungry people. They will receive their money's worth. Adolescents and children, 8-12; no." + Motion Pict R p10 F '37

"The story is unique for the audience knows the murderer and follows his apprehension by the clever detective, with keen interest. Adults." + Nat Council of Jewish Women Ja 13 '37

"Adults." Nat Legion of Decency Ja 21 '37

"A: fair; Y & C: no." + Parents' M p68 Ap '37

"Close-knit story with good characterizations, in which the audience is interested in watching the detective find out what we already know. Mature." + Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"Under Cover of Night" is the rarest of all films, a story which justifies itself as it progresses... Given the physical perfection expected of MGM, 'Under Cover of Night' is a job well done. Congratulations to Lucien Hubbard and Ned Martin, W.C. Paul Jacobs + Hollywood Spec p13 Ja 16 '37

"It is a singularly placid murder mystery. The company is not to be blamed. Its boasts not high-ranking Hollywood notables, but includes several engaging and expert players, who make the most of the conventional cross-examining and sub-plots that the production was conceived and executed in a resolute Class B spirit." Howard Barnes + Mt Head Trub. p2 F 12 '37

"It is a tightly woven, exciting and well-played murder melodrama... It has a supporting cast of better than usual ability. Not a bad show, though it fails to put all. F. S. Nugent + NY Times p18 Ja 20 '37

"[It] deserves a fair mark for entertainment, even if it does wobble unconventionally at times... Mystery story purists may frown upon the
UNDER COVER OF NIGHT—Continued
flaws in 'Under Cover of Night,' but the major-
ity seeing it will probably put it down, as this
writer does, as a reasonably enjoyable thriller.
"William Boehnel
+ — N Y World-Telegram p25 Ja 19 '37
"My favorite villain, Henry Daniell, plays the
college killer here, but the whole actually is
too nondescript for his talent. John Moosher
New Yorker p61 Ja 30 '37
News-Wk p20 Ja 30 '37
Trade Paper Reviews
"[It has] a suavely engaging performance by
Edmund Lowe, who creates a new and interest-
ng screen detective character, Christopher
Cross. This mystery thriller possesses above-
average entertainment qualities and, given the
support it deserves at the box office, augurs
well for the continuation of films built around
Lowe's sleuth characterization. Family.
+ — Box Office p17 Ja 9 '37
"Setting a new style in murder mysteries,
this one has the audience informed from the
very start of the killer's identity and the rea-
sons for his actions. The suspense produced in
having the detective learn these facts. The plot
construction and all around handling keep things
interesting at all times and the picture makes
a good program fare. The playing and direction
give this a number of entertaining qualities
in that the piece never goes heavy.
+ + Film Daily p5 Ja 4 '37
"This is one of those blood-curdling mystery
yarns that is a mystery to all involved except the
murderer and the audience, which is let in
on the multiple crimes as they are committed.
The picture is good program fodder, up to the
usual high standard of the MGM B product,
and will prove a satisfactory feature for any
double bill.
+ + Hollywood Reporter p3 D 31 '36
+ Motion Pict Daily p6 Ja 4 '37
"This is an excellent murder mystery packed
with thrills, excitement, suspense. Estimate:
okay program.
+ + Phila Exhibitor p61 Ja 15 '37
"This is a detective picture which appears to
have been planned for unimportant spot-
ing. It makes the grade for the bookings at
which it is aimed.
+ + Variety p13 Ja 27 '37
"'Under Cover of Night' is one of the better
[mysteries]. It will stand on top of the bill in
minor houses and be a bell ringer in the
second spot on de luxe duelers... The intro-
duction of Edmund Lowe as Christopher
Cross, the detective, is an excellent one and
augurs well for future picture casting of this
suave and capable actor in a Hawkshaw role.
+ Variety (Hollywood) p3 D 31 '36

UNDER FALSK FLÅG. Svenskfilm Ja 19 '37
Cast: Ernst Eklund, Tutta Rolf, Allan
Bohlin, Nils Ericson
Director: Gustaf Molander
Swedish dialogue film made in Stockholm with
English subtitles. "The first couple of reels
introduces two hunks, one a bank clerk and the
other an enthusiast over graphology, and a
banker's daughter just returned, from several
years abroad, and depicts negotiations for a
huge loan to a supposed high financier of world
renown."
(N Y Times)

Audience Suitability Ratings
"It is a pleasant comedy. Family."
+Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews
"[It is] a feathery bit of fluff, amusing in an
adolescent way, and interesting for its outdoor
shots of Stockholm."
Marguerite Tazelar
+ N Y Herald Tribune p12 Ja 20 '37
"Merry little Tutta Rolf is back on the screen.
... A Swedish greenhouse beauty... only
persons familiar with its language but also
non-Scandinavians willing to overlook the pat-
ttern plot for the sake of the speedy action,
many lovely views and excellent acting." H.
T. S.
+ N Y Times p18 Ja 20 '37
"Since Tutta Rolf... has a happy talent for
lightheartedness, she is able, with the
assistance of some clever associates, to convert
the picture's light and feathery plot into a
moderately amusing entertainment. ... [It]
provides some gay and lively, if somewhat far-
fetches and occasionally wobbly fun for the
spectator."
William Boehnel
+ — N Y World-Telegram p19 Ja 22 '37

Trade Paper Reviews
+ + Motion Pict Daily p5 F 1 '37

WAY OUT WEST, MGM 65min
Cast: Stan Laurel, Oliver Hardy, Sharon
Lynne, James Finlayson, Rosina Law-
rence
Director: James W. Horne
"The story finds Laurel and Hardy headed
west via the donkey route. Landing in a
mining town two recruits seek out a man whose
dying father entrusted to them a deed to a rich
gold mine. The boys are taken in tow by James
Finlayson, who runs a dance hall and who
employs Rosina Lawrence, the heiress they
seek, as a kitchen helper." Variety (Hollywood)

Newspaper and Magazine Reviews
"'Way Out West' has all the exhilarating
tonic of the unashamedly absurd; one comes
away feeling years younger and practically
kittenish. And any film that can produce such
an effect is worth making an effort to see."
Paul Jacobs
+ + Hollywood Spec p22 Ja 2 '37

Trade Paper Reviews
"Those past masters of gag and slapstick.
Messrs. Laurel and Hardy are still on their
highland. The real thing, the real thing, the
real thing. When the boys appear in the
window and start the engine they crush the
hardwood in the dance hall."
+ Box Office p23 D 26 '36
"The style of comedy that made the boys
famous is still in evidence. The reciders are
used and the piece is so full of laughs that the
end comes too quickly and one wishes there
were more. Laurel and Hardy are swell and
the image are very well presented."
+ + Hollywood Reporter p3 D 19 '36
+ + Motion Pict Daily p2 D 17 '36
"This one has all it takes to please the
Laurel and Hardy fans. It is quite a few de-
grees funnier than the more recent L & H
features and will sit comfortably on any bill
where there is room for boisterous laughs."
+ + Hollywood Reporter p3 D 16 '36
+ + Motion Pict Daily p2 D 17 '36
"Estimate: good slapstick."
+ Phila Exhibitor 938 Ja 1 '37

For audiences 'who like rough-and-tumble
slapstick comedy of the old style, this feature-
length Laurel and Hardy picture fills the bill.

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
As previewed, it is a bit too drastic for the average patron's full enjoyment, but there is room for another cutting room treatment that will bring the laughs closer together. The picture is a departure from previous Laurel and Hardy films in that the boys turn to singing with rather entertaining results, and their trick dancing is the cause of much audience merriment.

Variety (Hollywood) p3 D 16 '36

WE WHO ARE ABOUT TO DIE. RKO
80min D 11 '36
Director: Christy Cabanne
See issue of December 33, 1936 for other reviews of this film

Audience Suitability Ratings

"A: grim; Y & C: by no means." Christian Century p1760 D 30 '36

"Suitability: adults. This is very definitely a film calculated for results only." E. P. Mo Film Bul p201 N '36

"For the death house scenes, which surprisingly enough appeal not at all to morbid tastes..." Film Daily Bul p175 N '36

"Such pictures, to be convincing, will have to extend their respect for reality to the entire film." New York Herald Tribune

"Convincing up to a certain point and then it becomes hokumish. The production is well handed, and the acting excellent. Mature." + + Scholastic p24 Ja 16 '37

"Place the word 'fair' after 'We Who Are About to Die' and carry it, with ditto marks, to the remaining picture. John Beal, Preston Foster, Ann Dvorak and the rest." F. S. Nugent + + + New York Times p15 Ja 2 '37

"Impressively directed by Christy Cabanne and extremely well played... 'We Who Are About to Die' is violent and harrowing melodrama, even if it is considerably less than satisfactory as propaganda against the evils of capital punishment." William Boehnel + + New York World-Telegram p15 Ja 4 '37

"This is a disappointment, for about the setting, which, with the title, is all that has any possible connection with the original, a very conventional thriller has been contrived. The whole matter peters out into a minor thriller." John Mosher + + New York Sun p77 Ja 9 '37

"To us callous Britons, who ask from these films no sermons in stone walls but merely an amusing evening, it re-introduced the talent, prized and familiar on Broadway, of John Beal. He was so good in this, so puzzled and decent, so likeable and simply honest, I'm afraid from now on he's doomed to the same 'fall guy' parts. Christy Cabanne, a new name to me, does not melodramatize the prison—the labour and the sweat of it—with fake shots, he knows his types as well as may be, and he directs the acting with many a curious, unmixed Pakistan that the smoothness of attorneys." Allistair Cooke + + Sight & Sound p135 Winter '36

Trade Paper Reviews

"Powerful, dramatic and attention-compelling, this realistic exposition of life behind death house walls is a memorable film that will set audiences talking about its unusual features. Family." + + + Box Office p23 F 13 '37

WEDDING OF PALO. Hofberg 82min
Mr 1 '37
Cast: Natives of Angmagssalik, Greenland
Directors: Friedrich Dalheim. Knud Rasmussen

Eskimo dialect film with English sub-titles played by natives in eastern Greenland. "Made by the late Knud Rasmussen on his last expedition to Eastern Greenland, it is in the nature of a testament to the explorer's love for the Eskimo. He shows you their daily activities and their strange customs and even takes you behind the external of their living." (N Y Herald Tribune)

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Mr 11 '37

"This truly remarkable film was made by the late Knud Rasmussen... The natives act with amazing spontaneity and effectiveness and, of course, Eskimo is no more confusing when heard from the screen than any other unfamiliar language helped out by occasional sub-titles." + + + Cue p19 Mr 6 '37

"[It] falls but a trifle short of 'Nanook of the North' and 'Man of Aran.'" Mark Van Doren

National Screen p586 Mr 13 '37

"In its restricted field 'The Wedding of Polo' is a vastly interesting screen document... It has considerable unity and dramatic excitement. If you are curious about odd people in out-of-the-way places of the world, you will find it eminently satisfying... [It] is a first rate film of its peculiar kind, not nearly as good as 'Man of Aran,' to which it has been compared, but infinitely better than 'Eskimo,' which framed similar subject matter in a fabricated plot and lost the chief appeal of the form." Howard Barnes + + + + New York Herald Tribune p14 Mr 2 '37

"The Wedding of Polo," like most pictures honestly produced in far-away lands, has a distinct charm of its own... [It] is a happy expedition into a remote and little known civilization... Eileen Creelman + + + New York Sun p29 Mr 4 '37

"Not only is 'The Wedding of Polo' a deeply engrossing, tender and touching story of Eskimo life in Greenland, it is also a fine and fitting tribute to the late Dr. Knud Rasmussen... The film gives us a thoroughly entertaining picture of the habits, idiosyncrasies and customs of these people whom Dr. Rasmussen knew and loved so well. The natives play their roles marvelously in complete sincerity and disarming simplicity. A combination of fact and fiction, 'The Wedding of Polo' stands high among the films that have dealt with little known people and far-away places." William Boehnel + + New York World-Telegram p15 Mr 2 '37

+ + Exceptionally Good; + Good; + + Fair; + - Mediocre; - Poor; - - Exceptionally Poor
WEDDING OF PALO—Continued

"Of the collection of pictures I’ve been seeing lately, I find that only ‘The Wedding of Pal’ has any legs to stand on. And that merely shows what life can do to one, for I haven’t forgotten that while I was actually watching the film, I switched quite a bit with boredom, and regretted that the camera didn’t seem to pick up the brightest spots of Greenland one could easily imagine around." John Mosher

New Yorker p33 Mr 13 '37

Trade Paper Reviews

+ Motion Pict Daily p9 Mr 9 '37

"[It] is simple, dignified, instructive and intensely absorbing. It’s a certain bell-ringer for the small class houses or select neighborhoods. . . It’s mostly in mood and in the breath-taking beauty of the Arctic photography that [It] scores."

Variety p11 Mr 3 '37

WE'RE ON THE JURY. RKO 70min F 19 '37


Director: Ben Holmes

Previously filmed in 1932, Based on the play, Ladies of the Jury, by John Frederick Ballard. "There is a well-indicated murder discussed, a trial, with Victor Moore, an irrepressible realty promoter, and Helen Broderick, a chatty society woman who knows nothing of court procedure but has a mind of her own, rounding out the oddly assorted jury. With the evidence in the jury retires for its serio-comic deliberations." (Hollywood Reporter)

Audience Suitability Ratings

"The film is excellent as a type of extravagante fooling and is guaranteed fun for the family." T. J. Pitmorris

+ America p480 F 20 '37

"A & Y: amusing; C: perhaps." Christian Century p366 Mr 17 '37

"Humorous and entertaining. Family." Am Legion Auxiliary

"Mature-family," Calif Cong of Par & Teachers

"Liberties have been taken with court procedure, but as these lapses are necessary to bring out the point of the picture, and as the whole is treated in a satirical manner, they can be forgiven. Very good. Mature. Calif Fed of Business & Professional Women's Clubs

"Mediocre. Farce comedy and implausible situations mark this satire. Mature & 14-18." DAR


"Excellently directed and cast. Family." S Calif Council of Fed Church Women

"A good deal of laughter and mystery. Family." Mrs T. G. Winter

Fox W Coast Bul F 6 '37

"A picture all will enjoy. Mature audience." + Gen Fed of Women's Clubs (W Coast) Ja 35 '37

"Jurors and their foibles are the target for good-natured but well aimed ridicule in this amusing farce. . . While some few people may react unfavorably to this unflattering picturization of the administration of justice, most audiences will enjoy her obvious exaggerations and its ludicrous take-off on petty human beings. Adolescents, 12-16: yes; children, 8-12: too mature; re." + Motion Pict R p10 F 37

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

"Helen Broderick's and Victor Moore's amusing manners and antics redeem an otherwise mediocre picture. . . An unpretentious but entertaining one." + Nat Council of Jewish Women Ja 27 '37

"General patronage." Nat Legion of Decency Ja 28 '37

"A, Y & C: good comedy." Parents' M p68 Ap '37

"We're On The Jury is funny. Too drawn-out maybe, a trifle too slowly paced, and a little overdue in a few spots, but on the whole, very funny. The courtroom scene is ridiculously funny, the scenes in the jury room while the twelve coins, then and women ponder the fate of the accused blonde is even funnier." + Scholastic p29 F 13 '37

"It holds the attention, is amusing and indicates the slender margin there can sometimes be between conviction and acquittal. Mature." + Sel Motion Pict p6 Mr 1 '37

"The scenes in the jury room are highly entertaining comedy. Family." + Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"An excellent comedy [is] ‘We’re on the Jury’" Motion Hall

+ Boston Transcript p4 Mr 6 '37

"If you like Victor Moore and Helen Broderick, this is the film to see. Family." Christian Science Monitor p15 Mr 13 '37

"Victor Moore and Helen Broderick can still turn hand-springs with any scenario and succeed, by main force, in convincing ‘We’re On The Jury’ is a comic hit, by the quality of our juries and rather effective propaganda for abandoning the archaic method of judgment on one’s peers. . . It becomes possible to lean back and enjoy ‘We’re On The Jury’ as a moderately amusing comedy, all the funnier to filmgoers who have served on juries." + + Cue p18 F 13 '37

"[It] is little more than a laugh provoking sketch of the satirical type. Deftly etching the vanities and foibles of a typical jury, it moves lightly to a silly fade-out that reminded me of the two-reel Keystone comedy; ‘We’re On The Jury’ is strong support for any double bill." Paul Jacobs + Hollywood Spec p12 Ja 30 '37

"Here you have a murder used for comedy purposes. . . The producers were a little afraid to go very far in satirizing the ponderosity of our judiciary, but this is the result of our lumbering court procedure. However, there are laughs in the jury-room activities. . . All this is fairly amusing, and the solution to the murder has its surprise." (2½ stars) Beverly Hills

Liberty p62 Mr 6 '37

"Thanks chiefly to broadly comic characterization by Helen Broderick and Victor Moore, ‘We’re on the Jury’ proves a mildly hilarious photoplay. It is based on Fred Ballard’s ‘Ladies of the Jury.’ . . While it has gleaned a sturdy central situation from that successful stage work, it has also inherited a story so too-heavy in dialogue that the film tends to become garrulous. The adaptation is on the routine side and so is the direction." Howard Barnes + N Y Herald Tribune p17 F 10 '37

"Victor Moore keeps getting funnier and funnier as the years roll by and will have to be restrained if none of these takes on petty human beings. Adolescents, 12-16: yes; children, 8-12: too mature; re." + Motion Pict R p10 F 37

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

"There’s fun enough—and sometimes more than just fun enough—in ‘We’re on the Jury.’ In it a group of pleasant people are gathered
WHEN YOU'RE IN LOVE. Columbia
110min. F 27 '37

Cast: Grace Moore, Cary Grant, Aline MacMahon. Henry Stephenson

Director: Robert Riskin

Music & lyrics: Jerome Kern. Dorothy Fields

"The story is concerned with an Australian opera singer temporarily stranded in Mexico. She wants to get to the States to help her old maestro produce a great success in order to outwit the immigration authorities she pays an American artist to marry her, with the understanding that he will file for a divorce as soon as she has entered the country. These two stubbornly battle their way through eight reels with occasional pleasant musical interludes, until the final, tender fade-out."

Audience Suitability Ratings

"Grace Moore at her best, delightful music, good dominating story." DAR & "Fox W Coast Bull Mr 6 '37

Motion Pict & Family p4 Mr 15 '37

"Adults.

Nat Legion of Decency Mr 4 '37

"The picture is a worthy successor to the long line of Moore musicals. Her rendition of 'Minnie the Moocher' is alone worth the price of admission."" Scholastic p29 Mr 6 '37


Newspaper and Magazine Reviews

Boston Transcript p4 Mr 6 '37

"Family,"

Christian Science Monitor p15 Mr 12 '37

"[It] is, in general, pleasant entertainment in the traditional pseudo-operatic style which has come to be associated with the screen vehicles of this singer-comedienne. It has three musical highlights, several annoying sequences and quite a few that are rather ho-humish... [She sings] a raucous and rowdy rendition of Cab Calloway's 'Minnie the Moocher,' a number which is surely a cinematic musical gem, worth the price of admission alone. Debit the record with an artificial story. ... Debit the record, also, for a scenario (Cary Grant) as thoroughly unpleasant and stupidly stubborn a fellow as one might not wish to sit next to on the silver screen." + Cue p18 F 20 '37

"While one could wish for less reliance on dialogue than Riskin displays in carrying his story forward, 'When You're in Love' is a noteworthy example of talkie construction. It is by long odds the best picture in which Grace Moore has appeared and will rank in popularity with her first, 'One Night of Love,' which owed a great deal of its success to the fact of its being the initial offering of a grand opera singer as a screen star." + Hollywood Spec p8 F 27 '37

"Grace Moore... performs her most amiable screen job to date. Ailith she dominates the airy proceedings, she will tug to success in her wake Cary Grant, who earns no honors as an actor, and the neophyte director, Riskin. He has poured into the making of the palatable film all the delicious (tickery which made his scenario so notable." + Lit Digest p22 F 27 '37

"When You're in Love' has lighter music than most Grace Moore pictures, and less music, too. It has enough, grateful, beautifully sung, to make this film one of the season's bright spots... Miss Moore has done better acting in film, however looked more lovely." Eileen Creelman

+ N Y Sun p31 F 19 '37

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

Trade Paper Reviews

"This is a light, gay and amusing comedy, done in the best victor Moore-Broderick manner. It will delight the average audience and can be depended upon to do its share at the boxoffice. The direction is first rate." + Box Office p31 Ja 23 '37

"A very exceptional team of funsters, who get over the laughs with class, and without any slapstick straining to accomplish it. And yet their fun is not over the heads of the popular crowds. This one story is score neatly, wherever audiences are looking for a light touch in their murder stories." + Film Daily p8 Ja 29 '37

"This is a thoroughly delightful satiric comedy—one of the best minor offerings of the season. Its keen humor bubbles naturally from character and situation and evokes a barrage of laughter from beginning to end. Featuring that engaging new team of farceurs, Helen Broderick and Victor Moore, who made so helpful a contribution to 'Swing Time,' it establishes them as potential box office assets. The picture will please everywhere and will build by word of mouth to a strong dual leader." + Hollywood Reporter p3 Ja 13 '37

+ Motion Pict Daily p13 Ja 14 '37

"Short on marquee names, this is heavy on entertainment value, a good comedy dealing with a mixed jury debating on the fate of an accused murderer. Estimate: okay comedy program." + Phila Exhibitor p12 F 1 '37

"Change of title hasn't improved the 1936 version, but perhaps the Moore-Broderick brand of fun will. This kind of amusing farce, however, at best is only secondary box office matter. There is little drama and less romance in this mild comedy, but there have been much more astute than to choose this ludicrous piece as the springboard for the Moore-Broderick duo." + Variety p30 Ja 15 '37

"Unpretentious but amusing comedy based on what takes place in a jury room when a mixed panel debates the fate of an accused murderer. 'We're on the Jury.' The mood is rather tense, but the joke is in the names. " + Variety (Hollywood) p3 Ja 13 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor
WHEN YOU'RE IN LOVE

Continued

"Considering his treatment of 'Mr. Deeds' and other lively comedies, we had hoped that Robert Riskin's first effort as writer and director would have been a trifle more meaty than it is. But promotions make conservatives of us all and Mr. Riskin probably felt it was wise to play safe with it. [II] is little more than a glib reworking of an ancient operatic formula... As a postscript we might add that we could not find a single comic with a straight face in the medium, more comic touches [and] that it takes a long time getting started." F. S. Nugent

"A glib and amusing discussion of things romantic and musical, it is one of the best films Miss Moore has had—a literate, tonic, diverting entertainment that may be attended by all in search of witty comedy and lighted melody... Although Mr. Riskin is no Capra, he has attacked his script effectively and adroitly, and since he is also the author, has provided some humorous speeches and clever situations. Miss Moore is lovely and expert in the role of the concert singer, and Cary Grant is perfectly the carefree artist. The others are all excellent, and the score by Jerome Kern is grand." William Boehnel

+ N Y World-Telegram p19 F 19 '37

"Everybody must at some time in his life have seen more pictures and if you have seen one of them, you've seen them all... You must see 'When You're in Love.'" Russell Malone

+ New Yorker p72 F 27 '37

"[II] lurches off to a pleasantly inane start and continues at a good clip thereafter. The humors of the situations occasionally wear a little thin..." News-WK p24 F 27 '37

"Here is the perfect combination—the director who writes his own stories delivered perfectly... Yes, I'm raving, not only because I'm a little boy who likes motion pictures, as Fulton Lewis, Jr., says, but because I'm a priest of beauty; and this picture thrilled me. Congratulations to Robert Riskin and to Everett Riskin, director-producer..." Rob Wagner

+ Script p18 Mr 6 '37

Time p67 Mr 1 '37

Trade Paper Reviews

"This is grand entertainment from every possible angle. It will delight any audience and should make a bid for box office records. Family." Box Office p27 F 27 '37

"Grace Moore and Cary Grant are at their best as the Columbia twosome, in which the Brothers Riskin figure prominently. The picture is destined to be a real money-maker, but some seeing will further enhance its box-office allure, as it is over length in its present form. Robert Riskin's directorial debut is suspicious, with his handling of the lighter moments especially good. Everett Riskin rates credit as associate producer." Film Daily p8 F 15 '37

"With a more substantial story than the last two Grace Moore vehicles, 'When You're in Love' is a signal triumph for the foremost diva of the screen, for Cary Grant who should soar to stardom as result of his performance in this, and for Robert Riskin, here notably handling his first directorial assignment. It is money in the bank for any house, due for hold-over business in many spots." Box Office Reporter p23 F 13 '37

+ Motion Pic Daily p8 F 15 '37

"This will depend a lot on Grace Moore's personal appeal... In its preview form, the picture was definitely too long, slow getting started, and even when active discussion of music began, it need lots of trimming to shape up as well as any of the star's prior offers... As it stands, however, there is nothing outside of elaborate background, a brace of good melodies, the star's music to intrigue the audience." Phila Exhibitor p32 Mr 1 '37

"When You're in Love' should do nice business. It represents skillful manipulation of star, cast, and music values. With the singing the main excuse, and the story the main fault, narrative is not very spirited in creating tension or situations but contrives to spin a frothy romance. It also has gaggles of frequent junctions, so the net result is fairly amusing entertainment in the Grace Moore style and series, despite that the feature is far beyond its needs as to length, and the picture should not have long touches in the film, although this is essentially synthetic and surface laquer. But the fans will probably vote it pleasant fudge." + - Variety p15 F 24 '37

"When You're in Love' is penurious in its lovely, distinguished music. This makes more noticeable the labored story, slowing the tempo. Essential charm and grace, pictorial and melodious, is thus somewhat handicapped, but name and playing of Grace Moore, plus excellent complement by Cary Grant, should make it a substantial money winner." + + Variety (Hollywood) p9 F 13 '37

WHEN'S YOUR BIRTHDAY?

RKO

75min F 19 '37

Cast: Joe E. Brown, Marian Marsh, Fred Koster, Mary McFadden, Dick Whithorne

Director: Harry Beaumont

"Joe E. Brown is putting himself through an astronomical college and thereafter his various adventures! Cage on his readings of the planets. He is a waiter, a fortune-teller and a horse-race tipster, being conscripted by two other men on a course to guide their betting." Hollywood Reporter

Audience Suitability Ratings

"Family & junior matinees." Nat Council of Jewish Women F 24 '37

"General patronage." Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"When's Your Birthday?" is sharp contrast to the long series of half-baked humors Joe has been forced to carry through the sheer force of his personal ability... Except for Joe's scene in Telephone, you'd think everything funny and logical—we have a fine blend of filmic ingredients: a clever story, a capable cast, a competent director, a sparkling star, all mixed with a natural riotous rhythm—that's 'When's Your Birthday?'" Paul Jacob

+ Hollywood Spec p14 F 27 '37

"[II] adds no jot to Brown's comic stature. Neither does it detract. The comedian is just about where he was when he switched bosses. His admirers will rejoice in the new foolishness. Others will remain studiously cool." Lit Digest p22 F 27 '37

News-Wk p30 Mr 6 '37

"Smart of David Loew to start his production career with a subject as popular as astrology... The film unfolds a very funny and liberally gaged comedy that begins with starting situations and situations that rip guffaws from the mid-riff." Herb Sterne

+ Script p8 F 27 '37

Trade Paper Reviews

"Those who like their laughs in carload lots will vote in the David L. Loew production the best and funniest picture Joe E. Brown has ever made. Family..." Box Office p27 F 20 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
“This is a grand load of entertainment and gives David L. Loew an auspicious start as a producer. It is an ideal vehicle for Joe E. Brown, is well gagged and scores numerous laughs."

Film Daily p7 F 16 ’37

“The first Joe E. Brown comedy under the RKO banner is well up to his recent standard and will keep his following well satisfied. It is a rapidfire succession of trusty gags on a frame of rattle-brained story building to a hilarious comedy prizefight finish that is top-flight fun. The preview audience delivered a steady tribute of laughter from the first and wound up in a gale of it.”

Hollywood Reporter p3 F 12 ’37

Motion Pict Daily p3 F 12 ’37

“Past moving comedy, with plenty of smart dialogue, laugh-getting gags, this is a natural for Joe E. Brown fans. Estimate: good comedy fare.”

PhilExhibitor p33 Mr 1 ’37

“Any way you look at it, David L. Loew’s initial production for Radio is a winner. Away out in front of the field from an entertainment viewpoint, it lends itself to splendid exploitation possibilities and possesses a cast that will brighten any program. Supplied with a vehicle so well suited to his own distinctive talents, Joe E. Brown hits a high spot in his acting career.”

Variety (Hollywood) p3 F 12 ’37

WHITE BONDAGE. Warner 60min

Cast: Jean Muir, Gordon Oliver, Howard Philips, Joseph King, Virginia Brissac

Director: Nick Grinde

“Gordon Oliver, an investigating newspaper reporter in the guise of a traveling repair man, enters the scene as the Southern share-croppers, resenting long abuse from Joseph King and Virginia Brissac in short weights and en-slaving store charges, organize for protection and revenge.” Variety (Hollywood) p3 F 12 ’37

Trade Paper Reviews

“Trading on national interest in the lot of the Southern share-cropper, this old-fashioned melodrama based on the conflict between the croppers and the plantation owners does not go far. As entertainment, the picture is pretty juvenile stuff, supplying a rough and ready sort of suspense, but little else. It must generally be relegated to the hamlet trade.”

Hollywood Reporter p3 Mr 2 ’37

Motion Pict Daily p23 Mr 4 ’37

“It will have to be sold in the oata market for action fans who require only a swift shuttle of visual activity. The formula is set in the cotton country, with the sufferings and slow rebellion of the sharecroppers providing the melodramatic ingredients. This settling provides the film’s sole claim to interest.”

Variety (Hollywood) p3 Mr 2 ’37

WILD HORSE ROUND-UP. Conn 58min

Ja 22 ’37

Cast: Kermit Maynard, Betty Lloyd, Dickie Jones

Director: Alan James

A western melodrama.

Audience Suitability Ratings

“A, Y & C: fair.”

Parents’ M p68 Ap ’37

WINGS OF THE MORNING. 20th century-Fox 90min


Director: Harold Schuster

Based on the short story Destiny Bay, by Donn Byrne. Filmed in Technicolor in England and Ireland. This is the first film in color made abroad. It concerns an inter-marriage between a lovely young gipsy queen and a scion of a noble Irish house. The husband is killed and the wife goes to Spain, to reappear 58 years later with a great-granddaughter, who repeats the early romance very prettily with a young Canadian horse-trainer.” (Hollywood Reporter)

Audience Suitability Ratings

“This beautifully photographed film has so many points of undeniable excellence that it reduces the critical function to a vehement nod of approval. . . It is pure romance, directed with charm and sensitivity. . . The production is recommended as fine family entertainment.”

T. J. Fitzmorris

America p583 Mr 6 ’37

“The result is a refreshing picture that will be enjoyed by all the family.” Am Legion Auxiliary

“Delightfully entertaining is this Technicolor British film. Family.” Calif Cong of Par & Teachers

“This picture has a warmth and natural charm seldom found in present day productions. Excellent. Family.” Calif Fed of Business & Professional Women’s Clubs

“Don’t miss this delightful romance. Family, but mature for children. Excellent.” DAR

“Very beautiful and thoroughly enjoyable for any audience.” Nat Soc of New England Women

“The breathtaking beauty and exquisite color of the photography of this picture as well as the excellent cast makes this production outstanding. Superfine direction. Family.” S Calif Council of Churches Women’s Clubs

Fox W Coast Bui F 13 ’37

“All ages and junior matinees. The work of the director is masterly, every detail has been blended to give charm, beauty and dramatic realism to this superior production, easily the finest example of color to date.”

Golden Gloves of Women’s Clubs (W Coast)

F 3 ’37

“General patronage.”

Nat Legion of Decency F 25 ’37

“A, Y & C: fair.”

Parents’ M p68 Ap ’37

Exceptionally Good; Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
WINGS OF THE MORNING—Continued

"Family. Outstanding."
+ + Sel Motion Pict pl Mr 1 '37

"Outstanding. Family."
+ + Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"The outstanding quality of this new picture is its brilliant breath-taking Technicolor color-lessness—making it by far the most beautiful of all the color-pictures yet to come to the screen. As the colors of a garden in the early spring, a beauty star risen on the Gallic horizon, a pleasant (if somewhat slow-paced) romance, and several songs sung by John McCormack and Anna- bella, a reason for the crowds trying to get into the Music Hall this week."
+ + Eve pl7 Mr 15 '37

"It graphically exemplifies the virtues and weaknesses of color; it goes further; 'Wings of the Morning' is a beautiful mixture—but not a filmic blend. It is a well-knit story and a travelogue, in the same footage. The two media of filmic expression are dove-tailed artfully, however some imageries are used to give emphasis to the other. Given superb production... [it] is bound to win applause." Paul Jacobs
+ + Hollywood p12 pl2 4 Wkly 30 '37

"This brings to America the most interesting and piquant new film personality in a long time. This find calls herself Annabella. She is a pretty and highly promising young girl... The yarn drags a good deal, but its interest, first and last, is the charming Annabella... That looks the best example of Derbey Day!" (2½ stars) Beverly Hills Liberty p33 F 13 '37

"On at least three counts [it] deserves commendation. It has the best compositions yet devised. It introduces the utterly captivating French star, Annabella. It presents one of the most interesting and moving romance, potent to capture and hold your attention, hues or no hues. [It] has some flimsy incident and more than one jagged sequence, but these are incidental defects, which you can blame, if you will, on the fact that the film was made in England. First and last, this is a delightful entertainment." Howard Barnes
+ + N Y Herald Tribune p10 Mr 12 '37

"Hounding the perfectly glorious notion of filming the English Derby and the preceding events is a stiffness of direction and acting that is deadly. We are introduced to a new comer to English-speaking films, Annabella, who convinces us that she has far more assurance and promise than when she was here, Henry Fonda, in all forms of dramatic enchantment, who never seemed less happy. Katharine Best
— Stage p20 Mr '37

"One of the loveliest examples of Technicolor so far... Previewers burst into applause at its sheer loveliness. The love scenes are among the best to be seen of late... The exposition of situations isn't at all time clear, and there are periods when the motivation is reudled. Still, it rates as one of the most satisfying films to come across the Big Pond... Annabella (simply Annabella, like Garbo, Nazimova, and God) is superb. Astounding beauty, extremely feminine, she succeeds in actually being convincing when the role demands that she appear as a boy... Watch for atmospheric shots of London at the end of the picture. They recall the spirit of the city. Delightful entertainment." Herb Sterne
+ + Script p9 F 13 '37

"'Wings of the Morning' appears by liberal analysis, to have merit in the same sense about as the Epaomon Derby. It takes a very liberal analysis to boil down the impudent, abstracted characterization into a sentence of any kind into the trade category. [It] glows with the kind of imagery which used to absorb the late Donn Byrne." Time p65 Mr 1 '37

Trade Paper Reviews

"Novelty, a distinctive charm, and photography of unequalled beauty have been combined in this English production to make a film which holds interest not only because of the unusual story theme and capable acting, but also because of the appearance of John McCormack..."
+ + Box Office p23 F 6 '37

"While technicolor is the primary and thrilling factor from a box-office standpoint... It is not the type that yields its label. Instead, it is an integral, pleasing part of the whole. A charming and capable personality, doubly so in color, reaches the American screen in Annabella..."
+ + Film Daily p7 F 2 '37

"[It] has charm and novelty to overcome its typically British fault of casual narrative rather than dramatic story-treatment. Despite one time-lapse of 50 years and many interruptions of the drama for interludes, it is in its leisurely way continuously interesting and entertaining, and it will make a strong offering in all classes of the market having the angles splendy for a profitable box office build-up... Annabella [is] a new Latin star of much personal charm and acting ability, whose double portrayal will cause something of a sensation. John McCormack sings three old Irish ballads—one of them being 'Waiting For the Cure.'" + + Hollywood Reporter p3 Ja 29 '37

"For sheer scenic beauty, depth of production, photographic accomplishment, story interest and individual performances, 'Wings of the Morning'... is a pleasant surprise. With one or two exceptions, this picture is the best yet shipped to our coast, and it is rather surprising to see the beauty and personality of Annabella indicate that American audiences will be demanding more pictures with hero in the cast..."
+ + Variety (Hollywood) p3 Ja 29 '37

WITHOUT WARNING. See Fair warning

THE WOMAN ALONE. Gaumont British 76min Ja 1 '37
Cast: Sylvia Sidney, Oscar Homolka, Desmond Tester, John Loder
Director: Alfred Hitchcock
Based on the novel Secret Agent by Joseph Conrad. Filmed in England. "The action is laid in London, where one Verloc, paid by an unnamed Bowery agent to sabotage in order to undermine public confidence. His first attempt consists of putting sand into the generators at London Bridge. The aging John McCormack is brought to the screen... His very presence is a thrill to the audience, although his singing is a little uncertain. The beauty and personality of Annabella indicate that American audiences will be demanding more pictures with hero in the cast..."

Audience Suitability Ratings

"A: good of kind; Y: doubtful value; C: no."
Christian Century p127 Ja 27 '37

"The drama is in the main cleverly built up out of interesting things. The London backgrounds are admirable. The humour is typically
**Motion Picture Review Digest**

137

Cockney. The acting is thoroughly sound. Oscar Homolka gives a remarkable performance as Verloc. Suitability: adults & adolescents.*

**Fox Film Bu1 D '37**

"Good. Adding Motion Pic Guide Mr '37

"Objectible in part."

**Nat Legion of Decency F 11 '37**

"A: thrilling & good; Y: tense; C: unsuitable."

**Parents' M p68 Ap '37**

"Here's a thriller that will have you biting your fingernails. Part of a picture, Alfred Hitchcock has succeeded in making a film of mounting suspense."

+ Scholaric p57 Ja 30 '37

"Directed by one of the world's masters of melodrama it is built up with extraordinary skill and is intensely exciting, but most of the characters fail to win sympathy. Mature."

**Wkly Guide Ja 25 '37**

**Newspaper and Magazine Reviews**

"[Hitchcock] fails in 'The Woman Alone' to touch the standard of his best work. Nevertheless, he has made this an intelligent, adult and a most entertaining picture."

+ Film Wkly p34 F 4 '37

"The name of Hitchcock has become a guarantee that a film bearing it will be effective, thrilling and distinctly cinematic. They are, however, has not quite the spontaneous vitality of its predecessors. Sylvia Sidney is conscientious in a part which is hardly worth her while; and Oscar Homolka is effective when the emotions he has to portray are not too vague."

+ Film Wkly p34 F 4 '37

"The English steadily are making better pictures. And they are less afraid of stark grimness than our happiness-worshipping Hollywood. [It is] a tense drama of considerable power."

(2½ stars) Beverly Hills Courier p57 20 '37

"Alfred Hitchcock . . . seems to me to prove once again that he is the best film director now flourishing. He has told his story with the most possible economy; he is never one to scatter his talent, and the final effect is not a virtuoso effect. It is merely the most interesting story that any film has told this year—the most interesting because Mr. Hitchcock has told it with the simplest, the deepest, and the most accurate imagination at work anywhere."—Mark Van Doren

+ Nation p306 Mr 13 '37

"Hitchcock's films lately have grown more and more alike; they are already as standardized as the work of several Hollywood directors. But they are good stuff, and there is always the hope that some day soon they may cease to be such rafting good stuff and become much better films. At present they are too tricky, too trivial, too precise in detail, too vague in general ideas, to be anything but brisk, formless entertainment. . . . Thanks to the script, the acting talents of Herr Oscar Homolka, the terrorists' tool, others in the cast, notably Master Desmond Tester, made admirable use of their opportunities."

+ New Statesman & Nation p982 D 12 '36

"[It] is Hitchcock's latest and one of his best. . . 'The Woman Alone' does accomplish almost 100% of its purpose. You can ask of it—26 a terrific suppressed excitement, ingenious twists, good characterizations and in addition, completely avoidable plot holes. This has been the major problem of the original novel—but we feel we can ask more of Hitchcock. We can ask him to forget Scotland Yard just once and bring his gifts to a script worthy of himself."

+ New Theatre & Film p37 Mr 5 '37

"Alfred Hitchcock has never shown more sheer directing skill than he has with 'The Woman Alone.' . . If your sensibilities are easily shocked, you will find the photoplay frequently overwrought, but the combination is not likely to be subtracted from being an enormously exciting melodrama and an outstanding exercise in film technique. . . [It] must be Mr. Hitchcock's most likeable screen work. At the same time it is a production that should not be missed by those who are interested in the development of the motion picture as well as its capacities for entertainment."

Howard Barnes

+ N Y Herald Tribune F 27 '37

"[It] is a masterly exercise in suspense. [Hitchcock's] new film is imperfect narrative, but perfect dramaturgy. . . It is Mr. Hitchcock's best product in recent years."

F. S. Nugent

+ N Y Times p3 F 27 '37

"Although he has generously added his own sure touch and his devoted feeling for detail Alfred Hitchcock, the masterly British director, has been, as yet, less successful with his latest film. . . [It] offers moments of great suspense, moments which work themselves on the screen and hold the audience. . . the high grade excitement. But for the most part it is a ponderous, if faultlessly acted, offering that emerges from a unexciting story of ruthless murder and sabotage. . . . It must be set down as a decided disappointment."—William Bosk

+ N Y World Telegram p7a F 27 '37

"In 'The Woman Alone,' poor little Sylvia Sidney is married to the pawn of a terrorist gang. She is not very lucky in her screen husbands. However, this film marriage of hers is rather exciting for the most part. It's a lively minor Alfred Hitchcock picture."

John Mosher

+ New Yorker p77 Mr 6 '37

"Sylvia Sidney and Oscar Homolka, in the leading roles, add immeasurably to this free and easy transcription of Joseph Conrad's 'The Secret Agent.'"—Mark Van Doren

+ National Wkly p31 Ja 23 '37

"It is generally a pleasure to see a new picture directed by Mr. Hitchcock, and 'Sabotage' is no exception. Nevertheless there is a danger that Mr. Hitchcock's work is getting to be too much alike. There are many astute touches in his latest film, but there are times when he seems to forget that the primary purpose of the film is to entertain. The chief reasons for the dull patches are the absence of humour and the constant harping upon the same point. Mr. Hitchcock has always been fond of building up macabre situations by ingenious pyramiding of one significant detail on the top of another, but in 'Sabotage' he does the trick so many times that it loses its forcefulness."—Mark Van Doren

+ New Yorker p77 Mr 6 '37

"In 'Sabotage' for the first time he has really 'come off.' . . [It] is on a different level from his debatable adaptation of Mr. Maugham's 'African Queen.' It is convincingly realistic, perhaps because Mr. Hitchcock's vision of the screen play to other hands."—Graham Greene

+ Spec p1037 D 11 '36

"The film is the acme of prolong suspense. Director Alfred Hitchcock, responsible for too many wrong conclusions, has been, this time, concentrated on a straightforward effect of horror to create an hour of intense photographic anxi-
THE WOMAN ALONE—Continued

WOMAN does scene, returns, laurels. from of technique panorama except rarely macabre pensive matric by Hitchcock. Beautifully desire Sylvia ignores iety. Thirty-Nine It has been Hitchcock's forte and his matchless treatment of the suspense scene involving the bus ride of an innocent youngster carrying a time bomb has rarely been equaled.

Here is a gripping melodrama of a high order, for it has been handled by experts in every department. One of the best gripping dramas the screen has offered in a long time. Beautified handled in all departments, with Sylvia Sidney doing about her best heavy dramatic work.

This is druggy in spots; Sylvia Sidney doesn't look so well; some of the cast are miscast; yet it has enough of the chase-suspense-murder technique of director Hitchcock to satisfy any drama fans.

WOMAN IN DISTRESS. Columbia 67min Ja 17 '37

Cast: May Robson, Irene Hervey. Dean Jagger. Douglas Dumbrille

Director: Lynn Shores

"The familiar rivalry between reporters—he and she—in the case of a lost Rembrandt owned by an old lady in Maine." Wkly Guide

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."

Christian Century p308 Mr 3 '37

"The direction is very clever and the story, except for the introduction of unnecessary cruelty is both convincing and diverting. Adults." P Coast Preview Committee

Fox W Coast Bul F 6 '37

WOMAN WISE. 20th century-Fox 75min Ja 22 '37


Director: Allan Dwan

"[The story] has Whalen the sports editor protege of publisher George Hassell, trying simultaneously to battle the exploitation by promotion of punchdrunk fighters and to make a man of the publisher's ne'er-do-well son." Hollywood Reporter

Audience Suitability Ratings

"Not an important picture but fairly good entertainment. Family." Calif Cong of Par & Teachers

"Fox W Coast Bul Ja 9 '37

"Mediocre. Comedy bits enliven this rather hackneyed story of prize ring rackets. Adults." DAR

"Well cast and directed and with a good story nicely presented, this social drama is suitable for the appreciation of adults and young people." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 16 '37

"It is a rather unusual human-interest story. . . The picture is entertaining, well cast and staged, building up to a strong climax with the predominant motive of the leads fine. Family." Gen Fed of Women's Clubs (W Coast) Ja 4 '37

"Of little value but a harmless picture for an idle hour. Fair. Adults & young adults." + Motion Picxt Guide Mr '37

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
"This is an adequate picture of Class B type... There is nothing especially original about the story, and the nobility of the reporter who is to be the Slapstick man on all occasions and silently accepts the blame for his employer's wayward son is of a type made familiar in real life far more than in real life. In so far as the play attempts to expose a real evil it may be said to have value. Adolescents, 12-18, harmless but little value; children, 8-12, better not."

+ — Motion Pict R p10 F '37

"This undistinguished picture program never attempts to seek it self, or much and is only fair entertainment. Family."

+ — Nat Council of Jewish Women Ja 6 '37

"General patronage."

— Nat Legion of Decency F 4 '37

"A, Y & C; fair program picture."

Parents' M p68 Ap '37

"Not an important production, but a better than average program picture. Family."

+ — Sel Motion Pict p1 F '37

"[It is] vigorous and something of a novelty. Family."

Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"Mediocrity which flattens itself with the 'Grade B' label."

— + Christian Science Monitor p17 F 6 '37

"A deft little program picture... 'Woman Wise'... occupies its secondary marquise position better than grace expectations, most of its ephemeral contemporaries... As a whole, the film is appreciably less wearing than the average second-rate or double-feature program, if that is praise."

B. C. R.

+ — N Y Times p13 Ja 23 '37

"Written and produced apparently in a moment when the Twentieth Century lot was feeling pretty sorry for the penniless, punch-drunk ex-champions, the film must be commended for its laudable intentions, which are to expose crooked fight promoters who exploit these sorry has beens, even if it is pretty hackneyed and adolescent as entertainment... Michael Whalen and Rochelle Hudson turn in nice jobs as the two principals but are wasted on mediocre material."

+ — N Y World-Telegram p12 Ja 25 '37

Trade Paper Reviews

"This picture offers a good romantic team in Rochelle Hudson and Michael Whalen... The story is light and breezy, moves fast, and is well splattered with comedy bits to offset the thrills and situations which build to a battling finish."

+ — Film Daily p7 Ja 16 '37

"The metropolitan newspaper sport page... ever so often engages producers as likely theme for a lively film. Unfortunately, no one as yet has realized pay results from the initial enthusiasm, as the subject has plenty of dangers, and has not yet been approached from the brick, tongue-in-check, satirical view of a story that needs. 'Woman Wise' was played straight and hence winds up only as fair B entertainment. Allan Dwan's direction is workman-like; the players, although Michael Whalen is miscast in the lead, deliver good worse troupings; and production value is first rate."

+ — Hollywood Reporter p3 D 31 '36

+ — Motion Pict Daily p6 Ja 4 '37

"Story moves at a brisk pace with plenty of action, good ring stuff that should appeal to the legions of fight fans. Enthusiastic; good top dualler."

— Phila Exhibitor p64 Ja 15 '37

"'Woman Wise' is important mainly because it sets up Michael Whalen as hero of A-I appeal and reveals Rochelle Hudson as a pert, accomplished young lady who cannot be over-

looked in future vehicles... Humorous version of prize-fight ring with sports scribe-newspaper background rings true because of nice writing job. VI-3. It is also a pleasant surprise when fight fans are interested or family trade can be intrigued, but its obvious location is on a double-bill set-up and thus is not a picture currently are selling for added strength on two-picture offerings. It won't disappoint once they're inside, the big problem being to make the customers believe the cast and story mean much."

+ Variety p15 Ja 20 '37

"Neatly knitted story, tempoed properly throughout by direction, this picture will do for the top half of the lesser duos. It's got plenty of pep for the fans and it is guided apparently for those who think they are in the know on the boxing situation throughout the country."

+ Variety (Hollywood) p3 D 31 '36

WOMEN OF GLAMOUR. Columbia 70min Ja 28 '37

Cast: Virginia Bruce, Melvyn Douglas, Leona Maricle, Reginald Denny

"The story, Melvyn Douglas, popular painter, is cursed with an intellectual honesty that will not let him be satisfied with his work. He is engaged by the fashionable Leona Maricle, who loves him devotedly and is also entirely honest. But he meets Virginia Bruce, cabaret dancer, whose career may be a bit checkered but whose intellectual honesty, in its rough way, is quite a match for his."

Hollywood Reporter

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 4 '37

Newspaper and Magazine Reviews

"Not very entertaining hokum. High points are fancy furniture, Reginald Denny and some amusing though hard-boiled dialogue. Much of the humor depends upon 'Adults.'"

+ — Christian Science Monitor p17 F 20 '37

"As a Class B patron we find the opus full of phony glamour, stilted dialogue and moth-eaten situations. Disjointed as this essay may sound, it cannot be an asset an all story, cut from the whole cloth out of a scenarist's scrapbook, apparently."

Marguerite Tazelaar

— N Y Herald Tribune p9 Mr 6 '37

"[It is] a confused drama. Structurally the story seems unsure of itself. It wanders a good deal, through one artificial situation after another. The director has received better treatment than its story deserved, getting a slick and shiny production, some good-looking actors, and well-written dialogue."

Eileen Creelman

+ — N Y Sun p64 Mr 5 '37

"If, when you are watching 'Women of Glamour,' unfold its bosom glitter, you should experience the annoyingly vague feeling that you have sat through all this business before, don’t bother to visit your psychiatrist. You probably have sat through it before."

J. T. M.

— N Y Times p10 Mr 6 '37

"Although it is presented in a class magazine wrapper, 'Women of Glamour' is really penny-shocker stuff. It deals in a dull and ponderous manner with one of those ladies of the evening... [It is] told in wordy detail and slow motion action."

William Boehnel

N Y World-Telegram p7a Mr 6 '37

+ — Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
WOMEN OF GLAMOUR—Continued

Trade Paper Reviews

"Another link in the chain of unusually fine productions, Yiddish melodrama. It is in this recent months, 'Women of Glamour' is of definite box office value. Family."
+ Film Daily p3 F 5 '37
+ Variety p6 F 5 '37

"This is a rehash of so many other stories that have gone before that it all looks very familiar as the reels unwind. It is a very impossible yarn...."
+ Film Daily p10 Mr 9 '37

"It is full of well-worn cliches and pleasant platitudes and pays flattering tribute to 'Camille,' adding more than a touch of Bernard Shaw for extra incident. It is well enough made and uses some excellent players to advantage. But it is thin and unexciting pabulum and will have to be relegated to support duty, where its over-exuberant title may help to counterbalance its lack of substance...."
+ Hollywood Reporter p3 F 19 '37
+ Motion Pict Daily p11 F 24 '37

"Drama with a couple of names to help, this shapes up as mere program material with some good performers to aid...."
+ Phila Exhibitor p32 Mr 1 '37

"Featherweight triangle headed for the dual round-up. This story with a philosophi
cal 'soul perfection' angle oddly out of place as the film is handled, although probably not bad situation on paper. There are gowns and dame stuff enough perhaps to make the film a fair bet for matinee pushing...."
+ Variety p15 Mr 19 '37

"A mild, innocuous comedy-drama, 'Women of Glamour' boasts a cast of im
portant, if not box-office names, rates at best a B picture, best suited for the bottom bracket of a dual program. Story is another version of the eternal triangle, but this one at no time stacks as the type of screen fare likely to cajole, but at best interest...."
+ Variety (Hollywood) p3 F 20 '37

Y

YIDDLE WITH HIS FIDDLE. Green-Kalich 80min Ja 2 '37

Cast: Molly Picon. S. Fostel. M. Bozyk. L. Lichgold

Directors: Joseph Green Jan Novina-Przybylski

Lyrics: I. Manger

Music: Abraham Ellstein

Yiddish dialogue film with English sub-titles produced in Warsaw. "Story deals with the romance of a talented and dynamic miss who disguises herself as a boy and seeks a chance a career so as to support her aged father." (Film Daily)

Newspaper and Magazine Reviews

"English titles make the story simple enough to be told in the star's expressive pantomime, still easier to follow. ... Miss Picon, not always turned out by Columbia in recent months, 'Women of Glamour' is of definite box office value. Family."
+ Box Office p27 F 20 '37

"This is a rehash of so many other stories that have gone before that it all looks very familiar as the reels unwind. It is a very impossible yarn...."
+ Film Daily p10 Mr 9 '37

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+ Variety (Hollywood) p3 F 20 '37

credit that, despite the fact that there is not a single new thing in the whole bag of tricks emptied on the screen, Miss Picon puts so much affection and gayety, not forgetting the proper modicum of sadness, into the characters that the result is genuine entertainment. ... Techni
cally this picture is superior to most of the Warsaw productions." H. T. S.
+ N Y Times p15 Ja 2 '37

Trade Paper Reviews

"With this skillful star, an excellent supporting cast and better technical handling than most Polish productions, feature is superior
entertainment...."
+ Film Daily p5 Ja 4 '37
+ Motion Pict Daily p3 Ja 5 '37

YOU ONLY LIVE ONCE. United artists 85min Ja 29 '37


Directors: Lewis Lang

"It recalls the story of a well-intentioned young man who through no real fault of his own has been sent to prison three times.... He is met by his sweetheart and the two are married. More than ever determined to go straight, his record, nevertheless, follows him to his repeated undoing. At last he is framed in a daring bank robbery and murder. His wife induces him to escape the music hall and he is convicted and sentenced to the chair." Hollywood Reporter

Audience Suitability Ratings

"A: grim; Y & C: unwholesome." Christian Century p263 F 24 '37

"W. Wanger likes to create discussion: is the prisoner, or society, to blame for this crime? Absorbing; unconvincing. Mature & 11-18. Good." DAR
+ Fox W Coast Bul F 6 '37

"Superbly done by an excellent cast. Adults." Am Legion Auxiliary

"This is dangerous propaganda in this day of easy pardons. Adults." Calif Cong of Par & Teachers

"This grips the heart strings and leaves one limp as the story ends. Excellently done. Adults." Calif Fed of Business & Professional Women's Clubs

"The story is admirably handled and deeply moving. One feels that the incident of the child adds a note of exaggeration which weak
ens the cumulative tragedy. A pitiful melodrama which wrings the heart and leaves a question of our social justice. Adults." Nat dialy New England Women

"Thought-provoking at times, this picture, though well acted, is unpleasant in theme. Mature." S Calif Council of Fed Church Women
+ Fox W Coast Bul F 13 '37

"[It is] poignantly gripping, though morbid and somber.... A strong drama. Adults." Gen Fed of Women's Clubs (W Coast) F 3 '37

"This is stark realism and thought-provoking, but not pleasant entertainment for the average audience. Good. Adults...."
+ Motion Pict Guide Mr 3 '37

"Here we find a reduction ad absurdum of the doctrine 'Where but for the grace of God go I....' For a few, fine acting and direction may compensate for the strain of witnessing a picture which is as dismal from the beginning...

++ Exceptionally Good; + Good; —— Fair; — Mediocre; — Poor; —— Exceptionally Poor
as the croaking frogs which are oddly enough
given as the symbol of imperishable love.
Adolescents, setting a good example for social influence: children,
& all decidedly not."

"Adults."
Nat Legion of Decency F 4 '37
"A: strong drama; Y: possible but tense; C: unsuitable.
Parents' M p68 Ap '37"

"Director Lang's great ability to keep a
moving picture moving and the non-stop
high tension running up and down your
spine makes this film a breath-taking experi-
ce."
+ Scholastic p22 F 20 '37

"Adults."
Sel Motion Pict p5 Mr 1 '37
"Sombre but powerful, and extremely well
directed. Mature."
+ Wdy Guide Ja 30 '37

Newspaper and Magazine Reviews

"Sombre, slow-moving, and crammed with
life's little ironies. The director is Fritz Lang of
'Fury' fame, and he has the same sort of
story in hand. He won't be easy to hate, but he
achieves few of the shots of the seething ac-
tion that made that picture memorable.
The story, however, lacks elements of
popularity. It is drab, morbid; a thing of
criminal courts, robbery, murder, penitentiaries, a death cell.
The elements of the story are developed
illogically. . . . Fonda's performance is powerful
in all his phases. He is probably the world's
unfortunate enough to be given an illogical, im-
possible characterization for which no audience
could develop sympathy."
+ — Hollywood Spec p11 Ja 30 '37

"I was disappointed in 'You Only Live
Once.' . . . I regard the Director, Fritz Lang, and
his latest film as making the world a bit
more grandiose. I do quarrel with the basic plot in the picture:
not because it was not put together well, but because it does not seem
worth putting together, and certainly hardly worth the best
talent in the movie business." Pare Lorentz
+ — Judge p21 Mr 37

"Unfortunately, the story is slow and over-
careful in getting under way. The authors
try too hard to show that the boy is a victim of his surroundings. . . .
All this takes time and, for all the adroit direction and tense
characterizations, it moves as slowly as the
law itself."
+ — Beverly Hills Liberty p61 Mr 6 '37

"Unhappily, for all that it is excellent mel-
drama and better than usual film fare,
the movie is so predictably drawn out
that it loses prize material. But it will be registered among
the best of the year, as was 'Fury.'"
+ — World-Telegram p14 F 1 '37

"Much of it has sociological meaning as well
as breath-taking excitement, but the script
writers have blursed a simple and challenging
theme with a counterfeit resolution. It is a
photoplay that will shock and move you and
make you aware that our handling of criminals
is far from effective. Mr. Lang's con-
summative handling of the camera, [the first
half] of the narrative has savage urgency and
unity. Instead of ending there, as I believe it
should have, the film becomes a loosely
involved in death-defying romance, motherhood and
religion. . . . While [it] is not a play, its other
distinction is Mr. Lang's direction. . . . [It] is a gripping melodrama, seri-
ously marred by its conclusion."
Howard Barnes
+ — N Y Herald Tribune p10 F 1 '37

"[It] is as curdling a drama as the season has
offered or is likely to offer. It is holding
audience tense. It would be difficult
to find one who could sit unmoved through
'You Only Live Once.' . . . The cuking
quiver that last inevitable tragedy. . . . Mr. Lang
has got everything out of his story, sharp,
sudden scenes of a unique dynamism, build-
ing desolation and despair of a death cell, the
madness of a jailbreak, the hysteria
that causes a man to shoot deliberately his
best friend. He has got some good acting into the
film. . . . The picture, in spite of its drama,
ironic twist and ultimate tragedy, has plenty
of comedy too. Pictures aren't often as good as
this." Eileen Creelman
+ — N Y Times p15 F 1 '37

"[It] is not the dynamic and powerful photo-
play 'Fury' was, but within the somewhat
theatrical limits of its script, it is an intense,"
absorbing story with a complex plot which
owes most of its dignity to the elouchance
of its direction. In less gifted hands, it might
have been a hokum melodrama; but Lang's
intuitive sense of camera angle, pace and mood
raises it to dramatic stature. . . . I think it
does not in the least affect its being one of the
finest documental of social 
its producers obviously meant it to be." F. S. Nugent
+ — N Y Times p15 F 1 '37

"No other director in Hollywood can achieve
such a masterful sense of impending doom,
suspense, excitement and even fear of death,
from his players such richly distinguished
performances as Fritz Lang when his material is
right, and sees whatever dynamism builds
'You Only Live Once' possesses are due entirely to
his enormously resourceful work. . . . It is used
to build up an utterly unsentimental theme and
set of characters. . . . Frankly, I cannot understand
what the authors are driving at. Obviously, the film is intended as an
indictment of our social system. . . . I recommend [it] to
you because it is a keen and adult melodrama." William Parham
+ — Sylvia p1 F 3 '37

"I . . . thought the tragic denouement the
strong conclusion of a strong and exciting and
altogether good story film. Excellent stuff. It's not
ttil you leave the picture and look back upon the whole affair that you
realize this. There is evidence that 'You Only
Live Once,' and it is so arranged and
handled that it seems fresh and thoroughly en-
livening, which triumph is due, I assume, to
the harmonious Miss Sidney and Henry Fonda,
and to Fritz Lang, who directed the picture." John Mosher
+ — New Yorker p60 Ja 30 '37

"Sylvia Sydney and Henry Fonda give super-
lative performances as the young couple. . . .
[It] is the finest film of its type since 'Pub-
lic Enemy.'"
+ — News-Wk p20 Ja 30 '37

"A most auspicious start for Walter Wanger
on his new studio label, Walter Winchell
melodrama that has more guts per frame than
most films possess in their entire length. I can't recall a picture that
has ever taken me in its grip. The general excellence
points towards Fritz Lang. . . . I urge you to
see the film." Herb Streit
+ — Script p5 F 6 '37

"[It] is a good story well told. . . . There is a
distinct let-down after Eddie's escape from
the jail. But not only because the climax
is superior in its grip but also because the
conclusion is so inevitable that that last
desperate chase seems forced, and the
compression of the earlier events. This,
YOU ONLY LIVE ONCE—Continued

however, detracts only minutely from the general merit of the film." Katharine Best

"Within its tighter limits 'You Only Live Once' has a signature of realism no less stark and confident than the famed ['Public Enemy'].

"Proving that cinematic realism is an international language, Director Fritz Lang, an Austrian, gets an extraordinary authenticity of color into his quick episodic treatment. . . 'You Only Live Once' sets a pace which 1937 cops-&-robbers sagas may find hard to beat."

+ Time p56 Ja 11 '37

Trade Paper Reviews

"Walter Wanger has succeeded in endowing this product with much needed emotional and emotional turmoil that it will become one of the year's most talked of films. The picture has a poignant, tragic air and although basically a romance, it is also a merciless document against certain police practices. The picture will have a universal audience appeal." + Box Office p23 F 6 '37

"Reminiscent of Sylvia Sidney's 'Mary Burns, Fugitive', 'You Only Live Once' possesses the same qualities of her former success with the added elements of Henry Fonda's support and Fritz Lang's direction. Total these and you have smash box-office. An auspicious start for Walter Wanger as a producer for United Artists release."

+ Film Daily p8 Ja 27 '37

"It is somber and harrowing but makes a powerful and continuous demand on the sympathies all the way to the tragic ending. To those who enjoy having their emotions wracked with the sufferings of a man in the toils of a merciless fate the picture will have deeply moving appeal, and this characteristic is exploited to the utmost in an admirably sustained production, giving it strong box office value." + Hollywood Reporter p3 Ja 23 '37

+ Motion Pict Daily p13 Ja 22 '37

"There are many improbabilities in this; at times picture drags, despite Fritz 'Fury' Lang, but the prison outbreak, the shootings, the desperate intensity of Fonda's acting, the situation in which two hunted lovers face, finally meet, death—these are strong exploitation, human interest angles."

Phila Exhibitor p43 F 1 '37

"Fritz Lang has followed up his 'Fury' with another wallop. . . Added to the combination of good direction, strong scripting and an arresting production, there is strength in the Sylvia Sidney and Henry Fonda combination. . . Narrative is full of stark and bitter moments, but these bite no more deeply than deviously wrought scenes of tenderness. Though Lang piles the caustic liberally the film's strongest appeal from the romantic sequences."

+ Variety p14 F 3 '37

"Bolstered with the names of Sylvia Sidney and Henry Fonda and having other box office assets, this tragic melodrama of crime-hounded lives fails to reach highest entertainment levels because of uneven production but should give good account of itself on the better programs. It reaches fine moments and arresting scenes but has monotonous stretches and slow progression. It is at times appropriately hard and fierce in its dramatic verities and again soft to the edge of being maudlin."

+ Variety (Hollywood) p3 Ja 23 '37

YOU'RE IN THE ARMY NOW. Gau- mont British 82min Mr 1 '37

Cast: Wallace Ford, John Mills, Anna Lee

Director: Raoul Walsh

Filmed in England and there called O. H. M. S. 'Wally Ford, an American wanted for murder in the States, joins the British army accidentally. From a petty thief, a braggart, he changes into someone almost upright, but still a braggart. A brief encounter with his girl from the States nearly sets him back but he weathers it. When the battalion sails for China service, he is with them."

(Phil Exibitor)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 18 '37

Newspaper and Magazine Reviews

"Thoroughly entertaining and well-made story. . . A colorful plot, thrilling and spectacular fighting, Army detail, bright dialogue, sound direction and a splendid performance by Wallace Ford, make it well worth seeing." + Film Wkly p34 Mr 6 '37

"Climax is a brisk battle with a bandit army, at the end of which Bert gets the girl, Jimmy the medals, the audience boredom." Time p35 Mr 15 '37

Trade Paper Reviews

"This British production directed by Raoul Walsh has plenty of excitement and red-blooded action interspersed with neat comedy that makes a well-balanced entertainment for the action fans."

+ Film Daily p10 F 25 '37

"GB has something good. This picture is down to earth, a rowdy, human show that should do well in all but strictly family houses. It is adult in nature; that might be a slight handicap. The class, grind, adult action theatres should do well with it. The production is expensive, capable; the cast is appealing, authentic, palatable to Americans."

+ Phila Exhibitor p52 Mr 1 '37

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; —— Exceptionally Poor
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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 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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How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 2 '37
Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph
Director: Sidney Franklin
Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time, ... Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings
"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature." + + Motion Pict p5 Mr '37
"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature." + + Sel Motion Pict p3 Mr 1 '37

Newspaper and Magazine Reviews
"'The Good Earth' falls in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it.... without the whole thing being good; and that is what any work of art is expected to be. ... I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren + — Nation p194 F 13 '37
"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic.... [It] is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. ... The picture does full justice to the novel, and that is the highest praise one can give it." F. S. Nugent + + N Y Times p27 F 3 '37

Trade Paper Reviews
"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot over sell for excellence for ambition of any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."
+ Variety (Hollywood) p3 Ja 23 '37

Starting at the beginning, the title of this picture is The Good Earth. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

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.
This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 13. No further reference to Issues Nos. 14-25 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 2  June 28, 1937  No. 26

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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; Sel Motion Pict Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War. 558 E 82nd St, New York, N. Y.
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
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; Jt Estimates; Sel Motion Pict
DAR—National Society Daughters of the American Revolution. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1957 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 New Council of Jewish Women; Nat Soc of New England 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. Burks, 359 N Bronson Av, Los Angeles
See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Jt Estimates—Joint Estimates, Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burks, 359 N Bronson 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; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1
Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc. 28 W 44th St, New York
Motion Pict Guide—Motion Picture Guide. 75c. Mrs John Waldo, American Association of University Women Motion Picture Committee, 520 E 47th St, Indianapolis
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
Motion Pict R—Motion Picture Reviews. §1. Women's University Club, 943 S Hoover St, Los Angeles
Nat Council of Jewish Women—Nat Council of Jewish Women (Los Angeles Section), Bulletin. Mrs Florine H. Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles
See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Nat Film Estimate Service—National Film Estimate Service. See Motion Pict Guide
Nat Soc of New England Women—National Society of New England Women. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Parents' M—Parents' Magazine. §2. The Parents' Institute, Inc, 9 E 40th St, New York
Photoplay—Photoplay. See Photoplay Appreciation Movement. 15c per copy, Educational and Recreational Guides, Inc, 135 Washington St, Newark, New Jersey
Scholastic—Scholastic. §1.50. Scholastic Corp, Chamber of Commerce Blvd, Pittsburgh, Pa
Sel Motion Pict—Selected Motion Pictures, West & East Coast Preview Committees. Motion Picture Producers and Distributors of America, Inc. 28 W 44th St, New York
See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Women's University Club, Los Angeles—Women's University Club, Los Angeles
See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50 (Saturday). Boston Transcript Co, Inc, Pub, 22 W 42nd St, Boston
Canadian M—Canadian Magazine. $1.50. Hugh C. MacLean, Pub, Ltd, 348-347 Adelaide St, W Toronto, Ont
MOTION PICTURE REVIEW DIGEST

Cue—Cue, $2, Cue Publishing Co, Inc, 6 E 39th St, New York
Film Wkly—Film Weekly, 3d per copy, Martiell House 31 Bow St, London W 1, England
Judge—Judge, $1.50, Judge Magazine, Inc, 16 E 49th St, New York
Liberty—Liberty, $2, Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
Lit Digest—Lit Digest, $3, Funk and Wagnalls Co, 354-360 4th Av, New York
Manchester Guardian—Manchester Guardian, 7s. (Daily), Manchester Guardian, 3 Cross St, Manchester, 2, England
New Yorker—New Yorker, $5, F-R Publishing Corp, 25 W 43rd St, New York

Sight & Sound—Sight and Sound, (Quarterly), 2s 6d, British Film Inst, 4 Great Russell St, London, W C 0
Spec—Speciator, 30s, The Spectator, Ltd, 99 Gower St, London, W C 1

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

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of page. In the reference to the magazine, the number of the page is first given, followed by 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. Only those foreign films, which are likely to be generally known are listed.

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 "adult" 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.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

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. For final information, consult your local exchange.

Key to Abbreviations

- a adults
- Ag August
- Am American
- Ap April
- av avenue
- bd board
- bvdl bvdvard
- bul bulletin
- c children (under 14
- Calif California
- Cath Catholic
- co company
- com committee
- CongCongress
- ed edition
- e east
- Fed February
- gen general
- incor incorporated
- inst institute -ion
- int international
- Jan January
- June
- July
- joint
- literary
- min minutes
- m magazine
- soc society
- Spec Specator
- sq square
- s student
- vol volume
- w west
- wkly weekly
- par parent
- Phila Philadelphia
- pub publisher
- Fed Republican
- s September
- Sat Saturday
- sel selected
- soc society
- spec Spectator
- sq square
- st street
- univ university
- vol volume
- w west
- wkly weekly
- young people (14-18 years)
Motion Picture Review Digest
Devoted to the Valuation of Current Motion Pictures
June 28, 1937

AFFAIRS OF CAPPY RICKS. Republic
56min My 24 '37
Cast: Walter Brennan, Mary Brian, Lyle Talbot, Frank Melton
Director: Ralph Staub
Original story: Peter B. Kyne
Screen writer: Lester Cole
Based on the well known character, Cappy Ricks, created by Peter B. Kyne. "Cappy Ricks, returns unexpectedly from a cruise to find the happiness of his home and the control of his business threatened by subversive influences. Using drastic efforts, he is able to bring his family back to an understanding of the realities and the true values of life." (Sel Motion Pict)

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Je 19 '37
"The story has its amusing moments, but the plot is involved and the treatment given the trite theme is rather unconvincing. Family."
+ — Sel Motion Pict p8 Je '37

Trade Paper Reviews
"Patrons accustomed to solid film fare, affairs of Peter B. Kyne's character Cappy Ricks will seem like going on a mild alkaline diet. The story has slight stimulation in the black-and-white of the screen. Neither drama nor comedy, it is one of those neutral features which leaves an onlooker in the same un-stirred emotional state at its conclusion as at its beginning, save for the feeling of disappointment that nothing has happened."
— Film Daily p1 My 29 '37
"There is something lacking here. Just what it is would be hard to say. Estimate: best for neighborhoods, twin bills."
— Exhibit p35 Je 1 '37
"The Affairs of Cappy Ricks" is definitely a lightweight offering. Even as a program filler, the picture ranks as very lukewarm, lacking the qualities to draw trade into the theatre and minus entertainment value to keep them there."
Variety (Hollywood) p3 Je 5 '37

AFRICAN HOLIDAY. Pearson 58min
.Narrator: Harry C. Pearson
It is the story of the adventures of Mr. and Mrs. Harry Pearson in Africa in 1935, making a photographic record of jungle animals for their private collection.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Je 17 '37

Newsprint and Magazine Reviews
"It may be categorically stated that any picture about Africa is bound to be interesting, and 'African Holiday'... is no exception to the geographic rule. The picture itself is, as the title says, an African holiday in which the Pearsons... managed to photograph an unusual number and variety of animals without apparently having to kill more than the usual quota. You don't have to be either a zoologist or a big game hunter to appreciate and enjoy... 'African Holiday.'"
B. R. C.
+ — N Y Times p27 Je 4 '37
"'African Holiday' is a dim, foggy affair."
John Mosher
— New Yorker p9 Je 12 '37
"A plotless safari, the Pearson film record lavishes hazy shots of [jungle animals]."
Time p26 Je 14 '37

Trade Paper Reviews
"Here is a jungle film that has not a single hokum scene in its length, and impresses with the sincerity of the entire adventure."
+ — Film Daily p9 Je 7 '37

Motion Pict Daily p7 Je 14 '37
"Estimate: pleasantly interesting for art or neighborhood house."
— — Exhibit p36 Je 15 '37
"'African Holiday' lacks production excellence and thrills, but is noteworthy for the fact that it includes some things which assertively have never been filmed before. For this reason it is an interesting account of another expedition into the Dark Continent, even if the technique that has gone into the making is amateurish and the photography leaves much to be desired. Box-office possibilities do not appear more than casually promising... More skill at the camera and a better appreciation of photographic values would have enhanced the strange sights covered."
— Variety p25 Je 9 '37

AMAZING QUEST OF ERNEST BLISS.
See Romance and riches

AMPHITRYON. L'Alliance cinematographique 102min Mr 23 '37
Cast: Henri Garat, Armand Bernard, Jeanne Bottie, Odette Floreille
Directors: Reinhold Schunzel, Albert Valentin
Music: Francois Doelle
See issue of December 28, 1936 for other reviews of this film
AMPHITRYON—Continued

Newspaper and Magazine Reviews

"[It] is a brilliantly engaging investigation of one of Olympian Jupiter's amorous escapades. Scheduled to open in New York last October, 'Amphitryon' was threatened with a boycott on account of the cost of financing and it became doubtful whether the citizenry would ever have an opportunity to see this visually beautiful and vivaciously entertaining film. In its appearance, at long last, should be an occasion for general rejoicing for 'Amphitryon' is the most sparkling motion picture product to come out of France since 'Carnival in Flanders.'"

Cue p16 Mr 27 '37

"If you miss [it]...you will be doing yourself a grave injustice. If your interest be in pictures, you can learn more from this one than from any other talkie ever made in this genre and, from abroad...It is excellent entertainment."

++ Hollywood Spec p9 Ja 30 '37

"This European-made romance, done with unusually pleasant French rhythmical style and song, has an ingratiating ingenuity, a great deal of charm, and much beauty...The dialogue is admirably translated, skillfully printed in English on the film." (3 stars) Beverly Hills Liberty p88 My 23 '37

"[It] inspires amusing archaic horseplay. At the same time the authors have barely touched on the rich philosophical aspects of this lovely play. There is more one to consider how to turn this comedy of manners and it grows definitely repetitious before it is done. The fine feeling for characters and motivations are here, and distribution such a notable screen farce as 'La Kermesse Heroulique' is wanting here. 'Amphitryon' is an excellent piece of character classifying that is likely to amuse and weary you by turns..."

Howard Barnes

++ N Y Journal Tribune p14 Mr 24 '37

"'Amphitryon,' in spite of its length, has some delightful moments. It needs cutting badly. The dull moments are there, too many of them. The fun is there, too, the imagination and the wit; and these are more important. [It] is a French novelty and, on the whole, a charming, lighthearted picture."

++ N Y Sun p19 Mr 25 '37

"Without looking too far down its mouth, 'Amphitryon' would have been a fettlesome girl, contrived with a pleasant sense of comedy and a bright new cinematic style...It is equally true that the film slows up a bit, with which much may be due to the fact that the Joe Millers of the gods grind slowly) and that the picture's best songs are overworked. But on the whole, it's amusingly done. The cast is perfect." F. S. Nugent

++ N Y Times p25 Mr 24 '37

"If you look hard enough you will probably discover that this frisky and impudent prank is also a subtle anti-war sermon. But for the most part it is an engaging and lively and entertaining variation on a familiar theme: love, sacred and profane...[It, is] a gay, bright and gummy entertainment." William Boehnel

++ N Y World-Telegram p27 Mr 24 '37

"'Those who make it a point to memorize this column word for word every week will recall that I didn't like 'Amphitryon.' I had occasion to make such a statement last fall...I must now confess that on seeing it again I found it far more agreeable than I had at first. The comic touch seemed about the same, but the musical values are attractive...'

John Mosher

++ New Yorker p59 Ap 8 '37

Trade Paper Reviews

"The pace is occasionally slow. Film's makers have inaugurated what is described as 'rhymical dialogue' which finds the cast members reading their lines against a cadenced musical background. Characterizations are excellent, and the music lively, and the production technique is first rate."

Film Daily p11 Mr 30 '37

"This is excellent for the art patron. There is French dialogue, but the English titles are superbly sensitively inserted; the English speaking will be given a kick out of this as those for whom it was originally made. Estimate: adult art stuff only, but good."

++ Phila Exhibitor p38 Ap 3 '37

"The Germans have turned out a fair French musical here, but with limited box office. Returns are restricted not only by the usual foreign language limitations, but by the fact that the story is not one likely to appeal to average Germans. It is a rather frothy affair, likely to be considered above the heads of a lot of customers."

Variety pl9 Mr 31 '37

ANGEL'S HOLIDAY. 20th century-Fox 73min Je 4 '37

Cast: Jane Withers. Robert Kent. Joan Davis. Sally Blane

Director: James Tinling

Jane Withers is the young daughter of a mystery story writer. While on a holiday she overhears a press agent plot a fake disappearance for a picture actress. When gangsters actually do hold the actress for ransom, Jane outwits them.

Audience Suitability Ratings

'A: hardly; Y: perhaps; C: probably amusing.'

Christian Century p758 Je 9 '37

"As in all the Jane Withers pictures, there is something doing every minute, but the role of 'Angel' seems to be too old for her. Fair for family." Am Legion Auxiliary

"Adults: fair; children: doubtful: family: possible." Calif Cong of Par & Teachers

"Little Jane is getting to be a big girl and has lost the spontaneity of a few years back. The picture is a definitely paced force without any plausibility, but furnishes its quota of laughs. Family." Calif Fed of Business & Professional Women's Clubs

"An amusing story. Family. Good." DAR

"The plot and the dialogue are way beyond Jane's years and present her as a most annoying 'smartie cat.' A matter for mature audiences. Certainly not a desirable film for children to see from any point of view. Mature." Nat Soc of New England Women

"The clever well-timed activities of Jane Withers as 'Angel,' raises a story with too many sequences and confusing groups to a lively entertainment which is marred by vulgarities and some off-color remarks by a tipsy woman. Adults." S Calif Council of Fed Church Women

"A lightly entertaining, fast-paced comedy. Production values satisfactory. Quite an unusual clever opening scene. Family." + Gen Fed of Women's Clubs (W Coast) My 12 '37

"General patronage." Nat Legion of Decency My 27 '37

"A matter of taste for mature audiences." Sel Motion Pict pl7 Je '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p17 Je 12 '37

"+ + Exceptionally Good; + Good; + Fair: — — Mediocre; — Poor; — — Exceptionally Poor"
MOTION PICTURE REVIEW DIGEST

"If the preview spectator's reaction is any criterion, this almost utterly unbelievable photo-play, tomfoolery of the broadest kind, will be relished by many, particularly adolescents.... Elders present were uncomprehending in their response, but appeared to be enjoying themselves. Sophisticated spectators are expected to frown upon it."—Allan Hersholt

Hollywood Spec p15 My 8 '37

"The picture—though it doesn't exactly loom large therein—belongs more or less roughly to Mr. Zanuck's special field of mumbrographed vaudeville."—B. R. C.

N Y Times p20 My 29 '37

"Jane Withers impersonating Martha Raye (hold your ears, folks!) may well be an angel's holiday, but it isn't mine. Saturday matinee audiences will relish the bravura, but it's not at all certain that children will be improved by witnessing a precocious youngster make love to an adult hero. The dialoging of this situation very nearly sets a new high in offensive-ness."—Herb Sterne

Script p16 My 29 '37

Trade Paper Reviews

"A broad comedy, well cast and well directed, this will find widespread popularity among the Jane Withers fans of all ages."

+ Box Office p31 My 8 '37

"First rate Jane Withers vehicle with snap and action makes an enjoyable comedy."

+ Film Daily p12 Ap 27 '37

"Quite satisfactory entertainment in the classification for which it was made, 'Angel's Holiday' is mildly amusing family fare. There are some sordid situations, and some that don't come under the direction of James Tinling."


"Smart, fast moving comedy, this will please the [children] and grownups. Estimate: nice program."

+ Phila Exhibitor p60 My 1 '37

"Precocious Jane Withers was never so continuously in the center of things as she is in this picture, with all her familiar tricks. It's a lukewarm story which reaches moments of hilarity. Kids will laugh plenty over this one and even adults will get a tickle or two."

+ Variety p15 My 26 '37

"Red hot comedy of the brand that pleases children and adults alike and keeps the theatre in a roar of laughter is the backbone of 'Angel's Holiday.'"

+ Variety (Hollywood) p3 Ap 24 '37

ANOTHER DAWN. Warner 70min Je 26 '37

Cast: Kay Francis, Errol Flynn, Ian Hunter, Frieda Inescort, Herbert Mundin

Director: William Dieterle

A triangle drama of a desert English army post directed by Hunter and starring Kay Francis. "Immoral" and "mature" the rivals for the love of Kay Francis, undertake a dangerous mission over the enemy's lines in order to undo a military blunder in which they have both shared.

Audience Suitability Ratings

"The cast is good, and those who enjoy Kay Francis will like this picture. Mature."—Am Legion Auxiliary

"A tensely dramatic story, well presented, but not quite involving in spontaneity. Adults: good; 14-18: mature; 8-14: no."—Calif Cong of Par & Teachers

\[\begin{align*}
\text{+ + Exceptionally Good} & \quad \text{+ Good} & \quad \text{+ Fair} & \quad \text{+ Mediocre} & \quad \text{Poor} & \quad \text{Exceptionally Poor}
\end{align*}\]

"The cast is excellent, the settings lovely, the photography outstanding. Ethically, this has been handled with a deftness and surety that speaks well for both the directing and the scenario. Mature."—Calif Fed of Business & Professional Women's Clubs

"Dialogue is thought-provoking; consequently, climax is not satisfying as indicated in the first sequence. Good. Mature."—DAR

"Lofty in sentiment well acted and finely staged, this film is definitely worthwhile. Mature."—Nat Soc of New England Women

"This situation throws into high relief the courage and fidelity which goes into another dawn. The questionable point in ethics is presented with masterly understanding and sympathy. Mature."—S Calif Council of Fed Church Women

Fox W Coast Bul Ap 24 '37

"Intensely interesting is this beautifully staged production in which the acting, direction and photography are all excellent. The dialogue is apt and dramatic, the music pleasing and the scenes photographed are breathtakingly beautiful. In all, a most entertaining picture with high ethical values. Adults & young people."—Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Dialogue intended to be philosophical is artificial and stilted and prevents the actors from appearing their best. Set in the background of the Arabian desert, beautifully photographed by Tony Gaudio, makes 'Another Dawn' worthwhile. Adolescents, 12-16 & children, 8-12; no."—MOTION PICT R p3 My '37

"An excellent and notable cast and a fine director are wasted on this hackneyed, trite story which appeals interesting only because of them. Adults."—Nat Council of Jewish Women Ap 14 '37

"A good sophisticated drama; Y & C: no."—Parents' M p42 Je '37

"Adults."—Sel Motion Pict p3 My 1 '37

Newspaper and Magazine Reviews

"'Another Dawn' brings another triangle, but a most restrained and dignified triangle, so sophisticatedly treated at times that spontaneity is completely lacking from the last scene as a sacrificial solution... The story is not particularly inspiring."—J. P. Cunningham

+ Commodore p13 My 29 '37

"Quite the nicest triangle treatment the screen has given us... 'Another Dawn' is the last writing job the late Laird Doyle did for Warner Brothers. It is a brilliant piece of screen literature, some of the dialogue passages being beautiful examples of spoken English."—Hollywood Spec p13 Ap 10 '37

"Duty and devotion are stressed to the point of exhaustion, and the dialogue is as expert a dictionary of cant as you can expect to run across on or off the screen. For the cast as a whole, it can only be said they did their best."—Marjorie Tazelaar before the usual garbage. "Another Dawn" must rely mainly upon the strong draw of Kay Francis. Average audi-

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
ANOTHER DAWN—Continued
ences may find the story of only moderate in-
terest, for it suffers from lack of fresh material
in plot structure."
+ — Hollywood Reporter p8 Ap 1 '37
+ — Motion Pict Daily p4 Ap 2 '37

“Audience is denied the expected thrill of
the husband's tragic death which is simply re-
ferred to in dialogue. Estimate: fair program; needs
selling."
+ — Phila Exhibitor p27 Ap 15 '37

"Another Dawn" is a rather dull and trite
triangle tale, conventionally developed, which
has the marquee draw of Kay Francis and the
supportive weight of Errol Flynn, Ian Hunter
and Frieda Inescort to assure it moderate
grosses. Picture lacks brilliance, is burdened
with long-winded dialogue in its philosophic dis-
cussions of love, and does not qualify as ar-
estertainment for general consumption."
— + Variety (Hollywood) p5 Ap 1 '37

AS GOOD AS MARRIED. Universal
76min My 9 '37
Cast: Doris Nolan, John Boles, Walter Pidgeon
Director: Edward Buzzell

"Story has a new angle in that the girl mar-
rries the boss on a purely business basis. He
makes the arrangement to save money on his
income-tax burden and possibly have a child
results, while she is really in love with him, al-
though the boss, a successful architect, is unaware of her devotion." Variety (Hollywood)

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C:
no."

Christian Century p191 Je 16 '37

"Many amusing situations. Mature." Am
Legion Auxiliary

"This light sophisticated picture is very en-
tertaining, but at times in questionable taste.
A good cast; Doris Nolan is especially pleas-
ing. Adults." Calif Cong of Par & Teachers

"The ultra-modern settings, smart dialogue,
amiable cast, and sequences that move along
at a lively pace, make this picture gay en-
tertaining and fully deserving of the cast and sup-
erlative settings. Mature." Calif Fed of Business & Professional Wom-
en's Clubs

"Mediocre. Light farce; questionable ethical
values. Adults." DÁR

"Pleasantly staged and mildly diverting. Dia-
logue is clearly natural. Adults." Nat Soc of
New England Women

"An excellent cast wasted on a tiresome (very light) comedy presented in such a way
that it is silly without the saving grace of
humor, Waste of time. Mature, if any." S Calif
Council of Fed of Church Women

Fox W Coast Bull My 1 '37

"The picture is fast paced, the settings and
photography excellent and the music pleasing.
And though the cast is a most able one, the
acting, for the most part, lacks the necessary
fineness of sophistication. Adults."
+ — Gen Fed of Women's Clubs (W Coast)
Ap 19 '37

"It is frivolous comedy which, while rather
weak ethically, is given entertainment value by
deautifully smooth direction, good acting by
the principals and sophistication of the cast and su-
pervolte settings in the modern manner. Adolescents, 12-
16: too sophisticated; children, N-12: no."
+ — Motion Pict R p3 My 20 '37

"A fast moving farce with fair direction and
some good characterizations. Adults."
+ — Nat Council of Jewish Women Ap 21
'37

"Adults."

Nat Legion of Decency My 6 '37

"With clever dialogue and many amusing
situations it is very entertaining, but at times it
is in questionable taste. A good cast; Doris
Nolan is especially pleasing." Sel Motion Pict p5 Je 3 '37

"Family."

Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 My 15 '37

"You already have seen it on the screen
scores of times, which is no reason whatever
why you should not see 'As Good as Mar-
rried.' You will find it a bit of delightful
entertainment, a gay briskly moving bit of
amusement, well written, well acted and par-
ticularly well directed."

Film Review Spec p9 Ap 24 '37

"'As Good as Married,' is not nearly as funny
as it attempts to be, it has a comparatively
sound farce structure, but a lamentable lack of
philosophic underpinning; even its limited
partiality for Frohman's commercial ad-
vertisement "My Man Godfrey."" Howard
Barnes

N Y Herald Tribune p8 My 22 '37

"Norman Krasna, Hugh Herbert and Sylvia
Thalberg couldn't have been working too hard
when they wrote [it]. ... It is an inoffensive
effort. It is simply dull."
— Eileen Creelman

— N Y Sun p32 My 22 '37

"Under the head of trivia comes 'As Good as
Married.' Norman Krasna is supposed to have
written the story, but we admired his 'Fury'
too much to believe that. It must have been
a couple of other fellows." F. S. Nugent

N Y Times p13 My 22 '37

"If [it] lacks the zest and polish that one has
come to expect from so-called sophisticated
comedies on the screen the blame may possibly
be placed upon the direction and the casting as
well as upon the narrative. ... If the intentions
are honorable the results are disappointing."
— William Hoehn

— + N Y World-Telegram p9 My 22 '37

Reviewed by John Mosher

New Yorker p74 My 29 '37

"[It is] entirely unworthy of John Boles,
Doris Nolan, Alon Mowbray, and Walter Pidge-
on." Rob Wagner

Script p8 My 22 '37

Trade Paper Reviews

"Audiences will clamor for this gay and
amusing comedy, and will find much enjoyment
in the laughable antics of Doris Nolan, John
Boles and Alan Mowbray. Family." +

Box Office p1 My 1 '37

"While the screenplay follows fairly closely
the basic elements of predecessor productions of
this type, which, fortunately for exhibitors
and public, Hollywood has made with purpose-
ful consistency, there is sufficient originality
in the rearrangement of the components and
the casting to make the film of interest to
most of the audience. Strongly recommended
for exhibition to the trade. " Film Daily
p8 My 20 '37

"For smartness, wit and situations turned
to artful comedy advantage this lively social
satire is strictly topflight. It exudes class and
captures laughter. From beginning to end it
will ring a merry chime at the till on all
theatre levels."

Hollywood Reporter p4 Ap 19 '37

+ Motion Pict Daily p10 Ap 20 '37

"Estimate: okay for top half of duals."

Phila Exhibitor p51 My 1 '37

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; Poor; —— Exceptionally Poor
"Placed where it belongs, this one will slide by if too much is not expected of it. . . Eddie Buzzell has directed better comedies than this one. so it is probable that he, too, is manacled by an uneven script. There couldn't have been very much to start with."

+ Variety p41 My 26 '37

"The office-wile theme comes to the screen again in 'A Good Man Married,' but a definitely new treatment of this old idea is offered in a light, sophisticated comedy vein. Enhanced by brightdialog and leading roles performed with charm, picture should attract attention."

+ Variety (Hollywood) p3 Ap 19 '37

**MOTION PICTURE REVIEW DIGEST**

Audience Suitability Ratings

"A: very good; Y: good; C: perhaps."

Christian Century p662 My 19 '37

"Notable pictures in which children play most of the parts are rare. 'Bar,' which sends us one of the finest films she has ever made, and certainly the finest all-children film, in 'Beethoven Concerto.' The title character is so likely to turn away many a person who would be led into this wonderful entertainment were it the little something like 'Small-Town Boy Makes Good.'" Go see it by all means if you get a chance."

+ + Scholastic p38 Ap 24 '37

**Newspaper and Magazine Reviews**

"While it may or may not play your local movie palace, this Soviet film is worth watching for. . . Delightfully wholesome entertainment, well acted and photographed and accompanied by a clever musical score. Family."

+ Christian Science Monitor p15 My 8 '37

"The Soviet on this occasion deviates from the rule of implanting strong and somber Red philosophies for propaganda. The new tone is refreshing, working effectively for the simple story. . . "[It] attains a spirit of gaiety unprecedented in products from this source."

J. P. Cunningham
+ Cleveland Press p29 Ap 30 '37

"[It] is one of the finest bits of screen entertainment it has been my good fortune to view, one which cries to Hollywood to take heed and do likewise. It is the finest, perfectly produced picture for American audiences, as our unfamiliarity with the players in it makes it easy for us to accept them as the characters they play."

+ + Hollywood Spec p9 My 5 '37

"The technique used . . . in its direction, is somewhat unusual in attempting a lightness to the point of whimsy, in relating the story, and in combining rhymed musically scored speech with the straight dialogue. The result is strained and artificial at times, and yet original, too. . . [It] is not one of the Soviet's 'grade A' pictures, they may be surprised to learn, but its lighter touch and flexibility indicate that future American Ambassadors will not find it necessary to cart cargos of preserved cream along with them." Marguerite Tazelar

+ N Y Herald Tribune p14 Mr 24 '37

"[It] is a bright, imaginative and adroitly assembled story of screen glory of youth, very galling to youth, with no waving of crimson banners, no panegyric for infant regimentation, in fact no doctrinaire accent at all." J. T. M.

+ N Y Times p329 Mr 24 '37

"[It] is] a delightful, charming, thoroughly ingratiating little film. . . Let you be terrified by the title and suspect that it is something suitable only for seasoned music lovers, let me hasten to advise you that it is the heart-warming and appealing story of two talented youngsters. . . . The acting is in every way exceptional, which is as it should be, because [it is] a really exceptional film."

William Boehnel
+ + N Y World-Telegram p38 Mr 25 '37

"The current example from Soviet filmdom discards propaganda, and I'm most willing to give it a cheer. . . Beethoven Concerto] is a delightful, sentimental picture."

Herb Sterne
+ + Script p3 My 8 '37

**Trade Paper Reviews**

"The film is exceptionally free from propaganda, and must be appraised as a wholesome, well directed and meritorious addition to the list of current foreign attractions like 'Small-"

+ Film Daily p11 Mr 30 '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
BEETHOVEN CONCERTO—Continued

N Y Times p27 Je 1 '37

"A sharply spoken, amusing, fast-moving melodrama. 'Behind the Headlines' may not be unusual in its plot and treatment, [but] it is, nevertheless, slick, exciting entertainment for these dog days."

Reviewed by John Moehler
New York p79 Je 12 '37

"In spite of such improbabilities as hoodlums using toy automobiles to rehearse a hold-up, 'Behind the Headlines' is an unusually exciting program melodrama.

+ Time p65 My 24 '37

Trade Paper Reviews

"Made for thrill purposes only, but that is enough for the thrill fans who want their action hectic and sizzling. This one meets the requirements perfectly, with Lee Tracy back after a long absence, and just as effervescent and dynamic as ever."

Fifty Dime p8 Je 3 '37

"[It] has a jump on the average run of program pictures due to the novelty of its story and a couple of swell performances by Lee Tracy and Diana Gibson.

+ Hollywood Reporter p5 My 15 '37

+ — Motion Pict Daily p8 My 15 '37

"Novel story, treatment left this one above the average melodrama. Estimate: okay for neighborhood bills."

+ Phila Exhibitor p35 Je 1 '37

"Cut to measure for Lee Tracy, 'Behind the Headlines' is newspaper melodrama of routine description. Prospects are [good] as the support feature on twin bills. An appreciation of comedy values helps sustain an otherwise dippy yarn.

+ Variety p25 Je 9 '37

"Minor melodrama is 'Behind the Headlines,' but so expertly and excitingly made as to qualify it as an excellent companion piece in the generality of well balanced bills.

+ — Variety (Hollywood) p3 My 15 '37

BIG BUSINESS. 20th century-Fox 60min Jl 23 '37

Cast: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason

Director: Frank R. Strayer

Also called The Jones Family in Big Business. The Jones family in this latest of the series is involved by Mr. Jones in a dubious financial jam on an oil stock promotion. The honor of the family is saved in the nick of time by a son who sells an invention.

Audience Suitability Ratings

"Wholesome and amusing for all. Parts are exceptionally well cast. Family." Am Legion Auxiliary

"Good production qualities, wholesome humor and good acting. Family." Calif Cong of Par & Teachers

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

"Good. Mature. Family." DAR

"An excellent family picture, realistic, amusing, true to life and constructive in theme. Family." Nat Soc of New England Women

Newspaper and Magazine Reviews

"[It] presents a startling panorama that recalls Pearl White in her most desperate perils...Whether the stirring melodrama will chain you to your seat, as obviously intended, depends not so much on your gullibility as your resistance, for it takes power to divorce the mind from such fascinating sights as the eye need not follow." Marguerite Tazlaar

N Y Herald Tribune p14 Je 1 '37

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
“Movie audiences are becoming so interested in the members of the Jones family that it matters very little what they do as long as they are themselves. Adolescents, 12-16: entertaining; children 8-12: yes. + Motion Pict R p7 My ’37

“Delightful in its presentation of the familiar and charming cast this newest of the ‘Jones Family’ series is entertaining in its typical disarmingly homey and familiar manner. + Nat Council of Jewish Women Ap 14 ’37

“General patronage.”
Nat Legion of Decency Ap 29 ’37

“This series should prove very popular; it is homey entertainment, with humor, romance, and situations familiar to all. Family.” + Sel Motion Pict p5 My 1 ’37

Newspaper and Magazine Reviews

“Save perhaps for the initial one of the series, this is the most enjoyable of the Jones Family offerings.果实ually I recommend ‘Big Business.’” Allan Hersholt + Hollywood Spec p15 Ap 24 ’37

“This one deals pleasantly with Jed Prouty Jones’s fatherhood. A product of the title of ‘Big Business.’ . . . Like Mr. Shakespeare’s sleep, that knits up the ravell’d sleeve, &c, it is recommended if the publicans or the wolf are at your door.” J. T. M. + N Y Times p27 Je 1 ’37

“There is a certain humanness, a nicety of pacing, that makes this far and above the fore-runners in the series.” Herb Sterne + Script p9 Je 12 ’37

Trade Paper Reviews

“This holds to the standard set in previous pictures and will prove to be more than adequate for entertainment for followers of the series. Family.” + Box Office p28 Ap 24 ’37

“This time that everyday American family, the Jones tribe, gets mixed up in an oil scheme racket. For the family trade it's swell entertainment.” + Film Daily p7 Ap 13 ’37

“[It] is good for plenty of good, honest laughs. The plot is familiar, which is just what flavors should be. Performances, direction and Max Golden’s production are as usual high-grade and a credit to the popular series.” + Hollywood Reporter p8 Ap 10 ’37 + Motion Pict Daily p9 Ap 16 ’37

“Up to standard Jones family offering. Estimate: top dollar.” + Phila Exhibitor p60 My 1 ’37

Trade Paper Reviews

“The Jones family is in again, and there doesn’t seem to be much to be done about it. It’s another edition of that series for the families in the neighborhoods.” + Variety p23 Je 2 ’37

“Setting a lively and thoroughly realistic pace right from the start, ‘Big Business,’ one of the Jones Family series, comes through as an excellent piece of entertainment for all types of houses and all types of audiences.” + Variety (Hollywood) p3 Ap 10 ’37

“Jones’s sleep, pacing, and dialogue are adequate. It’s the “Big Family” that matters. Jones is the homey, funny man of the house. He is the hanging around guy who is good for a laugh in any situation. The other members of the cast are equally familiar, but it’s Mr. Jones who makes the film worth going to see.” Variety (Hollywood) p3 Ap 10 ’37

BORDER CAFE. RKO 65min Je 25 ’37
Cast: Harry Carey, John Beal, Armida, George Irving
Director: Lew Landers
Screen writer: Lionel Houser
A western melodrama.

Audience Suitability Ratings

“Family.” + Sel Motion Pict p8 Je 3 ’37

Newspaper and Magazine Reviews

Lit Digest p22 Je 12 ’37

“‘Border Cafe’ is a skimpy entertainment, but what virtues it has are solid and unpretentious. A formulized story of cowards and bad men and business as usual. As up to date. There is an engaging portrayal by that veteran rancher, Harry Carey, and a pleasing turn by the girl. If you don’t expect too much you will find it a passable offering in its restricted field.” Howard Barnes + N Y Herald Tribune p18 Je 8 ’37

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

BILL CRACKS DOWN. Republic 60min Mr 22 ’37
Cast: Grant Withers, Beatrice Roberts, Sammy Weeks, Judith Allen
Director: William Nigh
A young steel worker is given charge of a steel mill when his employer dies. The employer’s son, a weak-willed youth just back from art study in Paris, proceeds to make things difficult for the steel worker.

Audience Suitability Ratings

“Family.” E Coast Preview Committee
Fox W Coast Bul Ap 3 ’37

“Adults.” Nat Legion of Decency Ap 1 ’37

“A. Y & C: mediocre.” Parents’ Pict p24 Je ’37

“A fine picture of man’s friendship for man is given and there is educational value in the many scenes of the making of steel. . . . The film, however, lags in spots and seems overly long. Family.” + + Sel Motion Pict p8 Ap 1 ’37

Trade Paper Reviews

“This turns out to be a very dull hour of screen entertainment, due principally to the fact that the story material is dull and flatly presented, and moves along without any particular tempo or highlights to lift it out of the conventional rut.” Film Daily p6 Mr 22 ’37

“Strictly routine stuff of the low bracket variety is this Republic release. Its greatest interest is in the views of the steel mill which serves as a background. . . . William Nigh has done duty of directing jobs which carried more punch than this one.” + Hollywood Reporter p4 Mr 20 ’37 + Motion Pict Daily p8 Mr 23 ’37

“This begins okay but slows up as it progresses. Estimate: best for neighborhoods, twin hills.” + + Phila Exhibitor p31 Ap 1 ’37

“Bill Cracks Down,” which follows an ancient formula, is a very weak programmer and as the No. 2 feature on duals will be lending feeble support.” Variety p22 My 19 ’37

“Medley of proven antiquated screen making formulas puts this offering in the mediocre class. It starts out to be a heavy drama, then switches to comedy, then melodrama, romance, another dash of comedy and then out of a clear sky the story ends with a melodramatic climax the audience doesn’t expect.” + Variety (Hollywood) p3 Mr 20 ’37

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

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Cast: Grant Withers, Beatrice Roberts, Sammy Weeks, Judith Allen
Director: William Nigh
A young steel worker is given charge of a steel mill when his employer dies. The employer's son, a weak-willed youth just back from art study in Paris, proceeds to make things difficult for the steel worker.
BORDER CAFE—Continued

"Border Cafe' is an inspired, up-to-date Western, cut along the lines of 'The Last Outlaw' by those same RKO experts in modern Western fashions." J. T. M.

+ N Y Times p36 Je 8 '37

Trade Paper Reviews

"This is a difficult picture to classify, being a variation on the old Western theme, but smartened up with a modern setting and a highly competent cast and production staff. It will appeal to the lovers of the Western drama and the more sophisticated audiences. Family." Box Office p63 My 29 '37

"In its entirety, 'Border Cafe' is easily one of the most entertaining and closely knit of the current crop of films of this type." + Film Daily p12 Je 9 '37

"This pleasantly entertaining Western is two or three stories combined. As a result it has less suspense than the dyed-in-the-wool action fans expect but its special mixture of comedy, romance and regeneration elements will give it a wider appeal and it will serve well as a support piece in Daily p8 My 21 '37

+ Variety p15 Je 9 '37

"'Border Cafe' is a better-than-average program picture that will click with all types of audiences. In a sense a glorified galloper, it still has enough sophisticated treatment to appeal to the more particular patrons." Variety (Hollywood) p8 My 21 '37

BORDER PHANTOM. Republic 60min D 28 '36

Cast: Bob Steele. Harley Wood. Don Barclay

Director: S. Roy Luby

A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ja 14 '37

Trade Paper Reviews

"Average Western fans will doubtless enjoy this feature, for it is a swift-moving affair with satisfactory situations." + Film Daily p9 Je 7 '37

+ Motion Pict Daily p4 Je 7 '37

"A good action Western with what the audiences like, this should prove quite satisfactory to Western, Steele fans. Production values are better than average, acting, action are satisfactory." + Film Exhibitor p61 Ja 15 '37

"It's better than the average, doing a good job of scripting and the able characterization lift it far above the run-of-the-mill horse opera. Picture should command attention of more accounts than the average Western gets and, while this type of product is seldom played swiftly, it might get fair results by itself in some houses." + Variety p15 Je 9 '37

+ Motion Pict Daily p4 My 25 '37

"Estimate: okay for action, almost a Western." + Phila Exhibitor p35 Je 1 '37

"Production given this Western, as well as the script and the able characterizations, lift it far above the run-of-the-mill horse opera. Picture should command attention of more accounts than the average Western gets and, while this type of product is seldom played swiftly, it might get fair results by itself in some houses." + Variety p15 Je 9 '37

+ Motion Pict Daily p4 My 25 '37

"Border Cafe' is a better-than-average program picture that will click with all types of audiences. In a sense a glorified galloper, it still has enough sophisticated treatment to appeal to the more particular patrons." + Variety (Hollywood) p8 My 21 '37

BORDERLAND. Paramount 75min F 26 '37


Director: Nate Watt

Based on the novel, Bring Me His Ears, by Clarence E. Mulford. A western melodrama.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings


"One of the best of this series of Westerns. Good. Family-mature." + Motion Pict Guide Ap '37

"A. Y & C: fair." Parents' M p40 Mr '37

Trade Paper Reviews

"Except that its tempo is very slow for its type, 'Borderland' puts the Mulford duo, Hoppalong Cassidy and Johnny Nelson, through a sequence to their already interesting adventures in four other starts." + Variety p33 Ap 14 '37

BREEZING HOME. Universal 64min Ja 31 '37


Director: Milton Carruth

"An engaging story of the love and training of racing horses, as evidenced by a young man and a former night club singer." Sel Motion Pict

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This slight story makes quite good entertainment. There is plenty of incident and excitement. Suitability: family;" + Mo Film Bul p32 Mr '37

"Fair. Family-mature." + Motion Pict Guide Ap '37

"A & Y: fairly good program picture; C: possible." Parents' M p40 My '37

Newspaper and Magazine Reviews

"The ending of the new photoplay, 'Breezing Home,' is aptly enough described by the title, but the rest of the work might better come under the heading of also ran. Although it deals with such malleable screen material as horse racing, the production is singularly languid. It is so slight and lacking in dramatic excitement that sympathy is due the competent cast involved in the proceedings." Howard Barnes

+ N Y Herald Tribune p12 Mr 20 '37

"The movies don't always do well with horse racing pictures, in spite of the potential drama in the subject. 'Breezing Home' is better than most such films, probably because it takes the whole business in its stride. It becomes an unpretentious and rather pleasant little picture." Eileen Creelman

+ N Y Sun p11 Mr 20 '37

"Unashamedly synthetic, it creates the usual sympathy for the long-odds horse and the misunderstood heroine struggling along the come-back trail... A minor distinction is a better-than-average cast. Giving the Roxy the benefit of the doubt, we'll just play the pictures to horse. F. S. Nugent

+ N Y Times p23 Mr 20 '37

++ Exceptionally Good; + Good; — Fair; —— Medioocre; — Poor; ——— Exceptionally Poor
"There seems to be nothing much to get excited about in 'Breezing Home,' one of the cinema’s minor irritations. It twitters along unostentatiously, harmlessly and unexcitingly and with its sixty-seven minutes have forever passed ob-
livion." — William Boehnel

World-Telegram p7a Mr 29 '37

Trade Paper Reviews

"'Breezing Home' makes farsome family entertainment. It's all built to formula, com-
bing a pleasant romance with bits of sermon-
zizing about the wrong slant taken toward the
sport of kings. Film should figure as moderate
support for twin bills."  
+ — Variety p17 Mr 24 '37

C

CAFE METROPOLE. 20th-century-Fox
83min My 7 '37
Cast: Loretta Young, Tyrone Power, Dagh.
Menjou, Gregory Ratoff, Helen Westley
Director: Edward H. Griffith

"Miss Young is a millionaire's winsome
daughter and the rather intricate plot con-
cerns her love for Mr. Power, while
circumstances and the scheming Mr. Menjou
have forced into a distasteful impersonation
of a Russian 'France.'"  
Cue

"A: very good of kind; Y: probably good; C: hardly worth a look.

Christian Century p662 My 19 '37

"Splendid cast. Mature." Am Legion
Auxiliary

"This is an excellently presented satirical
farce with a 'different' plot and a continental
flavor, shrewdly poking fun at America’s wealth
and the old Russian aristocracy. Mature." Calif Cong of Par & Teachers

"Exceptionally cast and done in the continental
manner of this bright, romantic comedy is far
above average in entertainment value. The
picture is gently satirical in tone, clever in
dialogue and tops off its course comedy
expertly. Calif Fed of Business & Professional Women's Clubs

"Excellent. Highly entertaining sophisticated
romantic comedy. The skillful treatment of an
old plot, good dialogue and cleverly taken
advantages mark this rather unusual picture.
Mature." DAR

"A light farce in the continental manner,
nicely done and in good taste. Mature." Nat Soc of New England Women

"Rather lacking in ethical values but none-
evertheless a gay entertainment that will create a
happy mood. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 8 '37

"In all, highly entertaining. Adults & young people.

Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"So fascinating are the methods of the charming M. Victor that we almost overlook the
fact that he is in no way suffers from his rascal-
ity. Extravagantly beautiful sets, clever dia-
logue and excellent acting help to make the
picture imminently entertaining. Adolescents, 12-
16 & children, 8-12: no."

+ Motion Pict R p3 My '37

"This is a clever comedy well staged, excel-

ently directed and ably cast. Mature." NAT Council of Jewish Women My 25 '37

"General patronage."

Legion of Decency My 6 '37

"Mature."

Sel Motion Pict p5 Je 37

"Family."

Wkly Guide My 8 '37

"It is something light and enjoyable, a witty
piece of production, produced expertly. Would
there were more like this? Of course there are.
This film for its story is well suited to the flexi-
ibility of the screen. It is like a bottle of champagne in
proper surroundings." Mordant Hall

+ Boston Transcript p4 My 22 '37

"Completely satisfying as a romantic story that
has been done with innumerable variations.
Maturity of its telling, vehicle, 'Love Is News'
pattern is still sound entertainment." Laura
Elston

+ Canadian M p31 Je '37

"Adults & young people."

Christian Science Monitor p17 Je 5 '37

"Though [it] sets no cinema precedents and
smashes no box office records, for orientation
it is none-theless a pretty and amusing ornament to the
spring cinema season, lavishly and sparkingly
produced, and acted with wit and verve by as
engaging a group of players as you could hope
to find together in one picture."

"The ingredients could have been mixed to
produce a hilarious farce too amusing and
ridiculous to challenge our critical sense. But
'Cafe Metropole' is 'played straight.' We are
asked to believe it and respond emotionally to
it."

Hollywood Spec p10 My 8 '37
Reviewed by Pare Lorentz

Judge p21 Je '37

"A decorative and amusing trifle, done with
verve and charm... Power is improving in
steadily, and a fine vehicle, 'Love Is News',
Miss Young shaded him by a considerable
margin. Here he pushes ahead. The boy is
coming alert, but (h) Beverly Hills
Liberty p56 Je 12 '37

"The spring tide of cinema froth is helped no
little by 'Cafe Metropole,' a briskly paced satire
which 'Cafe Metropole' is important as a major
film contribution but which is so expertly put
together that it will charm audiences. It has
neither the high-mindedness nor the gross
moment, but is sparkling entertainment fabricated solely to
give pleasure. It does that capably."

+ Lit Digest p20 My 15 '37

"There is a pleasant quality of fooling about
'Cafe Metropole.' The narrative... is slight
and reminiscent, but it serves to bring to-
gether an engaging set of characteristics.
It slips in and out of fantastic situations, but
achieves most of its amusement from the deft
clothing of the principals." Howard Barnes

+ N Y Herald Tribune p15 Ap 29 '37

"Tyrone Power and Loretta Young... have
made a light-hearted and laughing light comedy
titled 'Cafe Metropole,' which is told in a
gay mood, so gay that even the hero's serious
escapades appear boyish and madcap." Eileen
Creeless

+ N Y Sun p16 Ap 29 '37

"Speaking as one cinema gourmet to another,
you may sup lightly at the 'Cafe Metropole,'
taking more pleasure in the service than the
fare. For its plot has a warmed-over look about it.
Of the Rivoli has given us much worse
but much better," S. Nugent

+ — N Y Times p17 Ap 29 '37

"Here is a gay, frolicsome vagary about de-
liciously improbable people that is well above
the average in sentiment, style and humor.
In brief a film to bolster up jaded appetites...[It]
is a clever and thoroughly enjoyable offer-
CAFE METROPOLE—Continued

ing. If there is a flaw in the picture, it is simply
that it is over-bountiful with its funny lines.” William Boehnlen
+ Y World-Telegram p19 Ap 29 '37
+ “For giddy folk, there are the mild pranks of
Cafe Metropolitan. This is just one of those
usual, conventional affairs that are at times
rather funny.” John Mosher
+ New Yorker p82 My 8 '37

News-Wk p29 My 8 '37

“The lines are funny enough to grace a first-
rate stage play—an honor which few screen
originals can boast. . . . As a relief from the
current Niagara of screwball fare, E. H.
Griffith’s smooth comedy is a distinct pleasure.
I like it and recommend it.” Herb Sterne
+ Scrip p10 My 29 '37

Stage p10 Je '37

“A fragile anecdote, ‘Cafe Metropole’ turns
out to be thoroughly entertaining.”
+ Time p69 My 10 '37

Trade Paper Reviews

“Brilliantly cast and ably directed, this ro-
manic farce, imbued with a continental savour
which gives it a delightful polish, strikes a
smart, distinctive note stamping it as one of the
season’s most agreeable comedy offerings, Fam-
ily.”
+ Box Office p32 My 15 '37

“Smartly produced, with a light and breezy
plot that moves with exhilarating tempo.
Loretta Young and Tyrone Power make a real
glamorous team and it is a cinch [women] will
gox for them strongly.”
+ Film Daily p4 Ap 29 '37

“This sleek satirical farce comedy provides
class amusement for all classes. It all adds up
to an adult offering that will have substantial
box office value.”

“This continues the well produced, thoroughly
entertaining tradition of ‘Love Is News.’ The
Power-Young team sets another high mark for
the matinee audience.”
+ This is Exhibitor p60 My 1 '37

‘Cafe Metropole’ is an above average film.
It’s smart, sophisticated and not too much so.
has the proper romantic ingredients, and will
please them almost any time.”
+ Variety p16 My 5 '37

“It should fare handsomely at the box office
because it has the show elements which appeal
beyond class limitations—gusty fun, romantic
suspense, lively intrigue, fresh and engaging
love episode to captivate women audiences, and
buoyant gaiety.”
+ Variety (Hollywood) p3 Ap 28 '37

CALIFORNIA STRAIGHT AHEAD.
Universal 67m My 2 '37

Cast: John Wayne. Louise Latimer. Robert
McWade
Director: Arthur Lubin
It is the tale of a race between a railway
train and a fleet of motor trucks. The prize
for the winner is a million dollar contract.

Audience Suitability Ratings

“A: mediocre; Y & C: perhaps.”
Christian Century p630 My 12 '37

“The cast is good, and sincere characteriza-
tions help to hold the interest despite lack
of originality in plot. Family.” Am Legion Auxiliary

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

“At times, the suspense is good and there is
some interesting photography of snow-blocked
tracks and roads; also some beautiful scenery
en route, but as a whole, the plot is un-
convincingly developed and it is only fair en-
tertainment. Adults. Calif Cong of Far &
Teachers

“[It] is stimulating and entertaining. . . .
The picture is well cast and there is a strong
ethical thread running through it. Family.
Calif Fed of Business & Professional Women’s
Clubs.

“This B film has several points for motion
picture appreciation classes. . . . Weakness:
Bully wrecks truck motor and is not prosecuted
though he is convicted of witness. Mature. Family.
Mediocre.” DAR

“Family.” Nat Ed of R

“A strenuous and exciting film with sound
ethics for family audiences.” Nat Soc of New
England Women

“Family.” S Calif Council of Fed Church
Women

“Arresting film fare for the family. Family
& Junior matinee.”
+ Gen Fed of Women’s Clubs (W Coast)
Mr 29 '37

“Suitability: family.”
+ Mo Film Bul p78 Ap '37

“Good. Family-mature.”
+ Motion Pict Guide Je '37

“It is] a clean and wholesome portrayal of
an interesting and very American theme. . . .
Audiences who are not too critical in the mat-
er of a light action, will like it.” Adolescents,
12-16; good; children, 8-12: exciting.”
+ Motion Pict R p3 My '37

“Although the story is trite and the gangster
element introduced, nevertheless this picture
will prove interesting family fare because of
the sincerity of the cast and direction and its
timely subject. Family.”
+ Nat Council of Jewish Women Ap 10
'37

“General patronage.”
+ Nat Legion of Decency Ap 8 '37

“A. Y & C: fair.”
Parents’ M p42 Je '37

“A well cast, ably directed picture in which
the clever use of trucks, trains, and planes
creates interest and provides thrill and excite-
ment. Family.”
+ Sel Motion Pict p6 My 1 '37

“Family.”
+ Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

“Occasionally we see a picture which brings
us brief flashes of genuine entertainment.
‘California Straight Ahead’ is an excellent
example. It is too bad the ingredients of
audience-appeal are not more carefully studied
and more comprehensively applied. . . . Had
scripter Scott Darling made his dialogue more
convincing and director Arthur Lubin caught
up a few more of the looser edges, this not-
too-good B would take its place with the best. . . .
You could do a great deal worse with your
money.” Paul Jacob
+ Hollywood Spec p12 Mr 27 '37

“[It] is clipped from formula and never once
develops individuality. It differs not an iota
from thousand of its predecessors.” Herb
Sterne
+ Scrip p10 Ap 10 '37

Trade Paper Reviews

“Action-crammed, with a novel race between
a motor truck caravan and a train furnishing
the excitement, this is more vigorous than it
is convincing. Family.”
+ Box Office p11 Ap 10 '37

"Action-crammed, with a novel race between
a motor truck caravan and a train furnishing
the excitement, this is more vigorous than it
is convincing. Family."
CALL IT A DAY. Warner 89min Ap 17 '37
Cast: Olivia de Havilland. Ian Hunter. Anita Louise. Alice Brady. Roland Young
Director: Archie L. Mayo
Based on the play of the same title by Dodie Smith. "The plot deals with a single day in the lives of an English family—a day when spring arrives and all fancies flow. The staid accountant's father nearly becomes involved with an actress; the reserve of the mother is threatened by the impetuous love-making of a fervid admirer from the Far East; the elder daughter has ideas about the dashing paladin who is doing her portrait; the son forms an alliance with the girl next door; and even the youngest child entertains poetic flights." (Hollywood Reporter)
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings
"Marriage appears to be a pertinent topic of conversation throughout, but the attitude towards it is rather impertinent. The picture's solution, however, is entirely moral and the whole affair is contrived with disarming triviality. It strikes a highly sophisticated pose and is best reserved for adults." T. J. Fitzmorris

+ America p56 My 1 '37
"A: very good of kind; Y: doubtful; C: slight interest."

Christian Century p320 My 12 '37
"An excellent cast makes this diverting entertainment. Mature." Am Legion Auxiliary

"The entire production is marked by wholesomeness and refreshing comedy. Family." Calif Cong of Par & Teachers

"This delightful picture is packed with human interest and is in excellent taste. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A deftly handled, appealing film with good dialogue which works out present day social problems with good taste. Mature." Nat Soc of New England Women

"Well worth seeing is this light and pleasing picture. A sparkling array of charming turns and many good laughs. Family." S Calif Council of Fed Church Women

+ Fox W Coast Sulf Ap 3 '37

"Delightfully amusing entertainment, intimate, sparkling, and spiced with charming, everyday humor, popular success assured. Mature audiences."

Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"Good. Family."

Motion Picture Guide Je 37

"The play is witty, keenly perceptual and immensely diverting. Adolescents, 12-16 & children, 5-12: yes!"

+ Motion Picture R p3 Ap '37

"This is a mad, happy comedy, in which the expert direction of a notable and fine cast adds materially to its perfection. Family."

+ Nat Council of Jewish Women Mr 24 '37

"Adults."

Nat Legion of Decency Ap 22 '37

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

Parents' M p40 My '37

"While high school pupils may observe with profit how two rather behavior of stress, it will be just as well if little brother and sister from the elementary grades are left at home. Youngsters like less smart talk and more action. As these tempers vs. tempted scenes protract themselves toward the end, even older fans may long for a good old-fashioned cavalry charge."

Scholastic p27 Ap 17 '37

"The atmosphere of an English household is maintained, and the problems of everyday parents and their effervescent, adolescent offspring, when so gayly and naturally portrayed, cannot fail to enhance the entertainment value of the picture. Family. Mature."

+ Sel Motion Picture p6 My 1 '37

"[It is] a delightful comedy. Family."

+ Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews
"The cast . . . manages to fragile substance very delightfully. Laura Elston

Canadian M p52 Je '37

"Family."

Christian Science Monitor p17 Je 5 '37

"[It has] reached the screen with a large proportion of its original charm and mellow humor intact . . . Call it a little quite superior picture in spite of the fact that lovers of the Merivale-Cooper play may well regret certain scenes. But it is a charmingly rather unsuccesfully cast roles . . . It overcomes its minor flaws and emerges triumphantly as thoroughly good film entertainment."

+ Cue p17 My 15 '37

"Don't be frightened by the fact that this is a little domestic story of an English family. Because it has gentle humor and humaneness—and is very well played." (3 stars) Beverly Hills

Liberty p48 My 1 '37

"A comfortable film comedy is 'Call It a Day' —as pleasantly refreshing as a spring breeze and with a good sense of humor. . . Warner Brothers has given this film comic wave to the understanding hands of Archie Mayo, who makes it all turn out believably and satisfactorily."

+ Lit Digest p20 Ap 24 '37

"The gentle comedy of English domesticity has taken on broader emphasis and more persuasive emotional power as a film. . . The result is a screen comedy that is both delightful and off the beaten track." Howard Barnes

+ N Y Herald Tribune p22 My 5 '37

"Archie Mayo has directed for laughs rather than drama. He gets them, but without the tension of suspense that made the play something more than a tender portrait of a particularly likeable family . . . 'Call It a Day' is a pleasant spring day, or even for the winter." Eileen Creelman

+ N Y Sun p34 My 7 '37

"[It results in an artful and engaging little comedy . . . If you are looking for an intelligent bit of fun this entertaining one you will find 'Call It a Day' moderately delightful." William Boenel

+ N Y World-Telegram p25 My 7 '37

"[It is] a subdued, pleasant version of this nice play of family life. One of those good adaptations that may be a great help to you if you never get a chance to play and never could imagine what on earth it was about." John Mosher

New Yorker p167 My 15 '37

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
CALL IT A DAY—Continued

"Bright dialogue and an exceptional cast... distinguish this entertaining version of Dodie Smith's London and New York stage success." MR 1 '37

"Unless your heart is atrophied, your nerves regimented against the stirrings caused by flawless skies and porcelain sunshine, you should find much to enjoy in this version of the London-New York stage hit. Producer Hal Wallis has supplied a really astonishingly fine cast." Herb Stern

+ Script p10 Ap 24 '37

"The picture won't ever hurry you. It derives an amazing amount of vitality by being leisurely. Starting a scene then wandering off somewhere... Director Archie Mayo has, in a couple of instances, allowed his players to overdo their verbal manners, but generally has kept his comedy well within the boundaries of delicate force." Katharine Best

+ Stage p58 Ap 37 '37

"A clever tribute to that most rarely dramatized of virtues, the civilized inhibition, 'Call It a Day' is gracefully acted and directed."

+ Time p95 My 17 '37

Trade Paper Reviews

"Although the story is a masterpiece of new and refreshing comedy, it is the playing of several members of the cast, notably Alice Brady, Roland Young, Ian Hunter and Bonita Granville which lifts the picture into the 'must see' category. Family..." + Broadway Novelty 223 Mr 20 '37

"[It] makes a play that is way above the average in entertainment, and is proving one of the 'surprise' draws of the season, succeeding in getting an extraordinary amount of word-of-mouth advertising, such as greeted the first 'Thin Man.'"

+ Canadian Moving Pic Digest p7 Ap 24 '37

"Estimate: good comedy." + Phila Exhibitor p36 Mr 15 '37

"'Call It a Day' is an example of a fine cast rowing a very thin boat. Script is so light that, for pictures, even the calibre of its playing and direction cannot save it. Film doesn't seem destined to do well as regards business, though it can easily become a critic's pet." + Variety p12 My 12 '37

CALL TO ARMS. Amkino My 4 '37

Cast: M. Kodrov, E. Malnikova, A. Garcher
Director: A. Macheter

Russian dialogue film with English subtitiles. This is the tale of an aerial attack by planes carrying the Swastika which have invaded the Soviet without a formal declaration of war.

Newspaper and Magazine Reviews

"This reviewer was left faintly bewildered at the strong militaristic note... The piece moves along at high speed—surely the Russian directors are becoming as expert as those in Hollywood for swift action and deft pace—and the story is told absorbingly." Marguerite Taselaar

+ N Y Herald Tribune p29 My 5 '37

"Despite its timeliness... [it] fails to make the 'A' category. It may be classified as moderate entertainment." + N Y Times p23 My 3 '37

CAPTAINS COURAGEOUS. MGM

125min Ap 9 '37

Cast: Freddie Bartholomew, Spencer Tracy, Lida Baarova, John Merton, Melvyn Douglas, Charles Grapewin

Director: Victor Fleming

Based on a novel, Captains Courageous, by Rudyard Kipling, [II] probes the heart of warped and troubled childhood brought to normal response in association with fishermen in the Narragansett Bay area and of the Grand Banks." [Variety (Hollywood)]

A Guide to the study of the screen version of Captains Courageous, prepared by Margarette Ornamental, the Film Educational Board and Recreational Guides, Inc. 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"A splendid, sea-blow adventure, this film based on the familiar Kipling novel will not fail to please a wide range of tastes. The production is on the epic side and done with an excellence and wholesomeness which recommend it highly to the family trade."

+ America p144 My 15 '37

"A & Y: excellent; C: very strong." Christian Century p663 My 19 '37

"The producers are to be complimented for the admirable restraint shown in the thrill sequences, and for not being a nicely balanced picture with something of value and interest to all. Family." Am Legion Auxiliary

"The characterizations are outstanding... The direction and editing deserve special mention and the photography and lighting are especially fine. Family; 8-14: tense." Calif Cong of Par & Teachers

"'Captains Courageous' is the sea to the soul what 'Good Earth' is to the land... This picture satisfies every criterion of fine entertainment, sincere and spirited acting and constructive ethical values. Family." Calif Fed of Busines & Professional Women's Clubs

"One of the four best 1937 pictures... Though the poignant story is not Kipling's, the basic value of the film is high; valuable for schools. Mature family. Excellent." DAR

"This is a film not to be missed. Family, exclusively of young children." Nat Soc of New England Women

"The splendid direction of this masterwork is a distinct credit to Victor Fleming with an excellent cast giving support to the outstanding work of the leading characters... A production of depth and sincerity of the first merit and recommendable for the enjoyment of all ages. Family." Calif Council of Fed Church Women

"This certainly is one of the few pictures that no one can afford to miss... A fine picture, notably appealing every boy and girl, as well as their parents, should see it. Family." Mrs T. G. Winter

+ + Fox W Coast Bul Ap 10 '37

"The photography of the sheer beauty of a ship in full sail, the magnificent scenes of the sea in calm and in storm are breath-taking in their appeal, the work of a real artist. In all, a picture that merits highest commendation, reflecting great credit upon the producer, and giving to every member of the audience a most satisfying experience. Family." + + Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"Here is a great playout, a story with a fine message, a children's picture and a grownup alike; a story of idealism built upon faith and love." S. M. Mullen

+ + Motion Pic & Family p6 Ap 15 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre - Poor; - - Exceptionally Poor
"Captains Courageous" is one of the few pictures which can be said to be completely satisfactory in theme, philosophy, acting, direction and technical detail. It cannot fail to move even an unemotional young or adolescent, 12-16 & children, 8-12: excellent."

+ + Motion Pict R p3 My '37

This soul-stirring and absorbing drama bodes one of the best cast every member of which gives an unforgettable characterization. A high ethical standard is maintained throughout; in fact, and place, is a most lurid place upon a gruesome death scene and its harrowing, heart-breaking effect upon the sensitive young boy. Family, National Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"A. Y & C: excellent."

Parents' M p42 Je '37

"Praise is due the director, the cast, and the cameramen for a production that brings fresh honors to the art of moving pictures. Family. Tense for children. Outstanding."

+ + Sel Motion Pict p3 My 1 '37

"It is a fine picture. Suggested for school, libraries and church use. Family. Juvenile. Outstanding."

+ + Wily Guide Ap 24 '37

Newspaper and Magazine Reviews

Among the movie achievements of the year, or of many years, 'Captains Courageous' is bound to take its place, because of its magnificent conception of its setting, its sweep and excitement and its unity of design. It is notable in both direction and acting, and it has achieved development that has made possible the filming of the amazing action in the welter of sea. This is definitely a picture that should not be missed." Laura Elston

+ + Canadian M p18 Je '37

"[It is] one of the outstanding films of this or any season. ... Mr. Tracy looks very much like an Academy winner and Harold Rosson's photography contains some of the best nautical shots we have ever seen. Family."

+ + Christian Science Monitor p15 My 22 '37

"With no advance notice befitting its magnificent conception, and with Kipling's immortalization of Gloucester's hardy and courageous fishing folk thrills us with fine seascapes. For years Hollywood has been attempting to bring to the screen Kipling's tale of the noble, heroic fisherman, but the first time it was made for the screen, and producer and director have now taken full advantage of their opportunity. They have rendered Kipling masterfully in this picture." J. P. Cunningham

+ + Commonweal p26 Ap 23 '37

"Mr. Tracy's Manuel is certainly the high spot of the picture, possibly the best male characterization of the year. ... The picture is perhaps a little over long ... and the sentiment at the end is laid on with a towel so that the sobs of the audience almost drown out the dialogue, but [It is] nonetheless a tangy interpretation of life, on the bounding main and a genuinely touching investigation of a rare human relationship."

+ + Cue p17 My 15 '37

"The leading portrayals are brilliant, and the sea background, with its magnificent pictures of schooners under crowded sail, are beautiful, exciting and full of rich, vigorous life. It is except for about ten over-emotional moments at the end, this picture is fine entertainment, full of humanity and vitality."

+ + Film weekly p15 My 15 '37

"[It is] one of those productions which make us wonder at the extraordinary things accomplished by the makers of our screen entertainment. [It is] another achievement which dignifies the screen. ... Spencer Tracy's performance is one which goes a long way toward justifying the opinion of those who regard him as our greatest screen actor."

+ + Hollywood Spec p13 Ap 10 '37

"The Kipling yarn ... is now something of a classic. Victor Fleming has made it into an absorbing and exciting adventure drama. The picture steals 'Captains Courageous' — and steals it with a racy, robust, unforgettable portrait of a young heroic fisherman. The picture, at the end of 1937, will probably stand as the best performance of the year. (4 stars) Beverly Hills Liberty p57 My 22 '37

"[It is] one of the outstanding films of the year. And as entertainment, audiences of both sexes agreed last week that even the late Rudyard Kipling would have been proud of [It] ... For those who relish pictorial treats, even adds an accent to this photography. Curiosity among films, 'Captains Courageous' is both a man's and a woman's picture — and not one leading role is played by a woman."

+ + Lit Digest p52 My 22 '37

Reviewed by Mark Van Doren

Nation p695 Je 12 '37

"Though dragged out and often weepy, it is a compelling and Hartleigh automobile. No great technical achievement, but it is not only clever and entertaining but sensitive, controlled, as wise as any grown-up in the cast (which wise at a incidentally). The noble figure is that of Spencer Tracy as Manuel, simple, boisterous, rich in his powers. ... The whole business is handled with such much respect and shrewd artistry that the treatment seems almost unsatisfied, as if it were a first search of some bigger theme."

Otis Ferguson

+ + New Republic p160 Je 16 '37

"Captains Courageous belongs with the screen's great dramatic triumphs. A season of spectacular and notable film offerings it stands pre-eminent. ... It is certain to become a classic of the screen's most remarkable films, and a film by the way, that gets along very nicely without any love interest." Eileen Creelman

+ + Time p83 My 30 '37

"[It is] another of those grand jobs of moviemaking we have come to expect of Hollywood's most prodigal studio. With its rich production, magnificent marine photography, the direction and performances, the film brings vividly to life every page of Kipling's novel and of the chapter or two of its own." F. S. Nugent

+ + N Y Times p27 My 12 '37

"Call it a great picture and you have the only possible description of 'Captains Courageous.' To call it anything less would be unjust to a film which for sheer brilliance in every department of its production is a truly notable achievement." William Boehmle

+ + N Y World-Telegram p33 My 12 '37

"This 'Captains Courageous' is a comfort. Fog, water, boats, fish, and even human beings make as rich a film as you will see this spring. ... The picture is magnificent as a sketch of some important section of the sea." The largest Mosher

+ + New Yorker p105 My 15 '37

"Although the producers have brought the story up to date, none of the changes deviates from the story point of the original."

+ + News-Wk p23 Ap 23 '37

"I've never been one to become enthusiastic about regenerations, either on screen or off. This one I must give the benefit of the doubt for. I guarantee that you'll find the soul-change appealing and true ... Spencer Tracy is magnifi-
MOTION PICTURE REVIEW DIGEST

CAPTAINS COURAGEOUS—Continued

Hollywood.

Either stage. Philadelphia. This.

An all round triumph for Victor Fleming. Louis Lighton; Spencer Tracy, and the supporting players.

Herb Sterne

+ + Script p5 My 15 '37

To those of us who find acting as done by the next generation rather trying, "Captains Courageous" is something of a surprise. This M-G-M production is over two hours long. An hour and three quarters of the time you will be all for it. It is a superb, a grand story—and almost a great picture." Katharine Best

+ + Time p65 Ap 19 '37

Trade Paper Reviews

"It will bring tears of understanding and sympathy to the eyes of all who see it and tears of joy to the eyes of showmen who exhibit it, because here is a film so ramified in every entertainment value that it cannot miss being one of the best revenue producers of all times."

+ + Box Office p65 Ap 3 '37

"You can mark this down as one of the best pictures of the year. It is warmly human, has outstanding acting and has been brilliantly directed by Victor Fleming. Freddie Bartholomew . . . gives a performance that will rate much consideration when the Academy awards are handed around again."

+ + Film Daily p5 Mr 29 '37

"Here is a truly great picture. It will live long in the theatres of the world and longer still in the memories of all who see it. Seamen and landlubbers alike. . . No exhibitor could possibly ask for more. And no finer contributions to the living screen from all concerned are even imaginable."

+ + Hollywood Reporter p3 Mr 24 '37

"Excellent screen play of the famous Kipling novel. This classic with all its appeal, a man's picture that the women will rave about. It can't miss. . . This is grand entertainment in every department, especially in the box office."

+ + Phila Exhibitor p30 Ap 1 '37

"Another picture which will not have to go begging for patronage. A high cost film, into figures, but the overhead will come back. "Captains Courageous" looks equally as strong for foreign as domestic consumption. It will also rank as one of the best pictures of the sea ever made."

+ + Variety p22 My 19 '37

"It will be as sure-fire in the humblest theatre as in the most pretentious, because it deals in great entertainment wisdom with the deep and simple things which all human creature share. [It] is loaded for a box office broadside, and it will unquestionably be one of the strongest women audience pictures of this or any season."

+ + Variety (Hollywood) p3 Mr 24 '37

CASE OF THE STUTTERING BISHOP

Warner 70min Je 5 '37


Director: William Clemens

Based on the novel of the same title by Erle Stanley Gardner. "This [is] a hunt for the slayer of a murdered millionaire with rival claimants for the position of granddaughter and heir." (Hollywood Reporter)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Fair production qualities. Adults." Calif Cong of Par & Teachers


"Average program for mature audience." Nat Soc of New England Women

"A highly complicated murder mystery dramatically portrayed. Mature." S Calif Council of Fed Church Women

FOX W Coast Bul Ap 10 '37

"Adults & young people. Entertaining for all who like the type."

+ Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"This is only a fair addition to the Erle Stanley Gardner 'case' series. Adolescents, 12- 16 & children, 8-12: no."

+ Motion Pic R p4 My '37

"Family."

Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency My 6 '37

"Entertaining for all who like the type. Adults & young people."

+ Sel Motion Pic pt My 1 '37

"Family."

Wkly Guide Je 5 '37

Trade Paper Reviews

"Perry Mason, the widely popular detective . . . is here brought to life again with a new and satisfying player in the part. This is Donald Woods, taking his first role of the sort and delivering well in a complicated mystery story that will enthral the dyed-in-the-wool addicts and satisfy generally in support duty. It holds up well to the average of this series."

+ Hollywood Reporter p3 Ap 5 '37

"Entertaining Perry Mason yarn, this has tight plaid suspense, holding audience interest in the guilty person until the final fade-out. Estimate: pleasing program mystery."

+ Phila Exhibitor p56 My 1 '37

"While suspense is cleverly sustained, the romantic side of this film is painfully neglected and it is light on humor, so that this Erle Stanley Gardner mystery story is slow going."

+ Variety p23 Je 2 '37

"This newest of the Erle Stanley Gardner series is well up to standard established by these [mystery mysteries]. . . Picture should satisfy as a general audience offering and should please, not only those familiar with the super-sleuthing of Perry Mason, but others who like their mystery yarns delivered intelligently."

+ Variety (Hollywood) p3 Ap 7 '37

CHARLIE CHAN AT THE OLYMPICS.

20th century-Fox 66min My 31 '37

Cast: Warner Oland, Katherine De Mille. Pauline Moore. Allan Lane

Director: H. Bruce Humberstone

"The story starts in Honolulu, where a robot airplane piloting invention is being tried out for Fokker and now the pilot is mysteriously kidnapped and slain and the invention stolen. Warner Oland is soon on the job." (Variety Hollywood)

+ + Exceptionally Good; + Good; — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
Audience Suitability Ratings

"The film is recommended for general patronage." T. J. Fitzmorris
America p168 My 22 '37

"Family-mature." Am Legion Auxiliary

"One of Warner Oland's best pictures to date. Family; 8-14: tense." Calif Cong of Par & Teachers

"Interest is sustained to the very end of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"One of the best Charlie Chan films with no gruesome details and interesting views of the games. Family." Nat Soc of New England Women

"This picture will entertain the family." S Calif Council of Fed Church Women

"A most stimulating mystery drama. . . Scenes of the Olympic games in Berlin and beautiful shots of aircraft contribute to the picture's worth. Family & junior matinee." + Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"It is most agreeable light entertainment. Adolescents, 12-16: good; children, 8-12: mature." + Motion Pict R p4 My '37

"To lovers of the Charlie Chan series this new mystery will prove most interesting. Family." + Nat Council of Jewish Women Ap 10 '37

"General patronage." + Nat Legion of Decency Ap 15 '37

"A, Y & C: good." Parents' M p42 Je '37

"Family. Mature." Sel Motion Pict p7 My 1 '37


"One of the best of these nickel-in-the-slot packages that repeat themselves, this Charlie Chan mystery is good fun. . . Particular credit must go to Paul Burger for his really clever story." Paul Jacobs + Hollywood Spec p16 Ap 10 '37

"With the airliner Hindenburg floating through some of its scenes like a great silver ghost, the latest Detective Chan picture . . . has a luridly colorful quality that overhangs it like a pall. . . As a murder mystery, the film gets a bit out of hand." J. T. M. + N Y Times p23 My 24 '37

Trade Paper Reviews

"It is a highly satisfactory chapter in the ever-popular series built around the adventures and triumphs of that famed Oriental detective. Family." + Box Office p11 Ap 10 '37

"Suspense is the keynote of this picture. That quality plus the ever enjoyable super sleuth Charlie Chan and his impetuous sons, the Olympic backgrounds with footage of the relay race in which Jesse Owens is seen, all combine to make this interesting fare." + Film Daily p5 Mr 29 '37

"Charlie Chan at the Olympics' is a worthy successor to its predecessors, and every bit as entertaining and mystifying. It packs a fast moving climax, will certainly appeal to Chan followers, and will probably earn new fans." + Hollywood Reporter p4 Mr 24 '37

"Up to standard Chan offering, this is slow in getting started but gains interest, winds up as good program fare. Estimate: okay for general release." + Motion Pict Daily p4 Mr 25 '37

"This is the 14th film in a seemingly endless series and provides lively entertainment in its stylish with some noteworthy shots of the Olympic Games are effectively blended into the action." + Variety p1 My 26 '37

"Slow in getting hold of its audience, 'Charlie Chan at the Olympics' finally hits a smart stride and before the finish emerges as an intriguing piece of entertainment, made more so by a capable use of crowd and performance shots of the Olympic games held in Berlin." + Variety (Hollywood) p3 Mr 24 '37

CHEROKEE STRIP. Werner 55min My 15 '37

Director: Noel Smith

A western melodrama based on the frontier rush to Oklahoma in 1889 when government land grants were being issued.

Audience Suitability Ratings

"Fair production qualities. Family." Calif Cong of Par & Teachers

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

"Well acted but monotonous in its action. Family." Nat Soc of New England Women

"The story is vital, exciting and constructive. Family." S Calif Council of Fed Church Women

"The picture is well staged and photographed, satisfactorily cast and well directed. Family & junior matinee." + Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Fair entertainment for some audiences. Family-mature." + Motion Pict Guide Je '37

"The picture has neither freshness of plot nor beauty of setting to commend it, and though it might have served to portray the interesting tale of the homesteading of the 'Cherokee Strip,' it did not make the most of its one opportunity to be different. Adolescents, 12-16: way too fast; children, 8-12: good." + Motion Pict R p3 My 30 '37

"This is a mediocre Western with a trite story and slow-moving direction. Family." + Nat Council of Jewish Women Mr 15 '37

"General patronage." + Nat Legion of Decency Ap 1 '37

"A, Y & C: fair Western." Parents' M p42 Je '37

"Family." + Sel Motion Pict p8 Ap 1 '37

"Family-juvenile." + Wkly Guide My 22 '37

Trade Paper Reviews

"Western programmer. Family." + Box Office p63 My 29 '37

"Using big hand and rush days in the settlement of the Indian territory that is now Oklahoma as a base, 'Cherokee Strip' is little more than a run-of-the-mill Western which affords an opportunity for Dick Foran to croon a song or two. For all its good intentions, the film is strictly suitable for neighborhood double-
CHEROKEE STRIP—Continued

headers...[It] is never distinguished. It is merely another hard-riding yarn of physical violence.

[Variety p23 Je 2 '37]

CHINA PASSAGE. RKO 64min Mr 19 '37

Cast: Constance Worth, Vinton Haworth. Leslie Fenton, Gordon Jones

Director: Edward Killy

"The story starts out in China, where two American adventurers, Vinton Haworth and Gordon Jones, are entrusted with the job of guarding a Chinese girl delivering a valuable diamond. Just as they reach their destination in Shanghai, under a heavy guard, they are ambushed and the diamond stolen." [Variety (Hollywood)]

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This film manages to hold interest throughout, even though it never rises to spectacular heights...The picture will prove suitable entertainment for general patronage." T. J. Fitzmorris

[+ — America p600 Mr 27 '37]

"A: mediocre; Y: hardy; C: no." Christian Century p277 Je 2 '37

"The suspense is good and production qualities are fair. Part of the acting is good, but much of it is unconvincing. Adults." Calif Cong of Par & Teachers

"The cast is inexperienced and the direction uninspired. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR


"Several killings aboard an ocean liner are so cluttered up with plot detail, that one follows the picture agape and is brought up suddenly at the unusual ending. Mature." S Calif Council of Fed Church Women

Fox W Coast Bull Mr 13 '37

"The atmosphere is never convincing and the crude story is only fairly well handled. Suitability: adults & adolescents" P. H.

[— Mo Film Bul p57 Mr '37]

"Fair. Adults."

[— Motion Pict Guide My '37]

"A & Y: routine mystery; C: unsuitable." Parents' M p40 My '37

Newspaper and Magazine Reviews

"[It has] new faces...but an old plot." J. A. M.

Boston Transcript p4 My 22 '37

"Adults & mature young people." Christian Science Monitor p15 My 29 '37

"The RKO script writers have provided their new Australian importation, Miss Constance Worth, with a third-class ticket in 'China Passage.' As is the case in most films of the gem theft, shipboard murder formula, everything about [it] is so deliberately planned and we, might add, so poorly executed that one loses interest after the first murder." T. M. F.

[N Y Times p27 Ap 17 '37]

"[It is] a kindergarten exercise in lethal high-jinks...Neither the film's speed, nor its diabolical mood, can cover up its childish antics and the amateur quality of its acting and direction." Bochne!

[N Y World-Telegram p16 Ap 19 '37]

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

Trade Paper Reviews

"Even the most dyed-in-the-wool mystery minded picture-goers will discover little to cheer about in this drama, whose story is stilted, unoriginal and implausible. In its technical aspects, it is not just fair, and the acting is handicapped by the shallow script. Duals and the secondaries are the markets for this one." Film Daily p10 Ap 16 '37

"This is stereotyped murder mystery melodrama...It registers low in entertainment value and will have to take the back seat on twin bills, letting something stronger, with possible names or other elements of draught, take the driver's compartment. Where attempted as a single, such as in the south or west where there are no duals, it represents a hazard." Variety p15 Ap 21 '37

COME ON, COWBOYS. Columbia 58min

Cast: Robert Livingston, Ray Corrigan, Max Terhune, Maxine Doyle

Director: Joseph Kane

Screen writer: Betty Burbridge

A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Je 10 '37

"A better-than-average western story. Family." Sel Motion Pict p8 Je '37

Trade Paper Reviews

"This is a highly satisfactory Western. Melodramatic thrills are nicely counterbalanced with copious comedy touches of the popular variety. At the finale, one wonders how so many elements can be handled without losing a definite degree of compactness. But compact it is—the only remotely extraneous element being the title, which is one of those general affairs." Film Daily p10 My 21 '37

Motion Pict Daily p8 Je 1 '37

"An average Mesquiter; the boys do well as usual. Estimate: okay." Phila Exhibitor p35 Je 1 '37

COWBOY STAR. Columbia 56min

Cast: Charles Starrett, Iris Meredith. Si Jenks

Director: David Selman

"A cowboy, having spent five years in Hollywood and tired of his make-believe heroics, returns to Arizona where he finds genuine adventure and romance." Sel Motion Pict

Audience Suitability Ratings

"Smooth direction that results in a realistic atmosphere, good comedy and capable acting are combined in better than average entertainment. Family." E Coast Preview Committee

Fox W Coast Bull Ja 2 '37

"Somewhat different from the routine Western with good comedy, capable acting and realistic atmosphere. Fair entertainment of its kind for family." Motion Pict Guide Mr '37

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
CRIME NOBODY SAW. Paramount

62min Mr 12 '37
Cast: Lew Ayres, Benny Baker, Eugene Pallette, Ruth Coleman
Director: Charles Barton

Based on the mystery play, Danger. Men Working, by Ellery Queen and Lowell Brennano. A mystery story.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."
Christian Century p534 Ap 21 '37

"The unusual manner in which the story is developed holds the interest despite the many improbable situations which invest all the proceedings with unreality. Average entertainment. Adults & young people." E Coast Preview Committee

+ — Fox W Coast Bul Mr 27 '37

"The direction maintains clarity in a rather intricate plot and avoids monotony although the story is almost entirely confined to one set. The climax is well worked up, and the denouement is acceptable though unexpected. The characters are well drawn, and subtle touches of characterisation are added by the good acting of the whole cast. The dialogue is crisp and unannoying. It also suggests some of the situations. Suitability: adults & adolescents." A. R.
+ Mo Film Bul p58 Ap 37

"Improbable situations developed in an unusual manner hold the interest. Fair. Adults & young adults."

+ — Motion Pict Guide My '37

"General patronage."

Nat Legion of Decency Mr 18 '37

"A: mediocre; Y & C: no."
Parents' M p42 Je '37

"Adults & young people."
Sel Motion Pict p8 Ap 1 '37

Newspaper and Magazine Reviews

"'The Crime Nobody Saw'—and which very few will want to see, for that matter. Adults & young people."
Christian Science Monitor p17 My 1 '37

Reviewed by F. S. Nugent

N Y Times p17 Ap 5 '37

"It is a nursery exercise in macabre high jinks, dull, inept and almost entirely lacking in thrills and suspense. The cast ... does what it can, but its efforts are wasted on a feeble and fumbling script." William Bochnel

N Y World-Telegram p15 Ap 5 '37

Trade Paper Reviews

"The plot of this mystery melodrama takes too long to get going, and when it does it is so amatuerishly contrived and unconvincing that it simply does not click. ... It is a very poor variation on the 'Seven Keys to Baldpate' ides."

Film Daily p11 Ap 8 '37

"Handicapped by a cast with little marquee value, it will, nevertheless, fit in neatly on the lower half of the average bill. Its screwy story is unbelievable but amusing, and it manages to fill all the requirements of its short-budgeted contemporaries."
+ — Hollywood Reporter p3 Mr 10 '37

+ + Motion Pict Daily p4 Mr 16 '37

"'Estimate: short on names but the entertainment is there."
+ Phila Exhibitor p33 Mr 15 '37

"Killer is easily spotted and picture doesn't hold interest. Bottom shelf dudler, ... Looks as though Lew Ayres, Eugene Pallette and Benny Baker figured this assignment was just one of those things and were trying to get through it quickly."
— Variety p14 Ap 7 '37

"Obviously turned out on a cheap budget and devoid of box office names. 'Crime Nobody Saw' is nevertheless okay for its intended program standard. ... The cast comes through with an entertaining performance all the way, reflecting a good job of directing by Charles Barton."

— Variety (Hollywood) p3 Mr 10 '37

DAMAGED GOODS. Grand national

60min
Director: Phil Stone

Based on the French play of the same title by Eugene Brieux. "The story tells of the sad experience of a young girl tormented with disease, who marries a beautiful young girl and the near tragedy that stalks their lives." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"Adults. Informative and thought-provoking material for mature audiences."
+ Gen Fed of Women's Clubs (W Coast) Ap 24 '37

"Adults."

Nat Legion of Decency My 27 '37

"More a sermon than a drama, though earnest acting gives a good deal of emotional punch to it. Its chief value (and that is a great one) is in its sensible and informative discussion of the subject without any lurid sensationalism. An important social film. Suggested for school use. Worth being kept permanently available. Mature."
+ Wkly Guide My 22 '37

Trade Paper Reviews

"Although this picture must be exploited judiciously to avoid having patrons class it with the regular run of 'sex' films, it brings a message of vital importance to every community and should not be overlooked by any exhibitor. As a motion picture 'Damaged Goods' leaves much to be desired, but as an educational film designed to crusade against syphilis, its pulls no punches, dealing with the subject in an honest and outspoken fashion."

Box Office p21 My 22 '37

"With the current drive to take away the veil of secrecy from syphilis, 'Damaged Goods' arrives as an expolitabe production to be handled with good taste. ... For showings to adult audiences, medical groups, social service workers, etc., it becomes an important document. For general audiences, it must be handled with a few punches, dealing with the subject in an honest and outspoken fashion."

+ Phila Exhibitor p64 My 1 '37

++ Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
DAMAGED LIVES. Weldon 6min Je 12 '37

Cast: Diane Sinclair, Lyman Williams, Cecelia Parker

Director: Edgar G. Ulmer

Screen writers: Donald Davis, Edgar G. Ulmer

This film was banned by the New York State Censor Board but later approved and presented under the sponsorship of the American Social Hygiene Association. A twenty-nine minute lecture follows the film. "The story of 'Damaged Lives' is the familiar one of an indiscretion, ignorance, fear of discovery and consequent reliance on nostrums and quackery." (N Y Times)

Newspaper and Magazine Reviews

"Perhaps the most outspoken motion picture ever made for general release, it is the decisive stroke in the struggle to free discussion of venereal disease from the sotio voce, where [it] has been found. . . Judged as entertainment, [it] gets zero rating; considered as a discussion of a social problem, it is forthright, frank and unforgettable." J. T. M. N Y Times p26 Je 14 '37

"[It is] one of those tin-cup exhortations in the nature of old time cures. . . It is thoroughly reprehensible throughout. It screens like a script from a Bowery handout." Douglas Gilbert N Y World-Telegram p12 Je 14 '37

Trade Paper Reviews

Motion Pict Daily p6 Je 17 '37

"While 'Damaged Lives' could scarcely be classed as entertainment in the usual sense, it is an absorbing picture after its opening moments. . . Picture, although somewhat similar in story outline, has no connection with 'Damaged Goods,' legitimate play on the same subject, which was recently revived and flopped on Broadway." Variety p13 Je 16 '37

DANCE, CHARLIE, DANCE. Warner 64min

Cast: Stuart Erwin, Jean Muir, Glenda Farrell, Allen Jenkins

Director: Frank McDonald

Based on the play, The Butter and Egg Man, by George S. Kaufman. "The central figure is a worm from the sticks who turns on the city slickers and licks them at their own game." (Hollywood Reporter)

Audience Suitability Ratings

"A light comedy suitable for the family." Am Legion Auxiliary

"Light and amusing. Possibly family." Calif Cong of Par & Teachers

"There are some sequences provocative of a laugh, but as a whole the production is weighed down with too much dialogue. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. A somewhat different treatment makes this comedy diverting. Mature." DAR

"A better than average program picture. Family." Nat Soc of New England Women

"It is trite, long-drawn-out and unoriginal. It is the usual moment and generally good acting, but terminates abruptly and unconvincingly. Mature." S Calif Council of Fed Church Women

DANCE PICT. Daily p14 Ap 20 '37

"This is a fast moving comedy. Estimate: pleasing." Phila Exhibitor p61 My 1 '37

"The result is a laugh-getter that should satisfy on almost any program. Played broadly and robustly for the most part, picture is compact and swift-moving." Variety (Hollywood) p3 Ap 20 '37

DARO UN MILONE. Nuovo mondo 76min Mr 27 '37

Cast: Vittorio De Sica, Assia Noris, Luigi Almirante

Director: Mario Camerini

Italian dialogue film without English titles produced in Rome. Also known as I Will Give a Million. The film received an award of excellence from the Italian Ministry of Corporations. "Millionaire announces he'll dispense himself as a beggar and will donate a million to anyone who loses an unspecified act in his behalf. As no one knows which hobo is really the millionaire, every one in town goes overboard with generosity to the tramps." (Variety)

18 MOTION PICTURE REVIEW DIGEST

"An hour's amusement—no more intended, Family, if a somewhat noisy, riotous farce is acceptable to their tastes." Mrs T. G. Winter Fox W Coast Bul My 8 '37

"The work of a capable cast and satisfactory direction results in its entertainment value. Mature audience." + Gen Fed of Women's Clubs (W Coast) Ap 24 '37

"It is a lively picture with many amusing incidents. Adolescents, 12-16: yes; children, 8-12: not sufficient interest." + Sel Motion Pict p7 Je 37

"A not too clever plot is somewhat redeemed by the droll acting of Stuart Erwin and the comedy of Glenda Farrell and Allen Jenkins. . . Matter of tax for adults." + Nat Council of Jewish Women My 25 '37

"General patronage." Nat Legion of Decency My 13 '37

"Comedy of the boisterous type is supplied in this farcical picture. Possibly family. (The Business and Professional Women consider the picture a waste of time.)" Sel Motion Pict p7 Je 37

Newspaper and Magazine Reviews

"Anyone who can stand a full hour of shouting by Allen Jenkins should see 'Dance, Charlie, Dance. For others, there is not a great deal in the picture to recommend it as satisfactory entertainment." + Hollywood Spec p12 My 8 '37

Trade Paper Reviews

"A laugh-laden comedy, directed and enacted at a lively clip, this can hold its own on any program and will send the patrons home well pleased with their entertainment investment. Family." + Box Office p71 My 1 '37

"Warners has a good runner-up for 'Three Men on a Horse.' This latter had the advantage of carrying the title of a current stage success. The Kaufman play is of an earlier vintage and is here hidden under a title of doubtful draw by the picture. It is just as funny as 'Three Men' and it makes a top program offering." + Hollywood Reporter p3 Ap 20 '37

"This is a fast moving comedy. Estimate: pleasing." + Motion Pict Daily p14 Ap 22 '37

"The result is a laugh-getter that should satisfy on almost any program. Played broadly and robustly for the most part, picture is compact and swift-moving." + Variety (Hollywood) p3 Ap 20 '37
Deadt yesterday. See the great hospital mystery.

Death on the set. Globe 58min

Cast: Henry Kendall, Jeanne Stuart, Eve Grey

Director: Leslie S. Hiscott

Filmed in England. An American gangster becomes a director in an English motion picture studio. When he murders his partner in crime who is his double, he hopes to assume the double’s identity. He is trapped in this scheme when the sweetheart of his partner is murdered and the crime pinned on him.

Trade Paper Reviews

“Having a quite cleverly contrived plot, fairly actionful direction and competent performances, this British murder melodrama will prove passably entertaining to audiences in the popular grinds.”

— Film Daily p11 Ag 21 ’36

“Apart from handicap of being British made, this is a well produced, acted program thriller. Estimate: for neighborhoods, twin bills.”

— Phila Exhibitor p30 J1 15 ’36

“Aside from the fact it might well serve as a model as to how a picture should not be made, absence of any names that are even faintly recognizable to American audiences undoubtedly will relegate this to the most minor secondary dual spots.”

— Variety p57 S 15 ’36

Devil Is Driving. Columbia 66min

Cast: Richard Dix, Joan Perry, Henry Kolker

Director: Harry Lachman

Screen writers: Lew Loeb, Harold Buchman

“Richard Dix is the attorney, backed by leading citizens for the district attorney’s job. He defends the son of a social-business leader who has been arrested on a drunken driving charge, following a crash in which a woman is killed, her daughter crippled. . . The heroine, a newspaperwoman, loses faith in him.”

Phila Exhibitor

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Je 10 ’37

“A dramatization of the problem of drunken driving and auto accidents, tremendously effective because the story has interest and power enough to leave its lesson to teach itself—while it is unescapably ‘Family.’”

— Wkyd Guide My 29 ’37

+ ++ Exceptionally Good; + Good; + Fair; ++ Mediocre; — Poor; — Exceptionally Poor
DEMON IS DRIVING—Continued

Trade Paper Reviews

"High exploitable picture, excellent for tie-ups with safety driving associations, auto clubs, civic groups, this is a better type programmer in addition."

+ Phila Exhibitor p34 Je 1 '37

DR. KNOCK. Pathe-Nathan 74min Ap 30 '37

Cast: Louis Jouvet. Palau. Le Vigan

Directors: Louis Jouvet. Roger Goupillieres

French dialogue film with English subtitles. Based on the French play, Knock, by Jules Romains. Louis Jouvet plays the part of a charlatan doctor who buys through the mail a non-existent medical practice in the healthy town of St. Maurice and then through the power of suggestion puts practically the whole robust population to bed.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"[It] is an excellent comedy well done by a splendid cast. H. E. S:

+ + N Y Times p34 My 1 '37

"Jules Romains's 'Knock,' a scalpel-sharp satire on medical chicanery, comes to the screen with the degree of 'Dr.' added to its title and a good amount of its impudence lost in the prudent translation of its French dialogue. The film is bound to find more favor with those who understand its language than with the many who are compelled to rely upon the subtitle's interpretations. M. Jouvet is the perfect charlatan: unscrupulous, rascally, dignified." F. S. Nugent

+ — N Y Times p16 My 1 '37

"Although the film is slow and wordy, there is a fair amount of amusement and entertainment in 'Dr. Knock.' Few comedies of the year have offered such a richly satirical idea and such wealth of amusing lines. The only pity is that the treatment is so leaden." William Bochnel

+ — N Y World-Telegram p8a My 1 '37

Trade Paper Reviews

+ — Motion Pict Daily p8 Je 1 '37

"It is one of the best Frenchies to touch U. S. shores in recent years, and certain to display box office impact in the spots suited for it. . . Jouvet, in the lead, does the best work of his celluloid career, playing the title role seriously."

+ Variety p16 My 5 '37

DODGE CITY TRAIL. Columbia 61min F 5 '37


Director: C. C. Coleman, Jr. 

A western melodrama with a musical background.

Audience Suitability Ratings

"Good singing and acting, a plausible story well handled, and excellent photography are combined in a Western which offers better than average entertainment. Family." E Coast Preview Committee

+ Fox W Coast Bul F 20 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

"General patronage."

Nat Legion of Decency F 4 '37

"A. Y & C: good."

Parents' M p46 Ap '37

"Family."

Sel Motion Pict p8 Mr 1 '37

"More interesting than most Westerns, and some very good cowboy singing. Family-Juvenile."

+ Wkly Guide Ja 30 '37

Trade Paper Reviews

"This Western is fair entertainment and should serve appropriately as a supporter on a dual program. Family."

+ — Box Office p51 Je 5 '37

"In the course of the film, Starrett, alone, with chorus, sings four numbers which, while sufficiently tuneful, detract from the usual fast Western reaction. Estimated: standard."

+ — Phila Exhibitor p32 F 15 '37

"So-so Western, with Charles Starrett as the stern-jawed cowboy who rescues the gal from kidnappers. 'Dodge City Trail' isn't even intended for adults. And it won't knock the moppets into the aisles. But it will probably get by on matinee duals."

— Variety p14 My 26 '37

DREAMING LIPS. United artists 78min My 28 '37

Cast: Elisabeth Bergner. Raymond Massey. Romney Brent

Director: Paul Czinner

Based on the play, Melo, by Henri Bernstein. Filmed in England. This is an English version of a German film, Der Traumende Mund, in which Miss Bergner appeared several years ago. It is the study of the young wife of an orchestra conductor who falls desperately in love with his best friend. Unable to choose between her husband who loves her devotedly and her impetuous lover, she commits suicide.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency My 27 '37

"'Dreaming Lips' (horrible title) doesn't live up to expectations or possibilities. There are spots that are splendid; there are also spots that are pure purple holism. . . Triangle stuff [for]. . . Miss Bergner, with whose mannerisms and passionate passages we, for one, got a little fed up."

+ — Colosental p28 Ap 24 '37

"Adults."

Sel Motion Pict p9 Je '37

"Mature."

Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"The Bergner legend is based more upon her uniqueness as a personality than upon true distinction as an actress. . . There is little evidence of her attempt at subordinating the actress to the role, but rather a concerted, and frequently successful, effort to fit the role to the actress. Neither the play itself nor its star's performance achieve credibility in the version currently on view."

— Variety p14 My 22 '37

"A careful, conscientious, detailed study in morbidity." (2½ stars) Beverly Hills Liberty p62 Je 26 '37
"[It] is a strange and hauntingly beautiful offering. Through the medium of a brilliant script, a superb production and an inspired performance by Miss Bergner, one is taken through a powerful story that seems to me unusual and noteworthy."

- - N Y Herald Tribune p15 My 20 '37

"Miss Bergner plays in what may now be recognized as her usual style, carefully artificial and coy. It is a tricky performance, and some of the tricks by now are somewhat old. ... It is hard to guess just why the Bernstein tragedy was chosen for a Bergner picture, or why it was not just watching. It seems to me that the central character is not, in this version at least, a particularly sympathetic or profound one."

- - N Y Times pl7 My 20 '37

"A deeply unimportant fable, it is acted brilliantly by Miss Bergner and her supporting cast, but excellent though the part of Gabby is for Miss Bergner's purposes, "Dreaming Lips" is scarcely able to survive a full hour's entertainment. This is a faintly musty, curiously unpalatable drama." - William Boenkel

- - N Y World-Telegram p21 My 20 '37

"Along with various disappointment of the moment may be listed "Dreaming Lips." ... As I remember the play, I found a fineness in the thing that gave it a special quality. I must say I can't find a trace of fineness in any sort of the screen version. The Bergner public had best just overlook this trifle of hers." - John Mosher

- - New Yorker p73 My 29 '37

"The film is a triumph for the Austrian star and her fans; those who are left cold by the Bergner mannerisms will find it a thoughtful study of feminine psychology."

- - News-Wk p24 My 20 '37

"[It is] a carefully re-made version of the German film, with a more mature Bergner giving a vintage performance. Human emotions in this film are so complicated ... [that] it is impossible to sit back and just watch," Alan Page

- - Sight & Sound p23 Spring '37

"With Bergner's infinite capacity for sustained appeal, Massey's command of mental counterpoint, and Romney Brent's complete mastery of a difficult character, it is almost intoxicating to stand by and watch them. ... Paul Brunius maintains his distinguished direction throughout."- Katharine Best

- - Stage p34 My '37

"For connoisseurs of gamut-running, "Dreaming Lips" is a definite equivalent of the Kentucky Derby. ... For other cinemaddicts even its rather startling deviations from the Hays Organization's Production Code, now so scrupulously observed by Hollywood, are not likely to make "Dreaming Lips" seem more than a pretentious diagnosis of a trivial nervousness."

- - Time p30 My 21 '37

"The hauntingly pathetic performance by Elisabeth Bergner in this English-made drama will linger with the spectator long after the story of her slow-moving and depressing vehicle has been forgotten. The brilliant little actress surpasses herself in the difficult role and receives adequate support ... but as entertainment the picture will be found lacking. Adults."

- - Box Office p25 Je 12 '37

"You can chalk this up as a personal triumph for Elisabeth Bergner, who runs the gamut of emotional acting and does it superbly, and is fawningly praised by the minute she is on the screen—and she is on most of the time. But as far as the story goes, it is too talky, too lacking in substance, too tragi-sad to register with American audiences as entertainment."

- - Film Daily p8 My 20 '37

"Definitely class, art, adult: it is class because the plot, action are incomprehensible to the average family audience; because the characters portrayed are of big enough stature for the average family audience. Estimate: best for art and class [houses]."

- - Phila Exhibitor p38 Je 1 '37

"The easiest way to say it is probably the most direct: this is not a good picture. Miss Bergner is as lovely as ever to look upon, but pictures like this won't do her much good. It's not only above the heads of average filmgoers in content, but not well enough made to fall into the hands of the adolescent, which seems to have become so desirable lately."

- - Variety p14 My 29 '37

**DRUMS OF DESTINY.** Crescent 60min Je 12 '37

Cast: Tom Keene, Edna Lawrence, Buddy Hudd, et al.

Director: Ray Taylor

Music director: Abe Meyer

Screen writers: Roger Whately, John T. Neville

"This delves into the period of American history when part of Florida was under the Spanish flag. The Mississippi soldiers are having trouble with the Indians and chase them into foreign fields only to discover that there is some underhanded business regarding guns and ammunition for the redskins to battle the white man."- Variety (Hollywood)

**Trade Paper Reviews**

"Historical Western makes interesting, pleasing outdoor action drama."

- - Film Daily p9 Je 15 '37

"- - Motion Pict Daily p2 Je 11 '37

"Another action melodrama with an historical background, "Drums of Destiny" maintains the standard of the previous releases of this series. ... Keeping an attentive eye on his territory clientele, the producer has aimed this one nicely and he has another action film that will satisfy those who like this type of film fare."

- - Variety (Hollywood) p3 Je 8 '37

**ELEPHANT BOY.** United artists 80min Ap 23 '37

Cast: Sabu, W. E. Holloway, Walter Hudd, Alan Jeayes

Director: Robert H. Flaherty, Zoltan Korda

Based on the short story, "Toomal of the Elephants," by Rudyard Kipling. Filmed in Mysore, India by an English company. [Toomal] is the wild elephant, [Zoltan Korda] the elephant's mahouts. When his father is killed in a tiger hunt, the elephant he has been riding, and
ELEPHANT BOY—Continued

which was ridden by his father and grand-
father, is taken away and allocated to another
driver, despite the protests of the boy." (Va-
ny)

See issue of March 29, 1937 for other reviews
of this film

Review Digest

"The picture attains moments of great pho-
tographic and dramatic beauty and is dis-
tinguished because of the fascinating person-
ality and natural acting ability of the boy, Sabu.
Excellant for the family."
+ Nat Council of Jewish Women Ap 21 '37

"General patronage."
+ Nat Legion of Decency Mr 25 '37

"A, Y & C: pleasant family picture." Parents' M p40 My '37

"Every now and then a picture comes along
without any tremendous ballyhoo and turns out
to be an entertainment that you've been waiting for. [It] is one of these, and for several
good reasons. [It] is decidedly not just another one of those 'Bring 'Em Back Alive' animal pictures full of fake and
whimsy..."
+ + Scholastic p20 Ap 3 '37

"Outstanding."
+ + Sel Motion Pict p3 My 1 '37

"A very loveable picture. Referred to the
Committee on Exceptional Photoplays. Sugges-
ted for children and lending library. They
were kept permanently available. Family-Juvenile. Out-
standing."
+ + Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"Robert Flaherty's film plays... have been
described variously as visual poetry, beautiful,
photography. 'Elephant Boy' is far from being an
exception... This is an unusual and
enormously entertaining motion picture." J. P.
Cunningham
+ + Commonweal p20 Ap 30 '37

"Pictorially, the film is a thing of beauty
but it is considerably less effective either as a
narrative or a moving picture. The utter
simplicity of the theme and its naive
manner of telling has reduced the tale to an
elementary and the lack of suspense and dra-
matic impact, lacking, indeed, everything but
photographic beauty... As a travelogue, it has
merit; but it runs rather long for a travelogue,
and occasionally somewhat thin." + + Cue p17 Ap 3 '37

"An impressive version of the Kipling story,
finely photographed and, in the scenes dealing
with elephants and their capture, authentic-
seeming and thrilling. The players are rather
theatrical. Sabu, the boy, Sabu, is made to speak
too much; but the picture as a whole is un-
usual and well worth seeing." + + Film Wkly p23 '37

"[It] has gracelessness and an arresting beauty
of telling... We recommend this saga of the
Indian jungles. It has a singular appeal for
everyone. (3½ stars) Beverly Hills Libery p58 Ap 10 '37

"[It] is fine film material in the hands of
Flaherty, who treated it with understanding
reverence, letting the simple tale unfold with
some of the most thrilling photography that has
lighted a screen in many a month." + + Lit Digest p21 Ap 17 '37

"The resulting mixture is both agreeable and
disagreeable. [It] has a richly good story, but
Mr. Flaherty has not told it well, being with-
out experience in fiction. His principals stand
interminably, and they make things that are
perfectly obvious to us. Yet [it] is worth seeing
for what remains in it of India and Robert
Flaherty. Sabu... and his one
great elephant are worth seeing if any two
things are on the current screen." Mark Van
Doren
+ + Nation p489 Ap 24 '37

"The boy Sabu was a natural find. As
to the rest, they are something between a
class in elocution and the endmen of a minstrel
show. It is better to ignore everything about
the film but its record of a trip to the elephant
country." Tom Ferguson
+ + New Repub p323 Ap 21 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
"There is a certain humor in the grotesque overrating of certain vilified elements, which detracts from the staggering quality of the dialogue, every sentence of which is calculated to stop an elephant in its tracks. [It] would be far better without sound, really good without Kipling..." "Robert Flaherty once more demonstrates that he is one of the most unusual and distinguished of directors. He has turned to the jungles of India to produce a magnificent photoplay of men and elephants. It is a child's story if you like, but one that should have an irresistible appeal for many adults. [It] is an unusual and engrossing screen drama, too unusual, perhaps, for much commercial success but one that richly deserves it." Howard Barnes

"Robert Flaherty has now been to India. The results of this visit, however, will not seem to most of us moviegoers as sumptuous as those of his other trips... There isn't anything the matter with 'Elephant Boy' itself, except that it comes somewhat as a disappointment and as a slight and incidental affair after our expectations have been raised by memory of other Flaherty pictures. In fact, it's a very nice picture for the younger set, who may like it best of the whole Flaherty series." John Mosher

"Robert Flaherty has... the knack of assimilating atmosphere, customs, and the feel of foreign peoples to a remarkable degree. The pictures are completely genuine, both for formula; it's entirely possible that advocates of the boy-meets-girl school may think it tedious. I found myself in the company of Henry Sterne

"Flaherty's 'Elephant Boy' was something to weep over... This is a picture that should have been made entirely in India and not at all. As it is, children will love it and adults will be disappointed and indulgent." Albert Maltz

"'Elephant Boy' has gone the same way as 'Man of Aran': enormous advance publicity, director out of touch with the Press for months, rumors of great epics sealed in tins, and then the disappointing diminutive achievement. The more positive crimes, the bad cutting, the flat acting, the pedestrian adaptation so unfair to Kipling's story, must be laid at Denham's door." Graham Greene

"If you remember 'Man of Aran' I need only mention that the man who made [it] has just finished another film by the same director, and you should already have your hat and coat on... In spite of a startlingly assured performance by a young Indian named Sabu, 'Elephant Boy' is best when it shows the elephants at work or charging through the jungle in a frenzy of fear." Katharine Best

"Trade Paper Reviews"

"Unusual jungle story holds chief interest for the juveniles and thrill fans." + Variety p28 Ap '37

"This is tops in jungle pictures. In short, with elephant hunts, jungle creatures, glimpses of real Indians, some marvellous artistic photography, and a little more of the Flaherty, as we would call it, boy in the chief role as Toomaan, the exhibitor has something to show the public." + Variety p28 Ap '37

"It's a Rudyard Kipling story which reads better than its films, same as the Tarzan yams. Having nothing particularly exciting for the camera, nor any plot to speak of, it will demand careful exploitation and advertising. Where animal or novelty pictures are accepted, it will work its way across, but the suggestion for booking is not far from the reasonable, even on such bookings." + Variety p14 Ap '37

"EPISODE. Metropolis 99min My 15 '37 Cast: Paula Wesseyle. Karl Ludwig Diehl. Otto Tressler. Erika von Wagner Director: Walter Reisch Music: Willi Schmidt-Gentner German dialogue film made in Vienna with English subtitles. In this Miss Paula Wesseyle won the Venice International Exposition's gold cup as the best performance by an Austrian, and as 'Marquise in Vienna' during the inflation of 1922. A young lady named Pauli, her mother gone, accepts the harmless attentions of an elderly art patron. She falls in love with his son, a tutor. When a check sent her by her admirer is found by the tutor, complications ensue but the art patron's understanding wife clears everything up.

Audience Suitability Ratings
Mo Film Bui p144 D '35
"Adults.
Nat Legion of Decency My 27 '37
Newspaper and Magazine Reviews
"It is one of the year's unusual contributions to the fine art of the cinema... As in 'Masquerade in Vienna,' the convincing realism, the sense of significant detail and the complete rightness of the characterizations make this a directorial and histrionic tour de force." + + Cue p16 My 22 '37

"It is definitely on the dull side. The same Walter Reisch who made the delightful 'Two Hearts in Vienna' has this time up a plot that is forever getting into snarls and he has been downright remiss in the technical end of the production... Miss Wesseyle, whom you might have seen earlier this season in 'Masquerade in Vienna,' plays the heroine with such lack of glamour that one is apt to wonder what all the wooling is about." Howard Barnes + N Y Herald Tribune p16 My 17 '37

"Miss Wesseyle's performance is one of the year's best... Mr. Reisch has achieved some excellent directorial touches, but his photography of some scenes suffers from under-lighting... I think you'll find it a rather pleasant film." F. S. Nugent + N Y Times p25 My 17 '37

"Having given a superb performance in 'Masquerade in Vienna,' Paula Wesseyle now contributes another fine bit of acting in 'Episode.'
EPISODE—Continued

Although [it] is slightly disappointing after 'Masquerade in Vienna,' it is not without merit, and in its leisurely, contemplative way is better than average entertainment."—William Boehm

N Y World-Telegram p19 My '37

"[It] is a very innocent trite, . . . It has too many English subtitles. Watching [the film] is like dining with a man who wears an electric sign on his shirt front."—John Mosher

New Yorker p74 My 29 '37

"I cannot understand the enthusiasm for Fraulein Paula Wesseley. This stocky, rather graceless actress may be said, I suppose, to act naturally, rather in the same way that a Roedean girl may be said to play hockey naturally. The background to this rather silly comedy . . . is supposed to be the Vienna of 1922, but so tragic a breakdown of the framework of life deserves a less perfunctory, a less humorous and sentimental treatment."—Graham

— Spec p718 N 1 '37

Trade Paper Reviews

"There is little to excite foreign film fans, for the main merit is the actress herself, Rarely does the technical end of the footage rise above passable standards."—Film Daily p9 My 18 '37

Motion Picture Daily p2 Je 14 '37

"Here Reich takes a shallow story and makes it humorous and romantic by his deft handling of the various adventures and mishaps. When assigned to trail a famous munion maker involves them in a Continental intrigue and romance."—(See Motion Pict)

— Variety p23 My 19 '37

ESPIONAGE. MGM 62min F 26 '37

Cast: Edmund Lowe, Madge Evans, Paul Lukas, Ketti Gallian, Richard 'Skeets' Gallagher

Director: Kurt Neumann

Based on the play of the same title by Walter Hackett. "The plot concerns two newspaper reporters who are caught up in adventures and mishaps when assigned to trail a famous munition maker involving them in Continental intrigue and romance."—(See Motion Pict)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: family."—T. G.

Mo Film Bul p7s Ap '37

Newspaper and Magazine Reviews

Reviewed by John Mosher

New Yorker p93 Mr 20 '37

"M-G-M . . . hits a consistently high average of product. Even the B's are worth seeing. It's quite the usual thing for the Oliver Street studio to stock its minor efforts with first-rate talent in the acting, writing, directorial department. whether 'majors' could follow with beneficial results."—Herb Sterne

— Script p10 Apr 24 '37

Trade Paper Reviews

"'Espionage,' although produced with an eye to dual billing, should be able to single to a profit in many spots. It is good entertainment throughout, and is certain to meet the approval of the average theatre-goer."—Canadian Motion Pict Digest p7 Mr 27 '37

"Cast is above material. Picture is below Metro-Goldwyn-Mayer trade mark. Estimate: okey for duals."—Exhibitor p32 Mr 15 '37

"For the first couple of reels 'Espionage' rates as pleasant girl-meets-boy fare. After that it's pretty dull going. The plot and the behavior of the characters impinge on the ridiculous, the mood miss fire and the gags run to brittle thinness. [It] should make a satisfactory afterpiece around the dualers."

— Variety p14 Mr 17 '37

FAMILJEN SOM VAR EN KARUSEL. Europa 97min My 21 '37

Cast: Carl Barcklind, Karin Ekeland, Aino Taube

Director: S. Bauman

Screen writer: Gunnar Widgren

Swedish dialogue film without English subtitles. "[It details] the rather madcap events which beset a naval officer after he relinquishes command of his ship to take life easy. But he roacks without the antics of his duet of dizzy daughters, one of whom falls in love with a plumber."—(Film Daily)

Newspaper and Magazine Reviews

"Gentle satire, mingled with considerable comedy of the near-slapstick variety, is the family entertainment which is likely to please, without impressing, a wide audience."—H. T. S.

— N Y Times p19 My 22 '37

Trade Paper Reviews

"At times the scenes take on a tang of slapstick, but for the most part they keep to the path of mild satire. Acting is good; and photography sharp, as is majority of dialogue. Scandinavian fans will doubtless find it fairly satisfactory stuff."—Film Daily p9 Je 1 '37

A FAMILY AFFAIR. MGM 67min Mr 12 '37

Cast: Lionel Barrymore; Cecilla Parker; Eric Linden; Mickey Rooney

Director: George B. Seitz

Based on a play, Skidding, by Aurania Rouwer. "Mr. Barrymore proceeds to make noteworthy the struggle of a small-town judge to preserve judicial integrity at the expense of family pride. When his honor refuses to back a building project detrimental to the town, sinister forces capitalize on his married daughter's indiscretions in order to discredit him. But, with that last-moment facility which is Hollywood's secret, he puts his house in order and wins back public confidence."—(America)

Audience Suitability Ratings

"This film is hardly more than a vehicle for Lionel Barrymore's emotional histrionics but, as such, turns out to be an interesting and sometimes moving bit of sentiment . . . The picture has been directed with restraint and yet with an eye to sentimental values. It is family entertainment which is likely to please, without impressing, a wide audience."—T. J. Fitzmorris

— America p600 Mr 27 '37

"A & Y: excellent; C: if not too mature."—Christian Century p388 My 24 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"[It] will be enjoyed by the entire family." Ann Lédon in Variety.

"Of high entertainment value is this social drama. . . . This cast would assure good entertainment, but here with a real story, able direction, and a well produced - quota - type of picture. . . . the result is delightful. Family." Calif Gong of Par & Teachers.

"Once in a while comes a screen play like *A Family Affair*.

*Family* is thoroughly entertaining. Calif Fed of Business & Professional Women's Clubs.

"Constructive ethically. Good. Family." DAR.

"A heart-warming picture of the 'Ah, Wilderness type. Family." Nat Bd of R.


"A most charming picture of family life, full of pathos, tenderness and teeming with human interest. . . . The scene of the drunken driver that was prepared for and directly directed, this picture is suitable comedy for the family." S Calif Council of Fed Church Women.

+ Fox W Coast Blu Mr 20 '37


"The story is not unusual but it deals sympathetically with wholesome, real people whose problems are the family ones of every day life. Adolescents, 12-16: yes; children, 8-12: no." + Motion Pict R p3 Ap '37.

"Understanding direction and clever delineation of small-town life, with no objectionable features make this good family fare." Nat Council of Jewish Women Mr 10 '37.

"General patronage." Nat Legion of Decency Mr 18 '37.

"Good family fare." + Sel Motion Pict p6 Ap 1 '37.


Newspaper and Magazine Reviews


"By the law of averages every once in a while we get a home-like picture which compensates for all the other home-like pictures. *Family Affair* is one of these rare filmic curiosities. . . . Put [it] on your must list, and notice those who get from the true family flavor." Paul Jacobs + Hollywood Spec p10 Mr 13 '37.

"One reason the picture is no more important is in the fact that both plot and characters are sketchy, and the original idea trite. It is set in a frame that presumably reflects manners and morals in the typical small community, and there is a tricky romanticism about the whole thing that results in not a little boredom, a. [it] may amuse persons who are not too exacting." Marguerite Tazelaar + N Y Herald Tribune p19 Ap 20 '37.

"The atmosphere, as well as the cast, is much that of 'Ah, Wilderness.' Its charm is the same, although the new picture loses its grip on quiet drama at the end and becomes openly theatrical. It is the first half of the film . . . that makes the picture worth while." Eileen Creelman + N Y Sun p19 Ap 20 '37.

"Mr. Barrymore knows how to handle these things, and so do the other members of the cast. . . . They all have taken their 'Family Affair' rather seriously and, although it was not a box office winner, we rather enjoyed our eyes-dropping at Judge Hardy's home." F. S. Nugent + N Y Times p29 Ap 20 '37.

"Neatly and cheerfully, if languidly produced, the film is as unpretentious as it must be by the nature of its material and as good-natured and unusual as its pleasant characters intend it to be. . . . Call [it] a medium good time in the final analysis." William Bohneil + N Y World-Telegram p19 Ap 20 '37.

Reviewed by John Mosher New Yorker p81 My 1 '37.

Trade Paper Reviews

"Paced by the sterling performance of Lionel Barrymore, this film, although not a class feature, is given the benefit of better than average production elements and emerges as an amusing and entertaining factory picture. With pictures cast as they are today, this production needs two or more outstanding names if the region of dramatic comedy." Variety p14 Mr 21 '37.

"Containing all the attributes of wholesome communal life and the inevitable bickergangs that spout in the average American household, *Family Affair* is top-rung entertainment for all." Variety (Hollywood) p8 Mr 6 '37.

FIFTY ROADS TO TOWN. 20th century-Fox 80min Ap 16 '37.

Cast: Don Ameche, Ann Sothern, George (Slim) Summerville, Jane Darwell.

Director: Norman Taurog.

Based on the novel of the same title by Louis Frederic Nebel. "Don is hiding in the country, so that he will not have to testify in a divorce case, involving two of his best friends. He believes Ann, who is running away to escape, wants to serve papers on him. Ann is under the impression Don is a notorious gangster. They become snowbound in a mountain cabin." (Film Daily)
FIFTY ROADS TO TOWN—Continued

**Audience Suitability Ratings**

"The business of squeezing comic situations out of cross-country flights and tourist cabins is apparently being carried on still, but with an air of grim determination which does not make for spontaneous humor. ... The picture is fairly amusing."  
— America p27 Ap 24 '37

"A: rather amusing; Y: perhaps; C: no."
Christian Century p98 My 5 '37

"The picture is overacted to the point of absurdity, and there are some sequences which make it unsuitable for children. Adults."
Am Legion Auxiliary

"Adequate direction, clever lines and amusing situations make this picture good light entertainment. Mature."
Calif Cong of Par & Teachers

"Matter of taste for adults. Mediocre."  
DAR

"Much ado about nothing, with a favorably known cast struggling valiantly but vainly in a maze of inconsistencies and absurdities. The film has its moments, but they are fleeting. As a whole, this is wearing some. Mature."  
Nat Soc of New England Women

"[It is] a highly improbable story ... of only fair interest to an adult audience."
S Calif Council of Fed Churches of W  
Bull Apr 17 '37

"[It is] a fast-paced, gaily entertaining comedy, exceptionally well cast, the leads especially fine and very well directed. Adults & young people."  
+ Gen Fed of Women's Clubs (W Coast)  
Ap 5 '37

"Suspicion and good comedy combine to offer entertainment for an idle hour. Good. Family-mature."
+ Motion Pict Guide My '37

"The story is farce-comedy and the kind of thing that has been done to death. Adolescents, 12-16 & children, 8-12: no."
— Motion Pict R p8 My '37

"A poor attempt at light, sophisticated comedy. It was made in this mediocre production. Mature."  
— Nat Council of Jewish Women Ap 7 '37

"General patronage."
+ Nat Legion of Decency Ap 15 '37

"A: entertaining light comedy; Y: sophisticated; C: little interest."  
Parents' M p12 Je '37

"[It is] fun."
+ Scholastic p28 Ap 24 '37

"Good, light entertainment. Family."  
+ Sel Motion Pict p9 My 1 '37

"A pleasant mixture of romance and nonsense, with a lot of good laughs. Family."  
+ Wkly Guide Mr 31 '37

**Newspaper and Magazine Reviews**

"Director Norman Taurog and his cast mount their farcical steed and ride off furiously in all directions. With certain amount of fun of the more nonsensical kind derives from efforts of hard-working players. Adults & young people."  
— Christian Science Monitor p15 My 8 '37

"Regular movie goers soon acquire that 'william' of unmentionable which is so necessary to enjoyment of the screen as well as of the stage. If you are one of them and don't mind a case of mistaken identity that a moment's sanity could straighten out, you may find 'Fifty Roads to Town' a very pleasant little comedy, unpretentious and unimportant, but blessed with considerable charm and humor."  
+ Cue p16 Je 5 '37

"Despite the compelling direction of Norman Taurog and the splendid work of the cast, [it] needs considerable editing before it achieves the status its intrinsic merits deserve."  
Paul Jacobs
+ — Hollywood Spec p17 Ap 10 '37

"Here are apparently the ingredients of a pleasant enough farce, but somehow things do not work out."  
(2 stars) Beverly Hills  
Liberty p39 My 22 '37

"'Fifty Roads to Town,' emerged with its original melodramatic content washed out and an inlay of gibbering farce in its place."  
F. S. Nugent  
Variety p21 Je 5 '37

"The film is superficial, cheerful, lightly amusing, warm weather screen fare."  
William Boehnel

+ + N Y World-Telegram p9 Je 5 '37

"Don Ameche and Ann Sothern are both graceful and lively, and a certain degree of absurdity and excitement is sustained throughout, for which adults and the young will be grateful."  
John Mosher  
+ New Yorker p32 Je 5 '37

News-Wk p34 Ap 17 '37

"There are some long, dull stretches."  
Rob Wagner  
Script p8 My 1 '37

"Fifty roads to town... and forty-nine of them blocked by smart-alec quipping."  
— Stage pl6 My '37

**Trade Paper Reviews**

"Fast-paced, its brightly amusing dialogue deftly handled by Don Ameche and Ann Sothern, its ludicrously improbable situations crowding on each other's heels and built to a hilarious climax, this farce-comedy will be a box office bullseye. Family."  
+ Box Office p11 Ap 10 '37

"Slender story has plenty of laughs with able direction and good acting."  
+ Film Daily p5 Mr 29 '37

"A light farce-comedy, 'Fifty Roads to Town' will provide pleasing entertainment on all levels. It belongs to the slightly mad school of nonsense so popular these days."  
+ Hollywood Reporter p8 Mr 25 '37

+ — Motion Pict Daily p6 Mr 26 '37

"A familiar mistaken identity plot, this is nicely worked out with lots of laughs... Estimate: okay for neighborhoods, duals."  
+ — Phila Exhibitor p34 Ap 1 '37

"[It is] pleasant romantic light comedy demanding a minimum of concentration. While there is lacking any outstanding marquee names, there may be enough favorable reaction to keep the two stars teamed for a series. It will prove a strong dueler on the under-side."  
+ — Variety p15 Je 9 '37

"'Fifty Roads to Town' is diverting situation comedy which distills its entertainment from farcical kidding of the crook melodramas, with an ample side order of sexy innuendo. Its slam-bang romantic funning is gauged to the popular taste, and it will hold its own in the general run of doubles."  
+ Variety (Hollywood) p3 Mr 25 '37

**FIRE OVER ENGLAND:** United artists  
84min Mr 5 '37

**Cast:** Flora Robson, Laurence Olivier, Vivien Leigh, Leslie Banks, Raymond Massey  
**Director:** William K. Howard

Awarded cinema Medal of Honor by The League of Nations Committee on Motion Pictures. Based on the novel of the same title by A. E. W. Mason. Filmed in England.  
"[It is] Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; — Exceptionally Poor"
FLY AWAY BABY. Warner 60min Je 19 '37
Cast: Glenda Farrell, Barton MacLane, Tom Kennedy
Director: Frank MacDonald
Original story: Dorothy Kilgallen
Screen writers: Don Ryan, Kenneth Gamet
"Torchy Blane, the infallible newshound, takes to the air on a round-the-world trip to get her story and solve a murder mystery." Variety (Hollywood)

STOP PRESS, Bradford 7min Je 20 '37
Cast: Stuart Erwin, Claire Trevor, Regis Toomey
Director: Joseph H. Lewis
"The film is the story of a girl who, in a sudden crisis, discovers her situation. It is played by Claire Trevor, who does a fine job of it. The supporting cast is excellent." Variety (Hollywood)

FOR ETERNITY. Warner 79min Je 23 '37
Cast: Paul Gilmore, Jean Arthur
Director: William Dieterle
Scenario: William McCormack, John Cromwell
"An interesting story of a man who seeks his fortune and finds it in the unexpected. The actors are fine, particularly Jean Arthur." Variety (Hollywood)
FOREVER YOURS—Continued

"Beniamino Gigli, the Italian tenor who walked out of the Metropolitan in 1932... sings for a new audience in 'Forever Yours.'... It is a slender catwalk for so bulky a person as Gigli; but his voice—rather than his weight—that the film is supposed to bear and Gigli's voice needs little narrative assistance."—F. S. Nugent

N Y Times p22 Je '37 Reviewed by John Mosher
New Yorker p79 Je 12 '37

"By all odds [it is] the best operatic picture of the year... This unoriginal story has the triple virtues of constant great singing, excellent performance by a cast of comparative unknowns and superb photography by Hans Schneeberger."

+ + Time p55 My 24 '37

Trade Paper Reviews

"A feast for music lovers with Gigli singing famous arias, but story is weak."—Film Daily p7 Je 8 '37

"This British film... is handicapped by a somewhat futile story, some minor league acting by several principals and the histrionic limitations of the singer. But when Gigli lets loose that voice of his, in either an Italian love song or an operatic aria, these faults can almost be forgiven. 'Forever Yours' is not one of the better films originating in England, but as a larynx exercise it possesses an appeal for those audiences which go for singing."

+ - Variety p25 Je 9 '37

FORGET ME NOT. See Forever yours

FRAME UP. Columbia 59min My 1 '37
Cast: Paul Kelly, Jacqueline Wells, George McKay
Director: D. Ross Lederman

Paul Kelly plays the hard-boiled race track detective who is framed by a ring of crooked gamblers. He has to do some fast thinking to free his sweetheart who is threatened with death by the gang.

Audience Suitability Ratings

"Paul Kelly may be seen in another of his hard-boiled and honest-as-the-day-detective roles, but whether to his advantage will depend on your enthusiasm for the romantic, inside glimpses of the law at work which this type of picture affords... He deserves better than the almost imperceptible support given him by cast and plot. It's a family attraction."—T. J. Fitzmorris

+ - America p144 My 15 '37

"General patronage."—Nat Legion of Decency My 6 '37

"The identification of a horse through dental work is a novel touch and there are thrilling races but many of the scenes are far-fetched and trite. Family."—Sel Motion Pict p9 Je '37

Trade Paper Reviews

Motion Pict Daily p4 Ap 30 '37

"A pleasant picture, this will please the action fans of the neighborhood or on twin bills."—Variety (Hollywood) p3 My 29 '37

FURY AND THE WOMAN. Rialto 60min
Cast: William Gargan, Molly Lamont, James McGrath
Director: Lewis D. Collins

"Hero Gargan is a tenderfoot who arrives in a lumber camp, makes good, takes command when the camp foreman tries to prevent the outfit from meeting contract stipulations."—Phil Exhibitor

Audience Suitability Ratings

"General patronage."—Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"This red-blooded tale of the lumber camps is the type of feature all average audiences will enjoy. While somewhat lacking in directorial cohesion and editorial smoothness, it nevertheless packs plenty of virile action."—Film Daily p6 Ap 5 '37

+ + Motion Pict Daily p8 Ap 2 '37

"With good lumber shots, fights, punches, etc., this is okay for the audiences at which it is aimed."—Phil Exhibitor p35 Ap 1 '37

GALLOPING DYNAMITE. Conn 37min
Cast: Kermit Maynard, Arline Allen
Director: Harry Fraser

Based on the novel, Mystery of Dead Man's Isle, by James O. Curwood. A western melodrama.

Trade Paper Reviews

"Kermit Maynard is a believable western hero. Maurice Conn is a good action drama-Western producer. The combination makes 'Galloping Dynamite' a satisfying Western."—Exhibitor p35 Mr 1 '37

"Camera shots generally good. All the running bits were accomplished without duping the scenery. Children will go for 'Dynamite. Has plenty of rough and tumble and some comedy."—Variety p15 Ap 7 '37

GAMBLING TERROR. Republic 54min
Cast: Johnny Mack Brown, Iris Meredith, Charlie King
Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."—Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"By the looks of this one, it seems as though the Browns are getting a little better as they go along. Western fans should like this. Estimate: okay Western."—Phil Exhibitor p33 F 15 '37

"Johnny Mack Brown takes it easy in this new Republic product, but gets the same results in entertainment value as the average... Faults of the picture, other than formula authorship, are laid on the sound and cameramen."—Variety p15 Mr 10 '37

+ + Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
GHOST TOWN. Commodore 55min
Cast: Harry Carey. Ruth Findlay. David Sharpe
Director: Harry Fraser
A western melodrama.

*Audience Suitability Ratings*
"General patronage."
Nat Legion of Decency D 21 '36

*Trade Paper Reviews*
"Estimate: okay."
Phila Exhibitor p58 N 15 '36
"Very feeble Western, even lacking in the necessary ingredient—the [woman] who's glad her man's a man. It was built to be sold on Harry Carey, but as betts his age, he takes it slowly."
— Variety p13 Ja 27 '37

GHOST TOWN GOLD. Republic 55min
O 26 '36
Director: Joseph Kane
A western melodrama.

*Trade Paper Reviews*
"Technically the picture is fairly good, but it's the action that makes it what it is. Stimulating to outdoor fans, young and old."
— Film Daily p11 Ap 22 '37

"Up to the standard of the first of the series, this should please. Estimate: okay."
— Phila Exhibitor p33 N 1 '36

"[Children] will like it and the trio shows promise of building into a good thing as this bronc business goes."
— Variety p14 F 10 '37

GIRL FROM SCOTLAND YARD. Paramount 60min Ap 2 '37
Director: Robert Vignola
"An American newspaper man on his way to London to cover the Coronation becomes involved, through an old school friend, in an investigation by a girl detective from Scotland Yard in an effort to determine who is responsible for a series of terrible explosions in England."
Calif Cong of Par & Teachers

*Audience Suitability Ratings*
"A: good of kind; Y: doubtful; C: no."
Christian Century p694 My 26 '37

"Adults." Am Legion Auxiliary
"Adult." Calif Cong of Par & Teachers
"Inexpertly handled plot; good cast; sound ethics. Mature. Mediocre." DAR

"Mature." Nat Soc of New England Women
"Of timely import, attuned to the forthcoming Coronation prospects absorbing the interest of the British Empire, this stirring mystery melodrama brings an old theme to the screen in a new guise. It will appeal to the audience of adults."
— Calif Council of Fed Church Women
— Fox W Coast Bul Ap 17 '37

"An exciting, improbable story. ... The photography and settings are most interesting, especially the air maneuvering and the scenes of the Coronation parade. Family-mature."
— Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"Adolescents, 12-16: very heavy; children, 8-12: no."
— Motion Pict R p5 My '37

"General patronage."
Nat Legion of Decency Ap 22 '37

"A complicated plot with so many plays and counter-plays that unless one is especially partial to the mystery type of film, it is likely to prove over-long and exhausting. Adults."
— Sel Motion Pict p7 My 1 '37

*Newspaper and Magazine Reviews*
"Adults & young people."
Christian Science Monitor p17 My 15 '37

"This sounds like an exciting yarn. ... Unfortunately, the excitement doesn't jell."
— (1 star) Beverly Hills Liberty p66 My 15 '37
— N Y Times p11 My 31 '37

"The end is exciting. ... The rest is pretty juvenile stuff which completely wastes the talents of such expert players as Eduardo Ciannelli, Katherine Alexander and Karen Morley."
— William Boehne
— + N Y World-Telegram p31 Je 2 '37

*Trade Paper Reviews*
"Generally weak mystery melodrama holds small degree of excitement."
— Film Daily p6 Je 4 '37
— Motion Pict Daily p2 Je 2 '37

"Melodrama with a spy background as well as topical slant on the Coronation, this shapes up as better than average program, devoid of names, but okay for the strong end of a twin bill."
— Phila Exhibitor p26 Ap 15 '37

"Weakly cast and poorly turned, 'The Girl from Scotland Yard' is just another No. 2 feature, and one from which the top picture on such bills cannot expect any support."
— Variety p23 Je 2 '37

GIRL LOVES BOY. Grand national 75min Mr 27 '37
Director: Duncan Mansfield
"The story deals with the son of the town's richest and probably kindliest man. He has just been expelled from college, and has married a little gold-digger whom his father expects and buys off. Thus the boy is left on the town in idleness and rebellion, and it is only when he becomes slowly involved with the affairs of the McCarthy family, that he becomes earnest."
Film Daily

*Audience Suitability Ratings*
"The carefully detailed background of small town life, well sustained scenes and good acting by all players makes this pleasant diversion for the entire family. Good."
— Motion Pict Guide My '37

"The older players save the picture from mawkishness. The backgrounds of small town life are carefully detailed. Adolescents, 12-15 & children, 8-12: good."
— Motion Pict R p3 Ap '37

"General patronage."
Nat Legion of Decency Ap 8 '37
GIRL LOVES BOY—Continued

"A, Y & C: good."

Parent's M p42 Je '37

"[It] is a mildly entertaining picture which tries to (and doesn't) recapture the charm of O'Neill's 'Ah, Wilderness'."

— Scholastic p28 Ap 24 '37

"[It] is a bit overloaded with sentimentality, and carelessness of detail, but [is] human and touching."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Although 'Girl Loves Boy' cannot be called first rate, it will give you seventy-five minutes of entertainment."

Paul Jacobs

— Hollywood Spec p12 Mr 27 '37

"Nothing has been omitted in an attempt to entice tears. . . For the first time on the screen, Bernadene Hayes receives a satisfactory lighting and make-up job."

Herd Sterne

Script p10 Ap 24 '37

Trade Paper Reviews

"B. F. Zeidman has succeeded in endowing this down-to-earth drama with enough of the elements of pathos and heart-rending emotion to make it a universal audience favorite, particularly among the less sophisticated elements."

Family

— Box Office p22 Mr 27 '37

"[It is an] ably directed and acted story of homey sentiment of the horse and buggy days."

— Film Daily p14 Mr 17 '37

"Lack of top names may handicap this comfortably programmers to some extent to some extent. [It] recreates some small town atmosphere, and shapes up as good family entertainment, which will appeal to a wide range of audiences."

— Hollywood Reporter p5 Mr 13 '37

— Motion Pict Daily p2 Mr 18 '37

"A Bennie Zeidman production, this is tops for family patronage, a nice blending of laughter, tears; a down-to-earth story of real human. Estimates: good family fare."

— Phila Exhibitor p30 Ap 1 '37

"This is a light piece of fluff of the elementary school. Authors and producer reached way back on all angles; too far back, in fact, to make for more than meagre entertainment. Film will find the going tough even in the duals."

— Variety p15 Ap 28 '37

"From every viewpoint, 'Girl Loves Boy' is a swell piece of entertainment and should do much to bolster exhibitor confidence in Grand National's release program. Because of a lack of box office names, it will be a difficult picture to exploit adequately at the top of a program, but once the customers get into the house they will like the picture and do their share of word of mouth advertising."

— Variety (Hollywood) p8 Mr 13 '37

GIRL OVERBOARD. Universal 58min F 28 '37

Cast: Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer

Director: Sidney Salkow

"Attempting to overcome attentions of an employer, a girl sells aboard ship, is accused of murder when the employer is found murdered on dock. She is charged with murder, the former mistress of employer tries to confess by radio but the confession is not received due to fire aboard ship destroying the apparatus."

— Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: good; C: hardly."

— Motion Picture Business p566 Ap 28 '37


— Am Legion Auxiliary

"Adult."

Calif Cong of Par & Teachers

"[It] is a fairly entertaining mixture of mystery, melodrama and romance. . . Good acting, attractive principals and spirited direction make a great help in this picture."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature."

DAR

"An unpretentious plot, with an overly prolonged solution for a simple entanglement. Adults & young people."

E Coast Preview Committee

"A social melodrama, with an unusual plot, skillfully handled and very acceptably staged. For mature audiences."

Nat Soc of New England Women

"The loveliness of the three main characters, as the mystery is unfolded, is definitely appearing more due to good direction than suitable cast. Family."

S Calif Council of Fed Church Women

Fox W Coast Bul Mr 20 '37

"The film is a trifle slow, and the fire scenes on the boat are too obviously faked. . . The film has no definitely outstanding qualities, but it is a popular type: Suitability: adults & adolescents."

H. D. H.

— Mo Film Bul p7 Ap '37

"A: poor; Y & C: no."

Parents' M p40 My '37

Newspaper and Magazine Reviews

"A flaming sea-disaster, a relentsless reporter and a corss-age-pin murderer are not quite enough to pull this one into the upper brackets. Given competent scripting and professionally smooth direction [it] is unimportant but compact entertainment."

— Paul Jacobs

— Hollywood Spec p11 Mr 27 '37

THE GIRL SAID NO Grand national 75min S 2 '37

Cast: Irene Hervey, Robert Armstrong, Paula Stone, William Danforth, Verawey

Director: Andrew L Stone

Music director: Arthur Kay

Original story: Andrew L Stone

Screen writers: Betty Laidlaw, Robert Lively

"Robert Armstrong, wise guy bookie, has been taken for a merry ride by a hard-boiled and mercenary hostess in a dime-a-dance joint. Plotting a low revenge he persuades her that she has talent for the stage and ties her up to a contract to drain her savings for training. Then he enlists a singing troupe into a revival of 'The Mikado' in a borrowed theatre with a dead-end head and his victim in a small part."

Hollywood Reporter

Audience Suitability Ratings

"Family."

— Am Legion Auxiliary

"Family."

Calif Fed of Business & Professional Women's Clubs

"Adults."

DAR

"The delightful opera scenes, charmingly sung, justify themselves. In addition, there is something very acting, a sympathetic human appeal and despite some discrepancies, a fairly well worked out plot. Mature."

— Nat Soc of New England Women

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

"Two-thirds of the picture is concerned with a too-long-drawn-out plot action for the last musical third, making that part seem incidental, poorly coordinated and episodic generally. Family." S Calif Council of Fed Women.

Fox W Coast Bul Je 5 '37

"[It] proves entertaining, not alone for the charm of the music, but for the good work of a large cast. Pleasing melodies of the old operas that will be enjoyed by many. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) My 26 '37

"Although aided by a fairly interesting story and some bright interludes of well rendered Gilbert and Sullivan music, together with some origin of renown, its musical comedy falls short of expectation. Family."

+ Nat Council of Jewish Women My 28 '37

Newspaper and Magazine Reviews

"When a picture comes along and gives me bits from a half dozen of my favorite light operas playing as excellently as they are in 'The Girl Said No'—well, I practically go nuts, and, for the life of me, cannot believe you can fail to be delighted with it as was. I never have seen 'Mikado' scenes staged and sung more effectively than we have them here.

+ Hollywood Spec p16 My 22 '37

"The Girl Said No' is a first-rate and novel screen item worthy of attention from any audience. It is a warm, winning film."

+ Lit Digest p25 Je 12 '37

Time p45 Je 21 '37

Trade Paper Reviews

"At last Gilbert & Sullivan's famous operettas are brought to the screen, and with a wallop. Producer Andrew Stone has blended an unimpressive story, a dash of hokum and a sprinkling of romance and comedy with a success that is almost uncanny. This Grand National producer's first film will leave a mark for others to shoot at, and word-of-mouth praise will overcome its one handicap—a cast lacking in pulling power. Family."

+ Box Office p63 My 29 '37

"For those who care for Gilbert & Sullivan music, this picture should be especially enjoyable. The story is a modernized one and the plot has been worked out in a manner which reasonably allows for the performance of the Gilbert & Sullivan works. Minus these well known comic opera numbers, the picture could still be classed as nice program fare; with this music content, it becomes a greater success with the audiences who want Gilbert & Sullivan."

Film Daily p10 My 21 '37

"The story-frame is a pleasingly different backstage comedy romance that has warmth and humor. The production, though without name draw, has so much solid merit in all departments that it will make its mark as a top program offering and will have a long and profitable life."

+ Hollywood Reporter p3 My 17 '37

+ Motion Pict Daily p1 My 21 '37

"This is an entertaining programmer with judicious use of Gilbert-Sullivan music, lyrics, a bit of 'The Mikado.' Estimation: okay program."

+ Phila Exhibitor p34 Je 1 '37

"Grand National has a winner in 'The Girl Said No.' Produced on a first class scale, directed most capably and acted by a competent cast, the picture is a bell-ringer."

+ Variety (Hollywood) p8 My 17 '37

GIT ALONG LITTLE DOGIES.

Republic 61min Mr 22 '37

Cast: Gene Autry, Smiley Burnette, Judith Allen

Director: Joseph Kane

A western melodrama with a musical background.

Audience Suitability Ratings

"[It] includes some ingredients of excellent quality and some that are decidedly amateurish... Family." E Coast Preview Committee

+ Fed W Coast Bul Ap 17 '37

"General patronage."

+ Nat Legion of Decency Ap 1 '37

"A, Y & C: good."

Parents' M p42 Je 37

"Pleasantly diverting entertainment. Family."

+ Sel Motion Pict p6 Ap 1 '37

Trade Paper Reviews

"Gene Autry, the cowboy star with the ingratiating personality and pleasing singing voice, has been transplanted in the Texas oil fields... His work is frequently sidetracked to permit such specialty artists as Will and Gladys Ahearn and the Maple City Four to put over their vehicle, 'Buckaroo.'"

Box Office p27 Ap 17 '37

"There is a lot to commend this one, for it moves along at a lively pace with an entertaining story that keeps the surprise twists coming... One phase of the film that should prove popular is a sort of community sing fest adroitly introduced as Gene Autry leads in the singing at an entertainment for the ranchers, and the words of the songs are superimposed on the screen so that your theater audience can join in, too."

+ Film Daily p8 Mr 27 '37

+ Motion Pict Daily p6 Mr 26 '37

"Estimate: good musical Western."

+ Phila Exhibitor p31 Ap 1 '37

GO GETTER.

Warner 90min My 22 '37

Cast: George Brent, Anita Louise, Charles Winninger, John Eldredge

Director: Busby Berkeley

Based on Peter B. Kyne's famous character, Cappy Ricks, Brent loses his leg in a navy dirigible crash and seeks a position in a lumber company. He emerges triumphant after a series of encounters with the firm's general manager. Both men are in love with the boss's daughter who is won by Brent.

Audience Suitability Ratings

"Wholesom fun for the family." Am Legion Auxiliary

"Adults: excellent; children: good fun; family: yes." Calif Cong of Par & Teachers

"No picture is dull when it is enlivened by the effective dialogue of Charles Winninger. The picture is swiftly paced with many good laughs and plenty of suspense. Family." Calif Fed of Business & Professional Women's Clubs

"Character-building. Mature-family. Good." DAR

"A refreshing, breezy, light comedy very well acted, which stresses the code of service. Excellent dialogue and attractive sets. Family." Nat Soc of New England Women

"Fun provoking, with its serious moments, pleasing love episodes and excellent direction and cast, all combined to make a most entertaining and worthwhile picture. Family."

S Calif Council of Fed Church Women

Fox W Coast Bul My 22 '37

+ Exceptionally Good; ++ Good; +— Fair; — Mediocre; — Poor; — Exceptionally Poor
GO GETTER—Continued

"A delightfully satisfying picture...In all, intensely interesting and highly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast) My 12 '37

"The incidents and characterizations are overdrawn, but the acting is spontaneous and the humor wholesome and refreshing. Altogether it is good nature entertainment. Adolescents, 12-16; yes; children, 8-12;fair."

+ Motion Pict R p5 My '37

"General patronage." Nat Legion of Decency My 27 '37

"Family." Sel Motion Pict p6 Je '37

"Family." Wkly Guide Je 5 '37

Newspaper and Magazine Reviews

"Adults & young people." Christian Science Monitor p15 My 29 '37

"Fact that this plot, done on the screen scores of times before, will be recognized by you in the neighborhood of one of the Stars; and that you will know what the balance of the picture is to bring, does not mean that 'Go Getter' will not hold your undivided interest. You will be genuinely absorbed by it—not because of the story, but because of the manner in which it is told.

+ Hollywood Spec p14 My 8 '37

"The Go Getter" is a brighty romantic and fairly well-paced program picture." J. T. M.

+ — N Y Times p27 Je 4 '37

"Since it is not to be taken seriously...[it] may be recommended as pleasant and amiable, not important, light-weight entertainment..."

*William Boehnel*

+ — N Y World-Telegram p23 Je 4 '37

"The burning of an airship in 'The Go-Getter' comes at a time when such an affair has special force, perhaps, but there is little force in the rest of the picture...The shift to farce from the opening scene of the airship episode may seem somewhat abrupt, I imagine, to most fine minds." John Mosher

New Yorker p52 Je 5 '37

"The danger of an old stand-by like Cappy Ricks is that even in 1937, with their amazing willingness to lap up stale treacle of all sorts, are likely to find him a little too tampered...Available, rapid and pleasant to watch.'The Go Getter's' sole significance is that it definitely establishes Actor Winner, with Victor Moore, George Arliss and Wallace Beery, as another contender for the position of the late Will Rogers in the affection of U. S. cinemaddicts.

Time p26 Je 14 '37

Trade Paper Reviews

"Charles Winninger brings the redoubtable Cappy Ricks to life...playing his part with a superb relish for the pietheoric oratory of the fiery old man. Family."

+ Box Office p31 My 8 '37

"[It] is a picture notable for the superb performance of Charles Winninger as 'Cappy Ricks.' So engrossing and lovable is he in this role that he makes of the rest of the picture primarily an agreeable background." Film Daily p18 Ap 27 '37

"Cappy Ricks, one of the most popular characters in American fiction, has been given an adaptation again brought to life in a picture and this time he is fittingly enacted in a first-class piece of motion entertainment...[It] is assuredly box office through a wide range of houses."

+ Hollywood Reporter p3 Ap 22 '37

+ Motion Pict Daily p4 Ap 26 '37

"Estimate: mild program."

+ Variety p15 My 1 '37

"This Peter B. Kyne piece of make-believe emerges from the remilling with a fair amount of comedy within a story bordering on the ridiculous and likely box office lightweight."

+ Variety p15 Je 9 '37

"Streamlined to the modern trend, Peter B. Kyne's famous inspirational story of the man who refused to be licked comes to the screen as a forceful, fast-moving comedy drama that grips the audience from the beginning."

+ Variety (Hollywood) p3 Ap 25 '37

GODS AT PLAY. See Amphitryon

GOLD RACKET. Grand national 66min Ap 10 '37

Cast: Conrad Nagel, Eleanor Hunt. Fuzzy Knight. Frank Milan

Director: Louis Gasnier

"The story has Nagel and Miss Hunt tracking down a gang of thugs who are smuggling gold from India to the United States, taking advantage of the difference in prices in the two countries. They kill without hesitation, but the determined federal agents are ever on their trail."

Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 6 '37

Trade Paper Reviews

"George Hirliman has produced a rapidly moving picture, with plenty of drama, comedy and romance to insure the film a spot on nearly any program. Family."

+ Box Office p7 My 1 '37

"[It is a] fairly entertaining G-man melodrama which should go well on double feature bills."

+ Film Daily p7 Ap 24 '37

"The G-man versus G-girl formula for this series of action melodramas is proving an effective one, capable of engaging variations...Made on a very limited budget allowance, the pictures doubtless fill the needs of the action houses on the fringe, for which they are obviously designed."

+ Hollywood Reporter p3 Ap 21 '37

+ Motion Pict Daily p11 Ap 26 '37

"Estimate: best for neighborhoods, duals."

+ Phila Exhibitor p67 My 1 '37

"No great shakes as a production. The Gold Racket is nevertheless okay for the action markets and double bills for which it was obviously intended. It packs a sufficient amount of suspense and has enough story interest to keep the audience happy."

+ Variety (Hollywood) p3 Ap 21 '37

THE GOLEM. Metropolis 88min Mr 20 '37

Cast: Harry Baur, Roger Karl, Charles Dorat. Germaine Aussy. Roger Duchesne

Director: Julien Duvivier

French dialogue film with English sub-titles produced in Prague. This version follows the famous German story of the same title filmed in 1921. The new tale takes up the historic legend of the Golem when that clay figure cou-
The Golem, a silent film of 1920, is a masterpiece of its time. It tells of the Jews need of the God to make a man and to put soul in his body. To theHon. Lord Kitchener, it was the King's merchandising policy to life and to avenge his people.

Audience Suitability Ratings

"Objectible in part."  
Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"Viewed either as a successor to the German silent film of 17 years ago or as an independent tale in its own right, the French dialogue picture, 'The Golem,' is apt to prove somewhat disappointing. Which is regrettable, inasmuch as the film otherwise has the benefit of lavish production, splendid performances, thorough research for historical authenticity, and the advantages of modern film-making... The story is frequently laced with occasional naivete. There are, on the other hand, numerous sequences of great and haunting power."

+ — Cue p17 Mr 20 '37

"It is a striking, spectacular picture, and Harry Baur, who plays the part of the Emperor Rudolph, can be called upon, even, to adverse circumstantial evidence. The rabbi-made robot, lacks much of his effect through the director having little sense of climax. This 'Golem' does all that can be done without inspiration; lacking that, it is one of those commercial Continental pictures which Europe most nearly equals Hollywood."  
R H
+ — Manchester Guardian p16 Ap 6 '37

"It has the great Harry Baur and it manages a fine atmosphere of the Ghetto and sixteenth-century Prague and it tells a good yarn. But outside of a surface approach to sociology it isn't a patch on the creative effects of 'The Beast of Frankenstein.'"

+ — New Repub p356 My 5 '37

"It is an impressive, handsome and somewhat confusing motion picture. Although it is patterned over the memorable silent film of the same title, Max Ophuls' 'The Golem,' it lacks the fantastic excitement of that classic. The great French director, Julien Duvivier, who was responsible for 'Polli de Carotte,' has made it a stunning and effective chronicle, but he has included so much incident and characterization that the movie tends to get out of focus... [Duvivier] has made a fine photoplay in which the one może that may be the ganger has been finer with a more direct exposition."

Howard Earned  
+ NY Herald Tribune p10 Mr 22 '37

"This latest version is a powerful and exciting drama. Even in its second telling this ancient legend of the even more ancient city of Prague proves fine movie material... The picture is particularly fortunate if any film which gets Harry Baur as its star in its casting. M. Baur is the foremost actor on the French stage. M. Baur has made a fine film in his version of the really dramatic foreign films..."

Eileen Creelman  
+ NY Sun p18 Mr 22 '37

"The Golem' is a handsome production by any standards except the literary. It needed something more genuine and vivid in scenery and rich photography to disguise the inadequacy of its plot... As the cringing, blistering, fear-crazed and sadistic tyrant, [Baur] turns in a portrayal that matches even his superlative film work in the separate picture 'Chattement' and 'Les Misérables.'"  
F S Nugent  
+ NY Times p27 Mr 22 '37

"With a fine appreciation for the modern parallels involved, the French film producers have made a beautiful film production; can boast a new version of 'The Golem.'... There will be some to whom this will be a disappointment, just as there will be some who will feel that the film has not taken all the possible advantage of the values inherent in its theme... 'The Golem' is one of the best French films. In spite of its ragged continuity and opportunities missed, it is replete with moments that are strong, and that come from the very tissue of the screen has produced."  
William Bochel  
+ NY World-Telegram p13 Mr 22 '37

"[It] is very sombre indeed... [It] is for the graver groups, I should say."  
John Mosher  
+ Spec p759 Ap 23 '37

"[It] is a] confused but effective drama. The film—noteable for Harry Baur's brilliant portrayal of an insane monarch—was banned in Italy, Germany, Austria, and Poland."  
News-Wk p57 Ap 3 '37

"... 'The Golem'... is inherently screen-material of the first order... Like the Golem itself, the film awakens but slowly to life; yet, like the Golem again, it will some day strike some horror moment with overwhelming force."  
Arthur Vessello  
Sight & Sound p26 Spring '37

"M. Harry Baur as the Emperor gives one of his most moving and performative interpretations... and the film, I suppose, is quite worth seeing as a kind of Semitic survival—of the old, romantic,  
French;..."

Graham Greene  
Spec p759 Ap 23 '37

Julien Duvivier, the man who directed 'Polli de Carotte,' lends his great talent to the ancient Hebrew legend and makes a picture you won't forget in a hurry. The French picture-makers have captained the tale in some of the most ingenious fancy are any picture ever. Harry Baur, France's No. 1 man of the cinema, plays the insane Emperor, the first of a way that should give our Mr. Laughton some uneasy moments... [The] picture is full of unforgettable moments..."

+ Stage p14 Ap '37

"Equipped with a serious, timely theme, a full-blown performance by Actor Baur, for whom madmen and the like are a specialty, the Golem does not aim to be a horror picture. Nonetheless, ably directed, festooned with English subtitles, its principal message for cinemadicts who remember its predecessor will be that old Golems are the best Golems."  
Time p48 Mr 29 '37

Trade Paper Reviews

"Possessing a magnitude and scope such as few current foreign film productions can boast, this new version of the legend that originated in medieval Prague is first class entertainment. Factors are the acting of Harry Baur; the direction of Julien Duvivier; the all-around ability of the supporting cast; the capable designing of the sets; and the unusual quality of the photography."  
+ Film Daily p6 Mr 24 '37

"While strongest appeal should be for the house in strictly Jewish neighborhood, this is labelled foreign because the dialogue is in French; the picture was produced in France [and] Czechoslovakia; it has a certain appeal to the art house; as well as the Jewish."

+ Motion Pict Daily p8 Mr 23 '37

+ Flia Exhibitor p38 Ap 1 '37

"There is a good chance that this film will roll up the best grosses of any foreign-language film in the U. S. in some years. There are a number of factors that make the picture the film which are not all they should be; it is by no means the best foreign-language film to be seen in the U. S. of late, but it has box office essence the others have not..."

+ Variety p16 Mr 24 '37

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
GOOD OLD SOAK, MGM 6/min Ap 23 37

Cast: Wallace Beery, Janet Beecher, Una Merkel, Eric Linden, Judith Barrett

Director: J. Walter Ruben

Based on the play, The Old Soak, by Don Marquis. It is the tale of an old ne'er-do-well whose character undergoes a regeneration when he finds that his only son has stolen family bonds to buy presents for a cabinet dancer.

Audience Suitability Ratings

"This [is a] likable family comedy." T. J. Fitzmorris

+ America p26 My 8 37

"A: good of kind; Y: doubtful: C: no." Christian Century p89 My 5 37

"An interesting screen presentation. Family-mature." Am Legion Auxiliary

"Wallace Beery in the title role gives a convincing performance and he and a capable cast, by their fine sympathetic acting, save a hackneyed story from mediocrity. Mature." Calif Cong of Par & Teachers

"Ethically, it may be a bit confusing; Beery blackmails an old skunkfiend cousin to make good the speculations of his son, believing the knowledge of the boy's dishonesty will kill his wife. However, the whole idea is such old-fashioned and friendly hokum, it should not be taken too seriously. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A social comedy, packed with human interest. Mature." DAR

"The film is amusing on the surface but a seamy side of life forms its backdrop and its ethical decisions are none too sound. Adults." Nat Soc of New England Women

"There is a delicate mingling of humor to give light and balance to the more tenebrous parts. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 8 37

"The production combines tenderness, romance and comedy with an underlying humaneness that is real and vital. Mature audience." + Gen Fed of Women's Clubs (W Coast) Ap 24 37

"Very good. Adults & young adults." + Motion Picture Act My 27 37

"The material though not new is entertainingly handled, and all parts are well cast. Adolescents, 12-16: not recommended; children, 8-12: no." + Motion Picture R p5 My 37

"The story is a trite and hackneyed, one redeemed by excellent portrayals. Mature." + Nat Council of Jewish Women My 25 37

"General patronage." Nat Legion of Decency Ap 29 37

"[It is] an unpretentious but diverting little comedy of family life made entertaining by the complete naturalness of the characters, clever and amusing dialogue. Family." + Sel Motion Picture p3 My 1 37


Newspaper and Magazine Reviews

"It is mildly amusing and at no time very notable. Laura Elston + Canadian Daily Je 37

"Adults & young people." Christian Science Monitor p17 My 15 37

"[It is] a friendly and unintimidating investigation of the tribulations of the Old Soak and his long-suffering family. The plot contains more than a touch of 'East Lynne.'" Cave p18 My 1 37

REVIEW DIGEST

"Walter Ruben handles this one with such a nice sense of story value that it comes to the screen as a piece of entertainment which should go well as a light relief for anyone." + Hollywood Spec p12 Ap 19 37

"An amusing bit of sentimental hokum, not very closely related to Don Marquis. Wallace Beery plays Wallace Beery, which may or may not be what you want. Eure Lorentz Judge p21 Je 37

"The Old Soak' of Don Marquis, recalling the Carrie Nation era, seems in its present screen reincarnation somewhat embellished... The homely little yarn squeaks pathetically on a Broadway screen. That it will have better luck in Flatbush, Topoka or San Bernardino seems inevitable." Margarette Tazelaar + N Y Herald Tribune p16 Ap 24 37

"It is, on the whole, amusing. The picture, far from strong in drama, is dotted with laughs." Eileen Creelman + N Y Sun p30 Ap 23 37

"Wallace Beery is without a peer for the part... He, on the whole, seems as faithful to Don Marquis's play as it has been to his most lovable character. This reviewer is unwilling to say, for example, "T. M. N Y Times p25 Ap 23 37

"Wallace Beery [is] successful, I should say, and his little sketch of a family man with a weak nature and a nice touch of the pleasant film of domestic difficulties in a small town." John Mosher + Daily Oklahom p8 My 1 37

"With little subtlety but considerable success, a homespun version of Don Marquis' delightfully play bids for tears and laughter." + News-Wk p90 My 8 37

"Probably a little less fidelity [to the play] would have improved the film, for the years have made the characters monotonously familiar... It is less deft than Wallie Beery's last effort, 'Old Hutch,' which it greatly resembles... My personal quarrel is with the hollering of an entirely shiftless individual who never comes through with a decent effort." Herb Sterne + Script p5 My 22 37

"[It is] a minor vehicle for Actor Beery's Plitdown pathos and the efforts of a supporting cast which somehow seem even below MGM's poor standards." + Time p32 My 1 37

Trade Paper Reviews

"Portrayed in the best Beery manner, this popular and perennial comedy-drama comes to the screen in its modern guise as highly acceptable entertainment both for the thousands who have known it for many years as a stage and screen favorite and for the new generation to which it will be introduced. Family." + Box Office p23 Ap 24 37

Canadian Moving Pict Digest p6 Je 12 37

"[It is] well directed and effective, with Beery in a warmly human role." + Daily Oklahom p8 Ap 20 37

"Don Marquis' lovable old rascal, who has endeared himself to readers and theatre audiences through many years, is here brought to the screen with a warmth and humaneness that will please mass audiences everywhere. The play is a piece of homespun hokum built on a model that is almost an American classic." + Hollywood Reporter p3 Ap 15 37

"Estimate: fair program." + Phila Exhibitor p57 My 1 37

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
GRANDEUR ET DECADENCE. Via Pathe 83min My 30 '37
Cast: Firmin Gémier. Marcelle Geniat, Pasquali
Director: Jacques Natanson
Screen writer: Henry d’Erlander
Filmed in French about four years ago with English subtitles. Based on the short story, The Rocket, by Mme. Steinhof and M. Aime Simon-Girard. “The story describes the rise of a small factory owner in a fishing village to the dizzy heights of financial power. But his success is brief, for, hemmed in by enemies and debts, he loses everything during the stock market crash, and after attempting suicide returns once more to his native village, where his son and his family welcome him.” (N Y Herald Tribune)

Newspaper and Magazine Reviews

"[It] is a far cry from discriminating French productions . . . to which New York audiences have become accustomed. Not only is it boring entertainment but technically a poor piece of work. The performances contribute most.”
Marguerite Tazelaar
— + N Y Herald Tribune p8 My 31 '37

"‘Grandeur et Decadence’ seems never quite sure where its story is driving, nor [of] the point it wishes to make clear. The story is comprehensible enough, as much as it effectively natural acting and excellent French diction are still further aided by English subtitles. Such a cast deserved a more vigorous script, a better-rounded out drama.” Eileen Creelman
+ — N Y Sun p31 Je 1 '37

"It may be contended that it is too natural and consequently lacks some of the surprise elements expected in a film drama. By having his characters conduct themselves like ordinary human beings the director deprives the audience of a few looked-for thrills, but the sincerity of the performance and the logical action compensate for that.” H T S
+ — N Y Times p11 My 31 '37

Trade Paper Reviews
+ — Motion Pict Daily p3 Je 5 '37

"[It is a] genuinely absorbing story, capably directed and persuasively played. Production, however, is inadequate, editing is clumsy and the English titles barely suggest the story, letting much dialog humor slip past American audiences. [It] is doubtful for normal release, even for the arties, though it should please the French trade. Not likely material for dubbing or remake.”
+ Variety p38 Je 2 '37

GREAT BARRIERS. See The silent barriers

GREAT GAMBINI. Paramount 70min Je 11 '37
Director: Charles Vidor
Screen writers: Frederick Jackson. Frank Partos. Howard Irving Young
At a mind-reading seance a magician predicts a murder. He is at the scene of the crime with the police on the following day, begins discovering valuable clues and reveals who the killer is.

Newspaper and Magazine Reviews
Time p16 Je 21 '37

Trade Paper Reviews

"The picture has its moments, but on the whole it does not rate more than the supporting spot on duels. Family.”
— + Box Office p25 Je 12 '37

"[This is a] different and highly interesting mystery picture with some comedy sense.”
+ Film Daily p9 Je 7 '37
+ — Motion Pict Daily p6 Je 7 '37

"A [murder mystery] on an elaborate scale. The Great Gambini] has the essentials of good entertainment and despite spots where it lags, can be counted as program material.”
+ — Variety (Hollywood) p3 Je 3 '37

THE GREAT HOSPITAL MYSTERY. 20th century-Fox 50min My 14 '37
Cast: Jane Darwell. Siegfried Rumann. Sally Blane
Director: James Tinling
Mystery story with a hospital background. Previously released under title, Dead Yesterday
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It may provide a few chills for the family if seen in the proper mood.” T. J. Fitzmorris
America p14 My 15 '37

"Family. Mature.” Am Legion Auxiliary

"This is fair entertainment for those who like the type. Adults.” Calif Cong of Par & Teachers

"Mature. [It is] a rather muddled mystery story.” Calif Fed of Business & Professional Women's Clubs

"Slapstick spoils the work of a good cast. Mature. Mediocre.” DAR

"Well photographed and amusing in spots. Mature.” Nat Soc of New England Women

"A clever but complicated plot devoid of thriller. Comedy is rather forced. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 13 '37

"The interest and action is fairly well sustained and the hospital scenes are informative but the climax is weak and somewhere along the way the picture misses fire as good entertainment. Adults & young people.” E Coast Preview Committee
— Fox W Coast Bul My 22 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
THE GREAT HOSPITAL MYSTERY

—Continued

"The picture is sufficiently entertaining, if one likes the type. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p3 Ap '37

"General patronage."

Nat Legion of Decency My 6 '37

"A: fair; Y: possible; C: no."

Parents' M p24 Je '37

"Adults & young people."

Sel Motion Pict p9 Je '37

Newspaper and Magazine Reviews

"Among the hardest jobs of movemaking is the task of turning out a successful mystery comedy. There's one 'Thin Man' to a score of 'Great Hospital Mysteries.' ... Your Beverly Hills admits to a pretty complete confusion over the results. We can't remember who is guilty, unless it's the director. [It] is a melodrama that just doesn't jell." (I star) Beverly Hills Liberty p52 Ap 17 '37

GUN LORDS OF STIRRUP BASIN. Republic 51min My 10 '37

Cast: Bob Steele, Louise Stanley, Karl Hackett

Director: Sam Newfield

Screen writers: George Plympton, Fred Myton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 27 '37

Trade Paper Reviews

"Family."

Box Office p31 Je 5 '37

"Somewhat standardized story made acceptable by star, sustained action and heroine."

+ — Film Daily p8 My 18 '37

+ — Motion Pict Daily p7 My 21 '37

"Estimate: pleasing Western."

+ Phila Exhibitor p35 Je 1 '37

GUNS IN THE DARK. Republic 56min Ap 14 '37

Cast: Johnny Mack Brown, Claire Rochelle, Syd Saylor

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 29 '37

Trade Paper Reviews

"The yarn, while routine, has some peppy riding and rousing fisticuffs, Direction is crisp and photography adequate."

+ — Film Daily p24 My 13 '37

+ Motion Pict Daily p25 My 14 '37

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

HER HUSBAND LIES. Paramount 75min Mr 12 '37

Cast: Gail Patrick, Ricardo Cortez, Akim Tamiroff, Tom Brown

Director: Edward Ludwig

A new version of the talking picture, Street of Chance remade seven years ago. The tale of a big-time gambler who sacrifices his wife, his fortune and finally his life to make his young brother give up gambling.

Audience Suitability Ratings

"A: depends on taste; Y & C: very unwholesome."

Christian Century p534 Ap 21 '37

"The picture is fairly interesting. Adults."

+ — Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"A depressing picture with little if anything to recommend it. Adults."

Motion Pict Guide Je '37

"Adolescents, 12-16: destructive of ethical values; children, 8-12: impossible."

Motion Pict R p6 My '37

"This is a sombre and fairly interesting drama. Adults."

+ — Nat Council of Jewish Women Mr 24 '37

"Adults."

Nat Legion of Decency Mr 18 '37

"A: fair; Y & C: unsuitable."

Parents' M p40 My '37

"Exciting melodrama. Adults & young people."

Sel Motion Pict p9 Ap 1 '37

"Well acted by the entire cast. Mature."

+ Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"Sordid but well knit and fairly convincing. Adults."

Christian Science Monitor p15 Ap 24 '37

"The story is told with plenty of suspense, graphic characterisation, and vigorous dialogue. Only the closing scenes are spoilt by excess of sentiment. Quite good, well-acted entertainment."

+ Film Wkly p27 My 1 '37

Hollywood Spec p8 Mr 27 '37

"A gangster melodrama not half badly done."

Pare Lorentz

+ — Judge p21 Je '37

"Those who saw 'Street of Chance' will probably be disappointed in 'Her Husband Lies.' Those who didn't will find it a rather gripping melodrama."

Howard Barnes

N Y Herald Tribune p19 Mr 18 '37

"Her Husband Lies' is straight melodrama, with Akim Tamiroff grimly mixing comedy with murder. It has its moments of excitement."

Eileen Creedman

N Y Sun p34 Mr 19 '37

"[It is] a competent remake of a competent old melodrama—and whether you choose to take it or leave it alone is of no great consequence."

P. S. Nugent

N Y Times p26 Mr 18 '37

"The simplest way to describe 'Her Husband Lies' . . . is to say that it is almost as good as 'Street of Chance,' that brilliant melodrama of years ago, of which it is a remake. Here you will find the same realism, the same fast movement, well-timed dialogue and racy incidents that characterized the original, even though the general pattern of the story has been altered."

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
somewhat. .. (It) can be recommended, in spite of its silly title, as a solid, arresting and entertaining melodrama,' William Boechel + N Y World-Telegram p23 Mr 18 '37

Trade Paper Reviews

"Producer B. P. Schulberg has rolled a natural into this story of a square-shooting gambler. Family." + Box Office p22 Mr 27 '37

"(It is an) underworld drama whose exciting climax, pace and acting will appeal to adult patrons. + Film Daily p9 Mr 22 '37

"Strikingly fine performances and direction that points individual acting opportunities give this remake of 'Street of Chance' a top position as program fare. It is held to this classification only by deficiencies in the dialog of the present version. The basic plot structure is still strong audience stuff with more than average entertainment values. + Hollywood Reporter p8 Mr 11 '37 + Motion Pic Daily p2 Mr 12 '37

"Estimate: better than average." + Phila Exhibitor p30 Ap 1 '37

"Superb direction and expert acting make this familiar fable of big-shot gamblers hold more than passing interest. Picture's chief handicaps are a doleful ending and absence of box office name draft. However, it should do well, if intelligently exploited and placed alongside another feature." + Variety p17 Mr 24 '37

"Here is a picture with practically flawless characterization, thoughtful and dynamic direction and production of all-around high quality. While storywise it develops nothing particularly new, the mood and mood of its telling, the manner in which it is presented and various narrative angles in its delineation classify this picture as top-rank entertainment." + Variety (Hollywood) p3 Mr 11 '37

HER HUSBAND’S SECRETARY. Warner 60min Mr 20 '37

Cast: Jean Muir, Beverly Roberts, Warren Hull, Clara Blandick

Director: Frank McDonald

The wife-husband-secretary tangle is solved by a forest fire which brings about a happy ending for the husband and wife.

See issue of March 29, 1937 for other reviews of this film.

Audience Suitability Ratings

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

Christian Century p438 Mr 31 '37 + Movie Bul p81 Ap '37 + Motion Pic Guide My '37

"A: fair sophisticated entertainment; Y & C: no." Parents' M p40 My '37

Newspaper and Magazine Reviews

Reviewed by Beverly Hills Liberty p35 Ap 10 '37

"Though the necessity for films like 'Her Husband’s Secretary' may not be readily apparent to the layman, it is simply a matter of physics—a case of almost purely molecular arm wrestling. It fills that recurrent vacuum which the motion-picture industry, like nature, abhors. It will be enough to report that, physically, the picture fills one space on a double bill" D. R. C. — N Y Times p23 Mr 20 '37

"No need to go on at grim length about 'Her Husband’s Secretary.' The fact that a film is called 'Her Husband’s Secretary' should, perhaps, be all the information necessary as to its contents, and when the further fact is related that one of the unfortunate accidents is responsible for a reconciliation between the erring husband and his wife, the fact that nearly all—has been told." William Boechel + N Y World-Telegram p19 Mr 23 '37

"Of all the worn-out themes, the wife versus secretary is the most threadbare and the toughest one on the poor gal cast for the long-suffering wife. And in this version Jean Muir [acts] through the dullest picture that has come to the screen in a long time. For five of the six reels there was not a laugh nor a murmur in the preview audience, the deadly silence broken only by those who got up and left." Rob Wagner — Script p8 Mr 20 '37

Trade Paper Reviews

"(It is an) entertaining variation on wife versus secretary theme [which] carries popular appeal." + Film Daily p9 Mr 22 '37

"Effort is made to heat up the time-worn theme suggested by the title with a forest fire, but it still remains the trite and over-worked story suggested by the label. It’s well made and excellently played, but still doesn’t rate better than top berth in a dual. Will have tough time cracking a singleton even in the more remote spots." + Variety p17 Mr 24 '37

HILLS OF OLD WYOMING. Paramount 78min Ap 16 '37


Director: Nate Watt


Audience Suitability Ratings

"The picture, with its hard riding, beautiful horses and picturesque Indian dress, will appeal especially to juvenile audiences. Family & Junior matinee. Arm Legion Auxiliary. The beautiful country scenes are attractively photographed and there is some pleasing cowboy music. The picture is average Western entertainment. Family." Calif Fed of Business & Professional Women's Clubs

Good. Family. DAR

"[It is] a good Western. .. Scenically, very beautiful. Family." Nat Soc of New England Women

"It has plenty of exciting moments. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 24 '37

"Family & junior. Entertaining for all ages." + S Calif Council of Women's Clubs (W Coast) Ap 10 '37

"Fair, Family." + Motion Pic Guide Je '37

+ Exceptionally Good; + Good; + Fair; — MedioCre; — Poor; —— Exceptionally Poor
HILLS OF OLD WYOMING—Continued

"Many of the actors are like puppets, and the uninitiated would be interested even to a junior audience. Adolescents, 12-16; dull; children, 8-12: only fair."

[Mr. My '37]


[Mr. My '37]

[General patronage.]

Nat Legion of Decency Ap 22 '37

A. Y & C: good. + Parents' M p12 Je '37

[As a wheel, the picture is average. Family.]

+ — Sel Motion Pict p5 My 1 '37

Trade Paper Reviews

"Producer Harry Sherman added a batch of Indians to his recipe for producing his ever-popular series of Hopalong Cassidy action pictures and this, the latest in the series, maintains the same pace of adventure, suspense and good entertainment which shownmen and the public have come to expect of his productions.

Family."

+ Box Office p25 Ap 24 '37

"The latest of the 'Hopalong Cassidy's' is 100 per cent Western with Indians, action, suspense, colorful photography. The picture maintains the high standard of the series and should do very well with the fans who go for outdoor drama."

+ Film Daily p7 Ap 15 '37

"This is the fourth of the second series of Hopalong Cassidy Westerns, with William Boyd still in the saddle as the perfect cowboy sleuth. It hits a rather more juvenile level than some of its forerunners but strikes the same high standards of action, suspense and photography. The devotees will get it with high approval."

+ Hollywood Reporter p3 Ap 9 '37

+ Motion Picture Daily p4 Ap 19 '37

"Fourth in the series of Hopalong Cassidy films, this rides even a notch higher than its forerunners. Estimate: good Western."

+ Phila Exhibitor p37 My 1 '37

Variety p25 Je 9 '37

"Continually improving in entertainment value, this film is worth the admission worth the newest of the Hopalong Cassidy series packs sufficient audience appeal to carry it along in many a territory where it was not as popular the first time. It is just as unimportant as the others, stories being written strictly to formula, but the general treatment of 'Hills of Old Wyoming' is handled in a big league manner."

+ Variety (Hollywood) p5 Ap 9 '37

[—]

HISTORY IS MADE AT NIGHT. United

artists 95min Mr 5 '37


Director: Frank Borzage

It details the plotings of an insanely jealous shipping magnate who wishes to keep his wife from obtaining a divorce.

Audience Suitability Ratings

"This film has but one point of excellence, its superior acting. It exceeds probability and would exhaust our patience were it not that the actors play with sincerity and considerable skill. The picture is decidedly not for young people and even adults must beware the strong attempt to justify an illicit romance."

+ America p24 Ap 10 '37

A: very good of kind; Y: doubtful; C: no. + Christian Century p70 Ap 1 '37

"Excellent. Adults." DAR

"Unlikely melodrama handsomely done, with some comic bits. Mature." Nat Bd of R

Jean Arthur's naturalness and unaffected charm which adorn any film in which she appears, add the final touch to a highly entertaining, skillfully staged, and swiftly paced comedy melodrama. Adults." Nat Soc of New England Women

"[It has] comedy of rare quality, melodramatic situations, and a most pleasing and thrilling climax in which a great modern liner is wrecked in collision with an iceberg in the North Atlantic. Mature." Winter Fox W Coast Bul Ap 10 '37

"Excellent entertainment for mature audiences." Am Legion Auxiliary

"Excellent for adults." Calif Cong of Par & Teachers

"Mature film fare." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 17 '37

"A picture high in entertainment value. Mature audience."

+ — Fed of Women's Clubs (W Coast) Ap 5 '37

"This is not very satisfactorily titled story gives an interesting and original twist to the familiar triangular problem. There is almost bewildering variety of incident and mood... The acting reaches a high level. Suitability: adults & adolescents."

+ Mo Film Bul p81 Ap '37

"Good. Adults." + Motion Pict Guide My '37

"The gaiety and charm of the romantic love story make the production enjoyable. The heavier melodramatics are too morbidly disagreeable to be entertaining. Adolescents, 12-16 & children, 9-12: no."

+ — Motion Pict R p6 My '37

"The glamorous and charming personalities of Jean Arthur and Charles Boyer together with their competent acting ability make of a highly dramatic, implausible story, first rate screen entertainment. Mature."

+ Nat Council of Jewish Women Ap 7 '37

Adults. + Nat Legion of Decency Ap 1 '37

"A: excellent; Y: mature; C: no interest." Parents' M p10 My '37

"At last Charles Boyer has a role suitable to his fine talents, and what a relief that is after all the parts Hollywood has been handing him. This highly satisfactory entertainment has one big scene in it—a reproduction of the sinking of the Titanic—which will doubtless set a new high for that kind of thing. Go see it for yourself."

+ Scholastic p25 Ap 24 '37

"Adults. Outstanding." + — Sel Motion Pict p3 My 1 '37

"Unlike melodrama handsomely done, with some nice comedy bits. Mature." + Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"Due to admirable direction and the fine playing of Charles Boyer, Jean Arthur and Leo Carrillo, 'History is Made at Night,' that has little, if anything, to do with its title, becomes a graphic, gusty romance, that verges on melodrama. If not taken too seriously this is good entertainment for those who like their entertainment fast moving and make no great demand for consistency." Laura, Elston

+ Canadian M p16 Je '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

39

**Odd but entertaining.** Acting and deft handling of a shipwreck sequence are the high points. A delightful and funny picture for young people...

— Christian Science Monitor p17 My 1 '37

"[It] is one of the strangest movies yet to come out of Hollywood. Its fine cast, spectacular climax, and effective photography are all substantially ham-strung by the most in-credibly complex and fantastically motivated plot ever concocted by too many screen cooks... [The shipwreck climax] is a genuinely dramatic and imaginative conceived sequence that almost makes 'History Is Made At Night' worth the price of admission, atoning to some extent for arbitrary coincidences of the preceding reels."

— Cue p17 Mr 27 '37

"[It] is a wholly improbable romantic melodrama. Thanks to very fine acting, production, ingenious comedy interpolations, and a dramatic climax, there are many more effective moments than the ridiculous story warrants."

— Film Wkly p17 My 8 '37

"The production [is] well worth seeing. Obviously made for the screen to please the public, and the public no doubt will respond in a manner to make the investment a profitable one. Howard Baker, to arouse and hold the interest, with puppets who are pushed about to make a punch show." (3 stars)

Beverly Hills Liberty p51 Ap 17 '37

"The film is easily the best of its kind in recent years, and indeed by any standard it is a good film. It is a romantic comedy that can be believed." Mark Van Doren

+ + Nation p419 Ap 10 '37

"The history made here is a clumsy affair in which likelihood is distorted to present a vio-lent, personal and intimate picture of a diffi-cult love affair... Though no advertisement for the morals of ship-owners this is decidedly one of the better films."

— New Statesman & Nation p772 My 8 '37

"If ever a photoplay went to fantastic lengths to find a climax for a complicated plot it is 'History Is Made at Night.'... Forget your social and literary standards and try to fit all the jigsaw segments of the tale together and you will find [it] an exciting, amusing and general appeal type entertainment... Frank Borzage... and the stars have succeeded in making [it] a superior screen hodgepodge."

Howard Barnes

+ + NY Herald Tribune p11 Mr 29 '37

"The story is the least important item in the picture's list... It is not fine drama; it is usually good entertainment. Whenever the plot is taken seriously, 'History Is Made at Night' becomes stock melodrama, except in the well-choreographed action, and this is the comedy which keeps the film going." Elileen Creelman

— NY Sun p14 Mr 29 '37

"It is as unreasonably likable a film as we have had in a long time and snorted at this season. Even a cursory inspection shows that this romance... contains more false pretenses than a Boyer voting list and unconcernedly develops them in whatever style happened to occur to the writers at the mo-ment. Only an extremely clever cast could have kept the story within credible limits."

— NY Times p14 Mr 29 '37

"No matter what you'll think of the new film—and it doesn't pretend that you should think much of it since it is only average entertainment—you're bound to admit that it contains the most thrilling climax of the season. The cast... is in every way first rate and does much to make, the film seem more diverting than it really is." William Bohmell

— N Y World-Telegram p11 Mr 29 '37

Reviewed by John Mosher

New Yorker p17 Mr 27 '37

"[It] results in a somewhat confusing and over-long picture, but top-notch screen enter-tainment. For the most part, however, I don't think audiences will give two hoots about this story... a gay and witty picture." Molly Levin

+ + Script p10 Ap 10 '37

"That velvety mixture of romance and ad-venture associated regularly with the screen-writing names of Gens Toone and Graham Baker has been given extra smoothness in 'History Is Made at Night'. I can't say I found it perfect, for I like a little gray amongst my blacks and whites. And here Colin Clive is allowed not one jot of human kindness in the Aristo-cho-Southern belle, but a little of one tittle of meanness... There is one thing that doesn't happen to you at 'History Is Made at Night.' You don't relax... Katharine Best

— Stage p84 Ap '37

"It is a gusty romantic divertissement... Its purpose seems to be to amuse and amuse until the end. Its importance, cinematically, is due largely to a shipwreck sequence which takes rank with the famed earthquake in San Fran-cisco."

— Time p51 Mr 29 '37

**Trade Paper Reviews**

"Unquestionably a box office hit is this latest Walter Wanger production, possessing as it does every essential for the best in entertainment and, more important, profit. Family."

+ + Box Office p23 Mr 20 '37

**Trade Paper Reviews**

"The picture should prove a good money-maker, with the cast names drawing many pa-trons... Women will particularly like 'History Is Made at Night' and the men will enjoy much of the footage."

+ + Canadian Moving Pic Digest p6 My 8 '37

"This engagingly impudent melange of rollicking comedy, stark melodrama and romantic drama is grand entertainment and will be strong box office. It will ride to success as the eloquent performance of Charles Boyer."

— Hollywood Reporter p4 Mr 6 '37

+ + Motion Pic Daily p9 Mr 9 '37

"This is a woman's picture, a good one. The production is expensive, classy; Boyer is magni-ficent as a soft voiced, sleek lover; he ought to be able to draw by Art of South; there is sufficient suspense, action in climactic scenes to satisfy the men-folk."

— Photo Exhibitor p26 Mr 15 '37

"It's hard to believe this one for a minute. Despite an elaborate production, excellent photo- graphy and those two names topping the cast, 'History Is Made at Night' looks in the trade a pot-pourri of a mildly entertaining picture with good names. Plot situations are generally unlikely and unconvincing. There are quite a few of both, especially in the second half."

— Variety p17 Mr 31 '37

"Top flight entertainment, in text and treat-ment, much more in name than the list of stars... the romanticism of Charles Boyer, Jean Arthur and Leo Carrillo and given lavish production, this piece of adult, sophisti-

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
HISTORY IS MADE AT NIGHT

—Continued

'Variety (Hollywood) p8 Mr 6 '37

HIT PARADE. Republic 75min Ap 26 '37
Cast: Frances Langford, Phil Regan, Louise Henry, Pert Kelton, Edward Brophy
Director: Gus Meins
Music director: Alberto Colombo
Music supervisor: Harry Grey
Miss Langford portrays a singer, out on parole, who makes good on a radio program through the efforts of Phil Regan, talent scout. When she is exposed by a rival singer, radio headliners present her program.

Audience Suitability Ratings

"A & F: good of kind; C: little interest." Christian Century p159 Je 9 '37

"There is a slight plot involving rivalry of singers, but the entertainment is provided by the more or less successful efforts of the many participants." + — Gen Fed of Women's Clubs (W Coast) My 12 '37

"General patronage."
Nat Legion of Decency Ap 29 '37

"A & Y: fairly good musical; C: if interested."
Parents' M p42 Je 37

"A lively and tuneful piece about radio. Family.

+ WKy Guide Ap 24 '37

Newspaper and Magazine Reviews

"Pleasing entertainment of its type. Family." + Christian Science Monitor p17 My 1 '37

"Musical films inevitably fall into two classes: the minority blessed with varying degrees of wit, charm and melody, and the vast majority which slavishly repeat the old nursery tale of the unknown singer who wins fame and in the process encounters a haphazard medley of radio and variety acts. The Hit Parade is one of the most dastardly and commonplaces musicals that ever fell into the second group with a dull thud."

+ N Y Times p31 Je 5 '37

"Republic's most ambitious offering to date is full to the brim with entertainment. There is something in it for each type of audience... [It] will repay a visit, being quite as entertaining as the more lavish productions coming from the bigger studios."

+ Hollywood Spec p14 Ap 10 '37

"Here you have another—and fairly elaborate—musical built around the radio world. You know the formula... If you ask us, the hit of The Hit Parade' is stolen by one Max Terhune, who seems to be a ventriloquist as well as an accomplished imitator of various intriguing sounds." (23 stars) Beverly Hills Liberty p58 My 29 '37

"It is crowded with performers, but not with entertainment. It presents a bewildering succession of singers, comics and radio personalities dishing out in random fashion. What this screen musical needs is a spark of showmanship. A pretentious front does not hide the fact that it is a dull minor league offering."

Howard Barnes
+ N Y Herald Tribune p8 My 31 '37

"The producers have taken a mediocre little story, as a result they are almost invisible sometimes, and used it as excuse for the screen appearance of [famous] bands... The general effect of course is that of a vaudeville show, a fair vaudeville show at that."
Eileen Creelman
+ — N Y Sun p31 Je 1 '37

"The Hit Parade' is a radio revue of the second water—the first having been drained off by the larger film companies. Accepting it, then as a kind of amateur hour put on by professionals, we found it fairly amusing, fairly clever, fairly harmless and fairly flat."
F. S. Nugent
+ — N Y Times p11 My 31 '37

"[It is] a mildly entertaining little musical comedy. Although it has a modest share of bright moments, The Hit Parade' is hardly as brisk and gay and tuneful as one would like a screen musical to be."
William Boehm
+ — N Y World-Telegram p27 Je 1 '37

Reviewed by John Mosher
New Yorker p2 Je 5 '37

"The story thread of 'The Hit Parade' snaps frequently and at best is not too strong. "Republic's attempt into the big attraction field is quite adequate entertainment." Herb Sterne
+ — Script p9 My 15 '37

Trade Paper Reviews

"This is certainly well named. It is an outstanding hit for anyone's entertainment tastes and will bring a constant parade of cash customers to the precincts of the theatres in which it is exhibited. Family."
+ Box Office p11 Ap 10 '37

"With a wealth of widely known talent... there is a lot of entertainment value in this musical which should do nicely with regular audiences."
+ Film Daily p3 Ap 3 '37

+ Motion Pict Daily p6 Mr 30 '37

"A pretentious independent offering, this is studded with popular radio names. The story is just an allibi to introduce the talent... This is really a variety parade that should entertain the average patrons."
+ Phila Exhibitor p26 Ap 15 '37

"Smacks the bell with a breezy 75 minutes of musical entertainment. [It] should gather plenty of Friday night dates for it is studded with familiar radio names and faces and the tempo guarantees that the average fan will find it diverting."

+ Variety p15 Je 2 '37

"The Hit Parade' has about everything necessary for an entertaining film musical. It's a hit with even the most thrown in. Virtually all display their wares to advantage."
+ Variety (Hollywood) p8 Mr 31 '37

HITTIN' THE TRAIL. Grand national 58min Ap 3 '37
Cast: Tex Ritter. Jerry Bergh. Tommy Bupp
Director: Robert N. Bradbury
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 22 '37

Trade Paper Reviews

+ — Motion Pict Daily p16 Ap 28 '37

"These Ritters get better as they progress. Introduction of a [juvenile] angle, with Tommy Bupp as a juvenile cowpuncher, helps. Estimate: good."
+ — Phila Exhibitor p28 Ap 15 '37

...
HOLLYWOOD COWBOY. RKO 60min My 28 '37
Cast: George O’Brien, Cecilia Parker, Maude Eburne, Joe Cali
Director: Ewing Scott
This is the third in the series of O’Brien starring productions. “O’Brien, a Hollywood cowboy star, and Cali, a scenarist, are vacationing in Wyoming. Cecilia, Maude Eburne’s niece, believes they are real cowboys and induces her aunt to use them on her ranch.” (Film Daily)

Audience Suitability Ratings
“A very good Western. Mature-family.” DAZ

“Along with an interesting plot the picture offers good lines, beautiful scenery, expert horsemanship and plenty of excitement. Adolescents, 12-16; yes; children, 8-12: possible.” Women’s Univ Club (Los Angeles)
+ Fox W Coast Bul Je 30 '37
- Adolescents, 12-16: yes; children, 8-12: possible.
Motion Pict R p6 My '37

“General patronage.” Nat Legion of Decency My 20 '37

“A brisk and often humorous Western with modern trimmings which gives it plenty of novelty. Family.” + Wkly Guide My 15 '37

Newspaper and Magazine Reviews
“Hollywood’s most engaging man of muscle [George O’Brien] gives another of his uniformly entertaining performances... See it. It’s good.” Paul Jacob
+ Hollywood Spec p14 My 8 '37

Trade Paper Reviews
“At last departing from the usual Western-action formula, this renews George O’Brien’s position as an actor of the gay, adventure type... Only a one of the screen, giving him one of the best roles he has had in his film career. Family.” + Box Office p33 My 15 '37

“Bright treatment of a new idea makes this a swell Western.” + Film Daily p8 My 4 '37

“Here is a Western that breaks all precedent by achieving originality while preserving all the hallowed ingredients—all, that is, except gunplay and killings... The result is exceptionally good action entertainment.” + Hollywood Reporter p3 Ap 30 '37

“Mature.” Hollywood Daily p3 My 1 '37

 “[It] is swell entertainment. The great majority will welcome it as it has all the stuff the masses go for. Those affiliated with the production can take bows (for contributing to a really entertaining film)” + Variety (Hollywood) p3 Ap 30 '37

HOTEL HAYWIRE. Paramount 65min Je 4 '37
Cast: Leo Carrillo, Spring Byington, Lynne Overman, Mary Carlisle, Benny Baker
Director: George Archainbaud
Music director: Boris Morros
Screen writer: Preston Sturges
Convinced that her poker-playing husband is being untrue to her, Spring Byington goes to consult a fake mystic. The husband also consults him. The result is hilarious comedy as the mystic furnishes each with a set of detectives to spy upon the other.

Audience Suitability Ratings
“A moderately amusing film. It is unobjectionable to the whole family.” T. J. Fitzmorris + America p216 Je 8 '37

“A: stupid; Y: no value; C: no.” Christian Century p791 Je 16 '37

“Adults.” Am Legion Auxiliary
Possibly, family.” Calif Fed of Business & Professional Women’s Clubs

“Swiftly paced farce. Mature.” DAZ

“The acting is good. Family. A light and amusing comedy.” Nat Ed of R

“A harmless, not overly funny farce, with some amusing situations. Family.” Nat Soc of New England Women

“Mediocre. Mature.” S Calif Council of Fed Church Women
+ W Coast Bul My 29 '37

“Mature audience.” Gen Fed of Women’s Clubs (W Coast) My 19 '37

“Amusing incidents, absurd situations, and the high spirits of the cast are blended to make for excellent entertainment. Family.” + Nat Council of Jewish Women My 28 '37

“General patronage.” Nat Legion of Decency My 27 '37

“A harmless mildly funny farce, with some amusing situations. A program picture. Family.” + — Sel Motion Pict p7 Je '37

“Family. A light and amusing comedy of family troubles. The acting is good.” + Wkly Guide My 22 '37

Newspaper and Magazine Reviews
“A fast moving farce comedy of amusing situations and good performances. If your aural nerve is not too delicate this film will make your sense of humor should keep you entertained for the hour it takes to unwind ‘Hotel Haywire’. There will be nothing in it for you, however, if you begin to think while it is unwinding.” + Hollywood Spec p16 My 22 '37

Trade Paper Reviews
“This is a gay, sprightly and highly amusing domestic comedy, well-stocked with a brand of humor that śwings originality in its train. The story is based upon situations, and the characters are very real. The acting is very good and never too gaudy to be allowed in a film of this nature.” + Film Daily p9 Je 15 '37

“Mildly diverting farce, well acted but shy on sustained humor and tempo.” + — Box Office p21 My 23 '37

“[Its] outstanding merit is that from the disarming title to its boisterous finale it does not take itself seriously for a minute but is content to follow the traditional low farce pattern and clock its chuckles at all costs. It will therefore be popular neighborhood and family fare.” + Hollywood Reporter p3 My 15 '37

“Mildly diverting farce, well acted but shy on sustained humor and tempo.” + Film Daily p9 Je 15 '37

“The picture is just as nutty as the title implies, making good comedy fare for neighborhoods, family patronage.” + — Phila Exhibitor p35 Je 1 '37

“‘Hotel Haywire’ is broad comedy applied with sufficient skill and effect to make the journey on the dual route fairly safe. A ‘B’ of the better grade, the picture ought to pay its way, in spite of a title which may be detri-
mental and a lack of any real vitality in the cast.” + Variety p13 Je 16 '37

“‘Hotel Haywire’ is just what the name implies and it is very funny... Production follows the current flair for goofy and out-
landsih broad comedy and should stack up well with recent releases of this type.”
+ Variety (Hollywood) p3 My 15 '37

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
I MET HIM IN PARIS. Paramount
87min My 28 '37
Director: Wesley Ruggles
Music: John Leipold
Music director: Boris Morros
Screen writer: Claude Binyon
Based on a short story of the same title by Helen Meinardi. "The story: Claudette Colbert, a dress designer, finds herself in Paris vacation dying on her hands until two Americans, Melvyn Douglas, serious-minded dramatist, and Robert Young, attractive and susceptible playboy, appear and begin a friendly rivalry in entertaining her." (Hollywood Reporter)

Audience Suitability Ratings
"This is a bright, nonsensical romance with a tenous plot and an abundance of hilarious situations which lacks not even snow-scenes to make it excellent hot weather entertainment. There is a definite flavor of sophistication about the picture and it is recommended as entertainment rather for adult audiences." T. J. Pitmorris

A: "A: good of kind; Y: better not; C: no." Christian Century p759 Je 9 '37

"The comedy is expertly handled by a gifted trio, and provides satisfying fun for mature audiences." Am Legion Auxiliary

Swift-moving sophisticated entertainment.
Adults: excellent; children: entertaining; family: yes." Calif Cong of Par & Teachers

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

"Mature." DAR

"A gay, sparkling romance, beautifully staged and deftly handled with clever dialogue by a distinguished cast. Diverting for mature audiences." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"A sophisticated comedy that will be thoroughly enjoyed for its clever spontaneous fun. Mature audiences." + → Cue p16 Je 5 '37 My 26 '37

"Smooth, sparkling, sophisticated, this smart comedy is highly entertaining. Mature." + Nat Council of Jewish Women My 28 '37

"Adults." Nat Legion of Decency My 27 '37

"It is excellently directed, replete with amusing and refreshing situations and acted by the principals with a naturalness and competence that is wholly delightful. Adults & young people." + Sel Motion Pic p10 Je 37

"Mature. Outstanding. Well acted and altogether a most satisfactory picture." + Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"Adults & mature young people." Christian Science Monitor p17 Je 5 '37

"This picture ... makes for tolerably amusing film-fare, and better-than-passable entertainment." + → Cue p16 Je 5 '37

"Exceedingly clever. You will find it delightful entertainment, yet all the story it contains could be written in a couple of dozen words. A picture depends for its entertain-

ment quality in a large degree upon the extent to which people can see our humor in it. Wesley Ruggles production has such qualities.

- I cannot recall a previous Ruggles picture which has not touched a tear腺 of humor. To the cast, and to Ruggles and Binyon, go plaudits for one of the smartest comedies we have had in years." + + Hollywood Spec p13 Je 5 '37

"It plays down sentiment more than the others and goes out for laughs in a droll, brilliant way, the whole, nothing funnier has been seen since 'The Milky Way.' At least half of the footage is a perfect scream and if you are an old soberides, and who cares." Otis Ferguson + + New Repub p59 Je 16 '37

"The light, jesting treatment that has been given 'I Met Him in Paris' makes for a de-

lightfully gay screen comedy. It has amusing situations and witty chatter. It has Claudette Colbert at her comic best and pleasant supporting characterizations." Howard Barnes + N Y Herald Tribune p18 Je 3 '37

"This is not perhaps the outstanding example of this school of comedy romance. The story is not too weak for that. ... Wesley Ruggles ... keeps the laughs going fairly steadily, even when the dialogue has ceased to entertain, but doesn't mind a bit of slapstick now and then." Eileen Creelman + → Ill. Rep Je 22 Je 3 '37

"[This is] the brightest comedy of the year ... gay, urbane and witty show. ... Unless I'm a worse prophet than I sometimes suspect, I've a hunch it will be this year's end of the year's output. As mentioned in the same paragraphs that refer to 'It Happened One Night' and 'Mr. Deeds.' ... Possibly a bit livelier; unquestionably it is more acerb in its dialogue and far more antic in its story development." F. S. Nugent + + + N Y Times p29 Je 3 '37

"I Met Him in Paris ... is a sheer delight and high comedy on the screen seldom has been done better or in a more diverting manner. Perhaps infinitely better than its two predecessors, because it is as bright and entertaining as any comedy you could hope to see." William Rouch

+ + N Y World-Telegram p25 Je 3 '37

Reviewed by John Mosher
New Yorker p51 Je 5 '37

News-Wk p27 Je 5 '37

"A honey! Though '1937 is six months gone into eternity, it hasn't delivered itself of more ingratiating film-fare, nor of a more thoroughly enjoyable manner of spending an evening in the theater." Herb Sterne + + + Script p10 My 29 '37

Time p34 Je 7 '37

Trade Paper Reviews

"This breezy, sprightly comedy—tailored to measure for the delectably subtle drollery of a perfect cast—will bring forth the entire gamut of laughter. Family." Box Office p63 My 29 '37

"Light, gay, breezy, a load of fun is this comedy of the most rarefied kind. It is a grand piece of entertainment which, with Claudette Colbert heading the cast, should play to some big box-office returns. This three men and a maid romance has one laugh provoking situation after another, the snow, ice and winter sports being vital elements in furnishing a good deal of the hilarity." + Film Daily p9 My 24 '37

"It will have enormous popularity, especially in the class spots, and with Claudette Colbert, Melvyn Douglas and Robert Young for namesake draw will be strong box office throughout the theatre range." + Hollywood Reporter p3 My 19 '37

"Well executed in every department, it should satisfy the customers anywhere. Estimate: good entertainment." + Phila Exhibitor p35 Je 1 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
I PROMISE TO PAY. Columbia 54min Ap 21 ’37
Cast: Chester Morris. Leo Carrillo. Helen
It Mack
Director: D. Ross Lederman
"Chester Morris borrows cash for a family
vacation, objects to paying high interest,
becomes victim of strong arm collection
methods. He steals money from his employers to
meet payments, loses his job, tries moving to
elude the collectors, is caught, bunted up
lands in a hospital. He spells the works to the
district attorney, helps break up the racket,
gets a job in the district attorney’s office.” Phila.
Exhibit
See issue of March 29, 1937 for other reviews
of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no interest."
Christian Century p586 Mr 17 ’37

"There are many dramatic moments and
thrilling situations in a well worked out, above-
the-average plot that is ably directed and acted
with a pleasing naturalness and restraint. The
warning carried in the story is a timely one.
Adults.
E Coast Preview Committee
Fox W Coast Bul Mr 27 ’37

"Altogether D. Ross Lederman has made
a remarkable film, which is good entertainment
and ‘good cinema.’ Suitability: adults & adoles-
cents.
Mo Film Bul p68 Mr ’37

"A & Y: fair; C: no.
Parents’ M p40 My ’37

"Adults.
Sel Motion Pict p9 Ap 1 ’37

Newspaper and Magazine Reviews

"Adults & young people.
Christian Science Monitor p17 Je 5 ’37

"I Promise to Pay is not a direct sermon,
but a hard luck story with a happy ending,
and a pretty good motion picture—well directed,
convincingly played and accurate in essential
detail.” Variety p17 Je 5 ’37

"Out of events that recently scorchcd the
front pages, Columbia Pictures have fashioned
a reasonably exciting melodrama. Although
it doesn’t measure up to its themes either in
acting, writing or direction, the film is, on the
whole, a sound, workmanlike job.” William
Booth

"N Y Herald Tribune p15 Ap 26 ’37

"No errors. The attitudes and values of
the main characters are sound. A rather
slow but a well-made film.
N Y World-Telegram p1 Ap 26 ’37

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

INTERNES CAN’T TAKE MONEY. Paramount 75min Ap 16 ’37
Cast: Barbara Stanwyck. Joel McCrea. Lloyd
Ridges
Director: Alfred Santell

Based on the Cosmopolitan Magazine short
story of the same title by Max Brand. "Joel
McCrea (has) the role of the ethical young
interne who carries out his convictions through
circumstantial relations with two outlaws upon
whom he is engaged and with Barbara Stanwyck,
consort of criminals, because only through
them can she gain trace of a beloved child
taken from her when her man is killed.”
Variety (Hollywood)

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no.
Christian Century p595 My 6 ’37

"This picture, in which the title has a real
meaning, is interesting and entertaining due
to the skill of the director and the convincing
work of a well-chosen cast. Mature audiences.
Gen Fed of Women’s Clubs (W Coast)
Ap 10 ’37

"Fair. Adults & young people.
Motion Pict Guide Je 37

"The leading parts are well played, and there
is a certain amount of human interest, but on
the whole it ranks only as passable melodrama.
Adolescents, 12-16; no; children, 8-12: mature.
Motion Pict R p6 My ’37

"Although the story is ambiguous and trite,
good direction of a capable cast sustains
interest throughout. Adults.
Nat Council of Jewish Women Ap 14 ’37

"Adults.
Nat Legion of Decency Ap 22 ’37

"A: good; Y & C: unsuitable.
Parents’ M p73 Je ’37

"Although the story is inconsistent and in-
volved, good direction of a capable cast sus-
tains interest throughout. One is given an
interesting insight into hospital life. Adults.
Sel Motion Pict p7 My 1 ’37

"The story holds the interest and one for-
gets the incongruities of the situations. Ma-
ture.
Wdly Guide Ap 17 ’37

Newspaper and Magazine Reviews

"This is fast-moving drama. . . . It is by no
means as convincing a story as was Max
Brand’s tale from which the movie is adapted.”
Laura Elston
Canadian M p51 Je ’37

"[It] is a fast-moving, tense thrilling melo-
drama in the best Alfred Hitchcock tradi-
tion. . . . It is packed with action and overflows
with cinematic chills—a good 75 minutes’ worth
of gripping film entertainment.”

Cue p17 My 8 ’37

Trade Paper Reviews

“Fearlessly exposing the loan shark racket,
this timely and attention-holding melodrama
makes for excellent entertainment for general audi-
cences. Family.”
BOX OFFICE p31 My 8 ’37

I WILL GIVE A MILLION. See Dardo
un milione

MOTION PICTURE REVIEW DIGEST

"Long after audiences have forgotten
what this picture is about, the studio probably
will be showing the film as one lesson in what
a comedy picture ought to be. This is an
A release definitely. But it’s not the story.
It’s not the acting. It’s not the production.
It’s the many infinitesimal touches stuck
into the script and action by the adaptor, Claude
Binyon, and the director-producer, Wesley
Ruggles.”

Variety p18 Je 9 ’37

"A ripe and luscious romantic comedy of
smash box office calibre. Its theme, either
honors with the meritorious show pieces of
several seasons, and the Claudette Colbert
draws with the trouping excellence of the
Melvyn Douglas and Robert Young names, will
give it prosperous runs.”

Variety (Hollywood) p8 My 19 ’37

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
INTERNES CAN'T TAKE MONEY
—Continued

"When Barbara and Joel appear in a picture together, I know I am in for a good time even though they compose the sum total of the picture's virtues. But they are not the only box-office qualities 'Internes Can't Take Money' possesses. It has a brilliantly written script play and a talented director [and] a completely competent cast."


"Extraordinarily good hospital drama, replete with intrigue, pigeons, ethics, ether and Joel McCrea." — Pare Lorentz

+ + Judge p2 Je '37

"The story is dramatically paced, splendidly directed by Alfred Santell, who did 'Winterset.' And he is aided by the sincere direct work of Barbara Stanwyck and Joel McCrea." (3 stars) Beverly Hills liberty p56 My 15 '37

"Familiar ingredients have been stirred up to make [this a] not too tempting dish. ... What the story lacks in its screen treatment is freshness, and while it is still all in a reasonable, engaging manner there are moments when the well-thumbed clichés employed result in a hazy, well-thumbed film." — Marguerite Santell

+ — N Y Herald Tribune p16 My 6 '37

"The picture is one of those stories that might well have fitted into a Class B schedule, as one of those pictures chosen out to meet requirements of double-feature programs. Paramount has seen fit to turn it out in style. It doesn't always seem worth all the effort;" — Eileen Creelman

+ — N Y Sun p31 My 6 '37

"[It is] a nicely performed, well ordered and fairly rational reshuffle of the cinema verities. ... A title like that which might readily presuppose one of those impressively dull clinical matters to which this is occasionally shrewdly driven. The negation of this supposition is one of the chief attributes of the film." — P. M.

+ + Lib p23 My 12 '37

"[It is] a reasonably satisfactory entertainment which one may attend without fear of boredom." — William Boehnel

+ — N Y World-Telegram p25 My 6 '37

"[It has] a hazy, usual underworld plot. The interne of the story has a nervous apprenticeship, and one wonders at last if he is set for a tranquil life of successful practice." — John Mosher

New York p107 My 15 '37

"There is more of the underworld than the medical in this better than average melodrama." + News-Wk p34 Ap 17 '37

Stage p10 Je '37

"[It is] a skilful blending of two plots." + + Time p66 Ap 19 '37

Trade Paper Reviews

"This film presents a mixture of drama and romance well suited to the tastes of any audience. It is a class production in every detail, from the excellent story and screenplay to the performances of the last part of the family." + + Box Office p27 Ap 17 '37

"This is strong emotional drama, dealing with mother-love. Alfred Santell's direction is very good and he has held the suspense to the end." + Film Daily p11 Ap 12 '37

"A strongly emotional and well-produced play of yearning mother-love that will have an especially potent appeal to women. In care- less hands this pattern drama might have emerged a horrible example, but so ably is it compounded that it is both moving and thought-provoking entertainment and will be a profit maker in all classes of theatres." + + Hollywood Reporter p3 Ap 8 '37

+ + Motion Pict Daily p12 Ap 8 '37

"Sombre but compelling drama, this should prove exceptionally strong at the box office. But it is not the only box-office qualities 'Internes Can't Take Money' possesses. It has a brilliantly written script play and a talented director [and] a completely competent cast." + + Phila Exhibitor p26 Ap 15 '37

"[It should draw enough melodrama addicts to give the film somewhat better than average results at the box office. ... It has an interesting story to tell and once the preliminaries are out of the way, production takes on pace and keeps building up to a happy tear climax." + + Variety p12 My 12 '37

"Audiences enticed by intelligently made and capably enacted drama, even though a bit sombre, will find 'Internes Can't Take Money' much to their liking. It will find solid support to well arranged programs. For some of the most discriminating clientele it will stand up alone." + + Variety (Hollywood) p8 Ap 8 '37

IT HAPPENED OUT WEST. 20th century-Fox 58min My 7 '37

Cast: Paul Kelly, Judith Allen, Johnny Arthur

Director: Howard Bretherton

Screen writers: Earl Snell, Robert Brooks

Based on a novel of same title by Harold Bell Wright. A western melodrama.

Audience Suitability Ratings

"The production merits praise because of the acting of Miss Allen, fine photography of beautiful western scenes and the customary excellent riding. Family." — E Coast Preview Committee

"A picturesque entertaining western drama." — S Calif Daily p31 My 7 '37

"A very good, well-staged Western. Family & junior matinée." + + Spec p6 "Of Women's Clubs (W Coast)"

"An interesting well staged Western. Family & juvenile matinée." + + Ye p2 Je 3 '37

"General patronage." + + Nat Legion of Decency My 20 '37

"[It is] a Western with some novel and instructive angles. Family." + + Spec p10 Je 30 '37

Newspaper and Magazine Reviews

N Y Times p22 Je 7 '37

Trade Paper Reviews

"It is a good Western, nicely made, technically solid and exciting." + + Film Daily p7 Je 5 '37

"Sol Lesser maintains a high standard with this new contribution. ... It is a picture that should please the outdoor-conscious audience at which it is aimed, and may sneak into some of the urban houses with good results." + + Hollywood Reporter p3 My 22 '37

"Wild, free spirit, this is a film that should satisfy in its market. Produced on the usual Western scale, it is concise and to the point without too much of the malarky which usually is shown in a gun-shooting mesquitaire." + + Variety p15 Je 9 '37

"A western action picture with a refreshing approach. ... It has a story that should satisfy in its market. Produced on the usual Western scale, it is concise and to the point without too much of the malarky which usually is shown in a gun-shooting mesquitaire." + + Variety (Hollywood) p3 My 22 '37

++ Exceptionally Good; + Good; --- Fair; --- Mediocre; — Poor; --- Exceptionally Poor
IT ISN'T DONE. British empire 90min
Cast: Cecil Kellaway, Shirley Ann Richards, Frank Harvey. John Longden. Harvey Adams

Director: Ken G. Hall
Filmed in Sydney, Australia. "Story tells of an Australian rancher who inherits an English title. Against his will he takes his family to England, only to meet with a very cold reception from the English nobility." (Variety)

Trade Paper Reviews
"The picture is only good enough for support on a dual bill. The deficiencies lie in the treatment of the story and the weak dialog, together with apparent indecision on the part of the producers as exactly what type of film they were out to make." + Hollywood Reporter pl1 Ap 30 '37 + Motion Pict Daily p4 My 6 '37

"Over here [Australia] it should experience no difficulty in clicking up a good box-office take. For England it is also a natural, and American audiences would find pleasure in it too, if the market is opened to it. Film is not strong enough to stand alone in America, but on a dual it would be quite able to hold its own." + Variety p17 Mr 31 '37

IT'S YOU I WANT. British lion 70min
Cast: Seymour Hicks. Marie Lohr. Hugh Wakefield
Director: Ralph Ince
Based on a London farce comedy of the same title by Maurice Bradel. A bedroom farce comedy about a middle-aged philanderer who gets involved in complications with wives, husbands and girl friends.

Audience Suitability Ratings
"Some of the jokes should have been roasted long ago. But thanks to quick dialogue, the audience is kept amused. The production makes no attempt to translate the play into a film. The editing and cutting are haphazard." R.R.F.
— Mo Film Bul pl70 O '36

Newspaper and Magazine Reviews
"Enjoyment of this picture depends entirely on whether you like racy bedroom comedies or not. If you do, you will find this fairly good fun." + Film Wkly p87 Ap 10 '37

Trade Paper Reviews
"A typical, standardized bedroom farce that suffers somewhat in its transition from the stage to the screen. It still qualifies easily as entertaining program fare with the added pull here [London] of Seymour Hicks's name." + Hollywood Reporter pl1 O 28 '36 + Motion Pict Daily p2 O 19 '36

"No more than a well-photographed version of a stage play which was a London hit, with Seymour Hicks repeating his debonair success. Well put together, it is bound to satisfy its own public, but is too English for American audiences. There should be a market for it in Canada, however." Variety p23 O 21 '36

J
JIM HANVEY, DETECTIVE. Republic
70min. Ap 5 '37
Cast: Guy Kibbee. Tom Brown. Lucie Kaye
Director: Phil Rosen
A mystery story.

Audience Suitability Ratings
"A: hardly; Y: perhaps; C: no."
Christian Century p769 Je 9 '37

"The direction is good and makes the most of the several humorous situations which arise in the course of solving the mystery. Adults & young people." E Coast Preview Committee + Fox W Coast Bul My 22 '37

"General patronage." Nat Legion of Decency Ap 22 '37
"A, Y & C: fair." Parents' M p73 Je '37

"Adults & young people." Sel Motion Pict p3 My 1 '37

Newspaper and Magazine Reviews
"Considering the unfortunate fact that it took five people to write this story, Jim Hanvey, Detective" is better than I expected it to be, for despite its thin logic and haphazard progression this Republic offering has many minutes of pungent entertainment. . . Do not look for this picture; but there is no need to avoid it." Paul Jacobs + Hollywood Spec pl2 Mr 27 '37

"There's an allotment of fun to be found in this jitters-and-jokes saga. . . Direction and the script aid in lifting this above-the-average independent output." Herb Stowane
— Script p10 Ap 10 '37

Trade Paper Reviews
Box Office p22 Mr 27 '37
"Lack of logic and cohesion in episodes impairs effectiveness of this mystery play." Film Daily p8 My 11 '37

"An intriguing mystery story brightly farced for popular consumption and well above the average of its kind, this will give excellent program service in the neighborhoods and, with five people to write this story, Jim Hanvey, playing a novel type of detective, may develop box office pull." + Hollywood Reporter p3 Mr 17 '37 + Motion Pict Daily pl2 Mr 19 '37

"Estimate: pleasant program for neighborhoods, duals." + Phila Exhibitor p31 Ap 1 '37

"Dual bills will have this one on the weak side and it'll cause bad word of mouth." Variety p12 My 15 '37

"Light and amusing, 'Jim Hanvey, Detective' is good enough average program fare for the neighborhood trade and can tag along sufficiently for the metropolitan duals. Picture is produced with more production value than usual." + Variety (Hollywood) p3 Mr 17 '37

JONES FAMILY IN BIG BUSINESS.
See Big business
++ Exceptionally Good; + Good; + Fair; + Mediocre; − Poor; — Exceptionally Poor
K

**KID GALAHAD.** Warner 105min My 29 '37

**Cast:** Edward G. Robinson. Bette Davis. Humphrey Bogart  
**Director:** Michael Curtiz

Based on the Saturday Evening Post novel of the same title by Francis Wallace. Robinson portrays a rascal fight manager who promotes an unknown to the championship and then doublescrosses him.

**Audience Suitability Ratings**

“There is some excitement, of a sort, running through the piece and Edward G. Robinson, Bette Davis and Humphrey Bogart lend a fair credibility to the tale by the force and sincerity of their performances. It is unsuitable for any but adults.” — T. J. Fitzmorris  
+ — America p120 Je 12 '37

“A very good of kind: Y: better not; C: no.” — Christian Century p791 Je 18 '37

“A somewhat heavy, but exciting and intensely dramatic picture of prize-fighting with emphasis on the promoter’s angle. Mature.” — Am Legion Auxiliary

“A vivid and tensely dramatic prize-fight picture, exceptionally well acted and excellently produced... Long prize-fight sequences and much brutality. Adults.” — Calif Cong of Par & Teachers

“Despite long fight sequences which do not appeal to everyone, a particularly good cast makes this lengthy film dramatic and interesting. Adults.” — Nat Soc of New England Women Fox W Coast Bul My 15 '37

“For those who do not object to seeing numerous brutal fights and the tawdry atmosphere of the underworld, entertainment is provided every minute by the fitting dialogue, swiftly moving action, and first rate acting of Edward G. Robinson and Bette Davis. Adults.” — Gen Fed of Women’s Clubs (W Coast) My 5 '37

“For those who like the prizefight-racketeer picture, ‘Kid Galahad’ will be an exciting experience. As one might expect in a picture about racketeers, there is murder, but its unpleasantness is somewhat off-set by the love story. Adolescents, 12-16 & children, 8-12: no.” — Motion Pict R p7 My '37

“Adults.” — Nat Legion of Decency Je 3 '37

“Adults.” — Sel Motion Pict p6 Je '37


**Newspaper and Magazine Reviews**

“Adults & mature young people.” — Christian Science Monitor p17 Je 12 '37

“The play represents a well-knit, well-acted, well-directed effort, with plenty of bounce.” — J. P. Cunningham  
+ — Commonweal p160 Je 4 '37

“Warner Brothers’ latest contribution to the celluloid saga of a slashing, slapping, punch-packed whirlwind of fistscuffs and romance, with generous sidelights on the racketeers who have manned in other pictures the ghastly art of the squared ring and have brought it down to their own low level. ‘Kid Galahad’ pulls no punches and has unprecedented avg ratings are held up high enough for all who will to see... It can fairly be said that [it] is at the top of the list of recent years’ finest with dramas.” — Cue p16 Je 5 '37

“Quite the best prize-ring picture the screen has given us... ‘Kid Galahad’ has a spiritual quality which gives it definite and sustained emotional appeal... You should see [it] even if you regard prize fighting as too vulgar for words.” — Hollywood Spec p7 My 8 '37

“This is distinctly a man’s picture. It paint a sordid, sordid picture of a sordid, smudgy business-fighting... If the fight racket interests you at all, you will find that this panorama of its inner workings and its vice is handsomely and honestly.” (3½ stars) Beverly Hills Liberty p55 Je 12 '37

“[It has] a good story, a vivid melodrama and a light, resourceful film... [It] offers a discovery, Wayne Morris, whose name will mean much more to picture patrons a year hence than it does now.” — Lit Digest p20 My 15 '37

“‘Kid Galahad’ is the best prize ring film I’ve seen—both for the explosive pace of its fight scenes and for the edge to its realism.” — Otis Ferguson  
+ + New Repub p159 Je 16 '37

“A stock story of pugilism has been brought to the screen with vivid impressionism... As sheer entertainment, the photoplay has very few flaws. The plot is sturdy enough, the acting is personal and Michael Curtiz’s direction is marked by a nice range of pace and excitement... [It] is a first-rate show, produced and stagorngly by a flourish and shly performed.” — Howard Barnes  
+ + N Y Herald Tribune p21 My 27 '37

“‘Kid Galahad’ is definitely a man’s picture... The audience yesterday morning was audibly amused by the right-hand fight must have been tops. There’s no doubt about the film being up in the top rank of sound, vigorous melodramas.” — EisenCREelman  
+ + N Y Sun p22 My 27 '37

“It is a promising début for a new star [Wayne Morris] and a good little picture as well—lively, suspenseful and positively echoing with the bone-bruising thud of right hooks to the jaw... It’s more than merely a prize-ring film, having a cohesive and credible romantic plot at its core and a director and cast working smoothly to blend it into a sound drama.” — E. S. Nugent  
+ + New Times p21 My 27 '37

“Here, by your leave, is the finest melodrama of the spring season—fast, exciting, furious, packing a wallop as powerful as its hero’s right. At this latoue you would hardly expect the cinema to blend prize fighting, racketeering and romance in a fresh and engrossing manner, but that is exactly what Director Michael Curtiz, Author Francis Wallace and the principal players have done.” — William Boehein  
+ + N Y World-Telegram p21 My 27 '37

“The boxing scenes in ‘Kid Galahad’ are among the best of the sort to be shown anywhere, and the young man who gives them their distinction is probably headed toward some sort of casting. His name is Wayne Morris and he would appear from the picture to be a person of positively phenomenal good nature.” — John Mosher  
+ + New Yorker p73 My 29 '37

“Directed by Michael Curtiz with unerring aim at the bull’s-eye of mass entertainment. [It] combines the melodramatics of the boxing world with a sortie into the realm of gangsterism.” — News-Wk p24 My 29 '37

“A two-fisted saga of the squared circle that will, very likely, pack a hefty entertainment wallop for the adults audience and a deceny of young aficionados. There have been fistscuff finales on the screen before, but nothing so exciting as the current saga.” — Herb Sterne  
+ + Script p8 Je 5 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
“Kid Galahad” [is] our second Sure Thing of the month. People who like action are likely to like this picture a lot.” Katharine Best

“Principal virtue of ‘Kid Galahad’ is a verisimilitude which is not confined to Wayne Morris’ ring appearances, and these are among the most realistic scenes of the sort yet portrayed on the screen.”

Time p29 My 31 ’37

Trade Paper Reviews

“Here’s a million dollar’s worth of talent in a picture far inferior to its cast’s ability. The lines are often stilted and unnatural and action, prior to the final sequences, is slow. So, despite the draw of its top three cast names, this film about fight managers and the game of rackets emerges as just an average programmer. Family.”

“Kid Galahad” has all the elements for big office silent five reelers ample room for various exploitation schemes in connection with its exhibition, and the clever showman stands to make a profit of money out of this picture.”

Canadian Moving Pic Digest p6 My 15 ’37

“[It is a] corking fight picture, rich in authenticity, suspense and romance.”

Film Daily p3 My 4 ’37

“One of the greatest pictures of the fight game ever made, ‘Kid Galahad’ is headed for smash grosses everywhere. There is not a single foot of wasted film in the whole show, and the story hangs together to provide punchy entertainment even for members of its audience who have never seen a prize-fight.”

Canadian Moving Pic Digest p6 My 15 ’37

“Packed to the brim with romance and drama of the schooner, this is the best liked by sophisticated audiences, the picture nevertheless is a bell ringer for excitement and will keep the juveniles on their feet shouting for more.”

Variety (Hollywood) p3 Ap 27 ’37

KILLERS OF THE SEA. Grand National 49min My 8 ’37

Cast: Captain Wallace Caswell. ‘Spot’ Hays. Bruce Stillwell

Director: Raymond anti Priegden

A sea story sport feature filmed in the Gulf of Mexico with commentary dubbed in by Lowell Thomas. Wallace Caswell, captain of a fishing schooner, is shown in deep sea battles with a snapping sea turtle, an octopus, shark and sawfish.

Audience Suitability Ratings

“Family-Juvenile.” Nat Bd of R

Fox W Coast Bul My 22 ’37

“General patronage.”

Nat Legion of Decency My 20 ’37

“The picture would have lost nothing without Lowell Thomas who got tiresome. Family-Juvenile.”

Wkly Guide My 15 ’37

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

Newspaper and Magazine Reviews

“It is] a reasonably exciting narrative in which the use of many trick photographic shots, artfully applied at times, lends novelty to the unreeled. It is a marked departure from routine film form, with no pretense made by the producer to inject story material.” J. P. Cunningham

Commonweal p32 My 28 ’37

“Audiences will guess that some energetic harpooning of monsters has preceded Caswell’s scrimmages: the fish stay on the surface to be photographed in a manner fish seldom consent to appear submerged is impossible due to the fact that they are nine-tenths dead and full of air.”

Time p58 My 17 ’37

Trade Paper Reviews

“Adventure picture fans will follow Caswell’s exploits with avidity. . . . Although there is a feeling of artificiality at times, this film will supply 49 minutes of off-the-beaten-path diversion.”

Film Daily p9 My 11 ’37

Motion Pict Daily p23 My 17 ’37

“On the other side of a dual feature this is a good strip.”

Variety p13 Je 16 ’37

KIMIKO. PCL 73min Ap 12 ’37

Cast: Sachiko Chiba, Tomoko Itot. Sadako Maruyama, Kaoru Itoh

Directed by Minoru Nakano

Japanese dialogue film with English titles. Based on a novel, Two Wives, by Minoru Nakano. This is the first Japanese talking picture to be shown in the United States.

“The central situation is a study of family relationships brought about by a young girl’s efforts to reconcile her estranged parents. Kimiko is a modern young miss who works in an office, wears chic western suits and supports her poetry-writing mother.” (Cue)

Audience Suitability Ratings

“Adults.”

Nat Legion of Decency My 29 ’37

“A charming and interesting picture of Japanese life. It should be not only entertaining but revealing to American audiences, creating a friendly feeling about a people about whom we know so little.”

Wkly Guide Ap 3 ’37

Newspaper and Magazine Reviews

“All serious students of the cinema are here advised not to miss it. Not that ‘Kimiko’ is an important movie in any way except insofar as it is an example of Japanese production, but it is a quaint, naively charming, very entertaining film.”

Cue p18 Ap 10 ’37

“This first Japanese movie to be exhibited in the United States is in no sense a very important affair, but it does have an unpretentious charm that will hold your interest.” Pare Lorentz

Judge p2 My 37

“Japan is aping Hollywood. . . . We’re afraid Mr. Hays wouldn’t approve of all this. . . . You will discover Tokyo isn’t quite as much like any American city, with its elevated, its newsstands, its crowds of impolite hustlers.” (1½ stars) Beverly Hills

Liberty p35 My 15 ’37

“(It] gives insight into the peculiar amalgam of Oriental and Occidental culture which dominates Japanese life to-day. . . . The photography is excellent, the sound is without flaw.”

Lit Digest p28 Ap 10 ’37
R·MlK—Continued

"Each element of the narrative is presented with a simplicity and a seriousness, and a certainty of effect, which reminds us of something too frequently forgotten in the movies, namely, that economy is power. Mikio Naruse, the director, needs no crowds of people, no cascades of dollars, no whirlwind of signaling objects in order to convince us that his story is important. ... The result is one of the most moving of Stock and, one hopes, for which there can be no better words than that it should be seen." Mark Van Doren

"It is vastly more interesting as the first audible Nipponese film to be shown here than it is satisfying as entertainment. In it, it is presented a detailed and seemingly cross-section of the Japanese way of life, but without a great display of technical proficiency." Howard Barnes

"This film is a tender and often humorous story. 'Kimiko' is a long way from Hollywood's present perfection in photography, direction, script or acting. ... [It] should well repay the time of any one interested in a country so like and yet so unlike his own." Eileen Creelman

"[It] is more to be recommended for its novelty than for its quality. It is a curious hybrid from West to East, an interesting mish-mash of the best and worst features of each. It apes the Hollywood technique, but rather crudely; it expresses its stock Western terms the refreshingly realistic morality of the Orient." F. S. Nugent

"The Japanese have not yet learned the trick of turning out modern screen dramas as well as their Hollywood brethren. In 'Kimiko,' they take a good idea ... and by mediocre acting and shambling direction, convert it into a laborious and stylized entertainment." William Boehnel

"There is something soothing and relaxing in the Japanese 'Kimiko.' ... Sociological persons will find in 'Kimiko' a lot of things of the best and worst distinctions shown in the film between the 'old' and the 'new' Japan. ... Manhattan provincials like myself can find simpler pleasures in it." John Mosher

"Its net effect was to bore ordinary cinemadicts, please amateurs of the curious and reassure Hollywood producers that Japan's prolific cinema industry is not a serious menace." Time p42 Ap 26 '37

Trade Paper Reviews

"Art houses might try this. It is an absorbing novelty. Direction, editing are faulty; but camera work, sound are good and plentiful, intelligent and calculated making a follow." + Phila Exhibitor p64 My 1 '37

"[It] was selected as a 'film representative of modern Japan' by a group of Chicago University professors. ... Despite optimism of the college professors, 'Kimiko' has little entertainment value for average American film audiences. ... [It] may draw moderately in few art houses, but chiefly as novelty. Otherwise no dice. And that despite certain unaffected charm, and genuine and genuine direction and production. Film's chief flaw is its dreary pace." + Variety p12 Ap 14 '37

MOTION PICTURE REVIEW DIGEST

KING AND QUEEN CHORUS GIRL. Warner 90min Mr 27 '37

Cast: Fernand Gravet, Joan Blondell, Edward Everett Horton, Alan Mowbray, Mary Nash

Director: Mervyn LeRoy

Dance director: Bobby Connolly

Music director: Werner R. Heymann, Ted Kocher

"The story is laid in Paris, where Gravet, an ex-drinker, is drinking himself to death, in want of better things to do. He falls in love with Joan Blondell and finds a reason to quit drinking that is ordered by Horton; she leads him on and then tosses him over, but not before she has fallen in love with him." Variety (Hollywood)

Audience Suitability Ratings

"One no longer expects novelty in musical films, so there is little room for complaint in this one. ... So we must credit the uniformly engaging cast with the moderate success of this hors-d'oeuvre. The picture is suitable for adults." Calif Fed of Business & Professional Women's Clubs

"A & Y: very good of kind; C: little interest." Christian Century p552 Ap 14 '37

"A pleasant hour of entertainment. Excessive drinking excuses this otherwise interesting film. Family. Mature." Am Legion Auxiliary

"Too much drinking. Adults." Calif Cong of Par & Teachers

"Sparkling with gay repartee, subtle situations and an entirely new manner of approach, this comedy easily ranks among the best of its kind yet to reach the screen. ... To the director, for the manner in which he has injected novelty into a well-worn theme goes many of the honors. The entire staff deserves congratulations. Mature." Nat Soc of New England Women

"A light comedy which strikes one as a cheap travesty on the affairs of the Duke of Windsor and Mrs. Simpson. ... The drinking of the young king is disgusting; the whole being in questionable taste. Mature." S Calif Council of Fed Church Women

"A light clever comedy adroitly handled in the continental manner and guaranteed to amuse those who do not mind excessive drinking. Good. Adults." Motion Pict Guide My '37

"In spite of the appalling consumption of alcohol demanded by his role, Fernand Gravet, who plays the king, is probably destined to become a new screen idol. The story is adroitly handled in the continental manner and will appeal to those who enjoy not disgust. Adolescents, 12-16 & children, 8-12: no." Motion Pict R p4 Ap '37

"This is a charming, sparkling farce offering an excel lent opportunity for introducing American audiences that young European favorite, Fernand Gravet. Family." Nat Council of Jewish Women Mr 3 '37

++ Exceptionally Good; + Good; ++ Fair; + Medioc; Poor; --- Exceptionally Poor
"A & Y: good romantic comedy; C: no interest."

Parents’ M p49 My ’37

"All in all, it’s a pleasant confection and provides solid entertainment with a good laugh or two here and a good dull stretch or two there. Although Groucho Marx is purportedly supposed to have been on location he didn’t detect any Marxian humor except in the very last shot."

+ Sel Motion Pict p38 Ap 10 ’37

"This is a gay, sparkling farce. Mature. (The New England Women and the Federated Church Women feel that drunkenness is never a fit subject for literature.)"

Sel Motion Pict p6 Ap 1 ’37

"An attractive new star, and the comedy is vastly enlivened by many Marxian (Groucho) quips. Family."

+ Wkd Guide Mr 27 ’37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 Ap 24 ’37

"The story behind [IT] is not especially novel; but the freshness and verve, with which the story is told, is... The result is an hour and a half of good cinematic entertainment."

+ Cue p17 Mr 27 ’37

"Aside from being a comedy of gaiety and verve, this romance of a deposed king and a commoner introduces a personality new to American films—[Groucho] will go far in our films—or we miss our guess. While the comedy is all Gravet, we approve of Miss Blondell, never better, and Edward Everett Horton as the harassed count." (3½ stars) Beverly Hills Weekly p53 Ap 10 ’37

"Fernand Gravet, French successor to Maurice Chevalier, makes his American debut. While his vehicle is weak, the young man shows an ingratiating personality. The story is disappointing because of lack of originality and familiar cliches. Neither Miss Blondell nor M. Gravet seem too convinced that the role they are playing are true to life, which shows that both are preceptive actors. To the experienced filmmaker the whole thing is a trifle wearisome." Marguerite Tazelaar + + N Y Herald Tribune p11 Mr 29 ’37

"Fernand Gravet made his debut as a Hollywood screen star in a picture which is also Mervyn LeRoy’s first attempt at producing as well as directing. Both efforts, it is pleasant to record, are highly successful. [IT] is top-notch fun, the best film the Strand has shown in months. The picture is comedy from first scene to last, and excellent comedy, with a smile on a laugh in practically every line." Eileen Creelman + + N Y Sun p14 Mr 29 ’37

"[IT] is a buoyant farce-romance, brightly original in its development and not in its derivation and distinguished by a captivating use of camera tricks so brazen that they must be admired for the formalist directors turn over in their grooves. It is difficult to decide whether to call the new film auspicious because of Mr. Gravet or because of Mr. LeRoy." J. T. M. + N Y Times p11 Mr 29 ’37

"Not only does [IT] serve to introduce Fernand Gravet... It also shows Mervyn LeRoy’s debut as an independent producer. Neither one comes off with flying colors, for although Mr. Gravet and his supporting cast perform this frothy and tempestuous piece with immense zest, and although, further, Mr. LeRoy achieves some excellent directorial effects, the piece trifles itself away and the result is considerably less amusing than it was intended to be."

+ N Y World-Telegram p11 Mr 29 ’37

"[IT] is fun... Fernand Gravet, just over from Paris, plays the sporting monarch and seems a likable boulevardier type." John Mosher + New Yorker p90 Ap 8 ’37

"A better story than The King and the Chorus Girl... might have been found for Gravet’s debut. There are times when Gravet’s abundant charm is laid thin under the onus of being impious, but this performance more than justifies LeRoy’s faith in his competence and screen personality."

News-Wk p21 Mr 20 ’37

"Don’t let the title... keep you away from seeing a really scintillating light comedy. The Warner boys sponsor a large program of films yearly; but not since Herr Ernst Lubitsch retired from their fold, have they presented a film with so much authentic charm... A class offering Scripters won’t want to miss." Herb Stern + Script p8 Ap 3 ’37

"The picture is as artificial and insane as it sounds, but it simply reeks with fun, and surprisingly original things seem to be happening all the time. I laughed heartily several times, and I consider that an excellent sign."

Katharine Best + + Stage p52 Ap 3 ’37

"[IT] whirls through a series of urbansely insane and expertly executed narrative gyrations which make it probably the most unique and certainly the most enjoyable light comedy of the season."

+ Time p54 Ap 5 ’37

Trade Paper Reviews

"Fernand Gravet... makes an auspicious American debut in pictures... Film is a romantic comedy, silly but funny, inconsequential but swell for Gravet and Joan Blondell. It deserves and will get money... Towards the end it is of course a bit close to pieces, and yet that too, is in its favor. Becoming broad farce, yarn drops all pretense to reality and finishes with one of the best tags any film has ever had."

+ Variety p17 Mr 31 ’37

KING OF GAMBLERS. Paramount 75min Ap 23 ’37

Cast: Claire Trevor, Lloyd Nolan, Akim Tamiroff, Helen Burgess

Director: Robert Florey

Music & lyrics: Ralph Rainger. Richard A. Whiting

Music director: Boris Morros

"The conflict is between Akim Tamiroff as a ruthless slot machine racketeer and Lloyd Nolan as an entirely realistic reporter. The clash comes over Claire Trevor, a cabaret singer who is admired by both men." Hollywood Reporter

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no." Christian Century p663 My 19 ’37

"Fair production qualities. Adults." Calif Cng of Par & Teachers

"Though the story is a familiar one, it is adly handled and ‘dressed-up’ enough to make it fairly entertaining to those who like pictures depicting the underworld... The script is swift with suspense sustained, but quite brutal in spots. Adults." Calif Fed of Business & Professional Women’s Clubs

"The chief points in this film are the very real acting and the careful working out of the plot. Blood curdling murders limit its audience Women. Adults." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

KING OF GAMBLERS—Continued


"The picture is very well developed, against a backdrop of unpleasant justice. . . Informative and interesting entertainment. Adults." + Gen Fed of Women's Clubs (W Coast) Ap 24 '37

"Such a picture as this has no constructive social value and serves only to feed a morbid interest in criminals and their technique of graft, and the fact that the characters mingle with respectable people and have no apparent taint of the underworld, unfortunately only increases its trashy allure. Adolescents, 12-16; extremely aged; children, 5-12: impossible." — Motion Pict R p? My '37

"Excellent direction of a well chosen cast adds materially to this interesting expose of 'slot machine' racketeers. Adults." + Nat Council of Jewish Women My 25 '37

"Adults." Nat Legion of Decency Ap 29 '37

"A: poor; Y & C: unsuitable." Parents' M p73 Je 37

"The plot presents several new angles as well as an exposé of the racket and clearly shows that crime does not pay. It is capably acted and directed. Adult entertainment." + Sel Motion Pict p9 My 1 '37

Newspaper and Magazine Reviews

"Sociological aspects of the theme are quite overshadowed by melodramatics which may prove too violent for the more sensitive. Adults." Christian Science Monitor p17 My 1 '37

"[It] is so literal in telling its unsavory story that its audience will be limited to those who like that sort of thing. If it had been told almost entirely in visual terms, as it well could have been, its effect would have been only what the audience would have created and there would have been little chance of its being condemned by reviewing organizations, as it surely will be." Hollywood Spec p11 Ap 24 '37

Trade Paper Reviews

"Given the benefit of superior production, this film is perhaps a bit high-powered entertainment fare. It will find favor with audiences of all classes and can be depended upon to draw well in any theatre. Furthermore, . . . Box Office p23 Ap 24 '37

"Strong melodrama finely played holds interest from start to finish." + Film Daily p10 Ap 16 '37

"This is an excellent crime melodrama on the program level that, without departing radically from established plot elements, progresses by so much fresh and believable episode and builds for such high suspense that it will win general approval." + Hollywood Reporter p8 Ap 13 '37

"Motion Pict Daily p8 Ap 16 '37

"Above average racketeer story, this is packed with fast action, suspense. Estimate: good melodrama for top half of duals or stronger if not to be sold." + Phila Exhibitor p57 My 1 '37

"Built on an old formula doctored up with modern touches and embellished with a top-notch cast and direction of Gamblers' has plenty of action and ought to satisfy all. . . The scene play by Doris Anderson has kept to a realistic tone without too much of the melodrama, and which is none the less an accurate picture of urban underworld life." + Variety (Hollywood) p5 Ap 13 '37

KING'S PEOPLE. Warner 64min My 11 '37


Director: John S. Sumar

Filmed in England. A special Coronation film written by the late John Drinkwater as a eulogy of the British Empire. Various English celebrities appear in the film which was made in Drinkwater's native land. News reels are shown including former Coronation forth and growth of the suffragette movement and war scenes.

Audience Suitability Ratings

"If you are attracted by the notion of royalty and are sufficiently pro-British, the picture is an unusual event." T. J. Fitzmorris America p192 My 29 '37

"General patronage." Nat Legion of Decency My 20 '37

Newspaper and Magazine Reviews

"Scrappily put together, and often clumsily performed. Only adequate. . . Lady Astor, the first woman in the film, will be a delight to many. This is a film which would be interesting if it were not for her evident camera nerves. Some of these interviews, notably that with Sir Austen Chamberlain, are pointlessly dragged in, and the continuity is very ragged." + Film Wkly p56 My 8 '37

"Walter Winchell has a real screen rival. George Bernard Shaw, a news commentator himself, walks into "The King's People" and steals the picture. The white-whiskered old Irishman wrote his own scenes and he plays them to the hilt." (214 stars) Beverly Hills Liberty p65 Je 19 '37

"As a photoplay the work is scarcely impressive. . . [It] is a suitable pan of praise for a Coronation. It is not much of a motion picture achievement, either as a documentary film or a symposium of contemporary ideas in high places." Howard Barnes + — N Y Herald Tribune p19 My 12 '37

"The King's People," of course, is just the film to please British movie-goers in this week of pageantry. . . John Drinkwater planned the picture. He also appears in most of the scenes, perhaps the only one. The film, which stayed closer to its original purpose instead of straying off into Drinkwater interviews of prominent personalities in modern London." Eileen Creedman + — N Y Sun p38 My 12 '37

"The tribute, more measured than dithyrambic, and somewhat drollly distinguished by the almost complete suppression of Edward VIII, also includes en'tracte remarks by Mr. Drinkwater. . . Even people who are bored by family albums will not soon forget the funereal pomp of Victoria's passing." B. R. C. + — N Y Times p27 My 12 '37

"As a sketch of momentous events in the history of the Commonwealth, the picture may beguile the odd moments of ironists and instruct them in the change that came over the Empire, culminating it a Commonwealth at last." John Mosher + New Yorker p94 My 22 '37

Trade Paper Reviews

"Whether or not Drinkwater makes a thoroughly tight case with the components he has pieced together, that is immaterial in this case of opinion. But from the entertainment standpoint the picture will be enjoyed generally for reason of its timeliness." + Film Daily p7 My 14 '37

++ Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; ——— Exceptionally Poor
LADY ESCAPES. 20th century-Fox 63min Je 18 '37
Cast: Gloria Stuart, Michael Whalen, George Sanders, Cora Witherspoon, Gerald Oliver-Smith, June Brewster
Director: Eugene Forde
Screen writer: Don Ettlinger
Based on a novel and play, My Second Wife, by Eugene Holfall. "Gloria Stuart and Michael Whalen marry, only to find her mother, Cora Witherspoon, is a meddlesome soul who regularly becomes a menace in the new home. They finally agree, after a year of battling, on a divorce, but seek to film Mrs. Stuart's new ideal second husband." [Variety (Hollywood)]

Newspaper and Magazine Reviews
"Some nice direction by Eugene Forde is the only thing which saves this one from being a total loss... But the story! It positively is too silly for words... The whole picture is about as entertaining as one could..."
— Hollywood Spec p15 Je 5 '37

Trade Paper Reviews
"This is a sad attempt at farcical comedy which falls far below the usual 20th Century-Fox standard. The film is completely unfunny. Family."
— Box Office p31 Je 5 '37
"Light summer fare of the program variety in this comedy..."
+ Film Daily p7 Je 2 '37
"This [is a] rather footless and silly social comedy... Such touches of real comedy as it possesses are furnished by subordinate characters in business that has little or nothing to do with the story. The principals are neither sympathetic nor comic and in real life would be unbearable... Its entertainment content rates it below par on the program level..."
— + Hollywood Reporter p3 My 28 '37
+ — Motion Picture Daily p2 Je 3 '37
"Smart comedy well-portrayed and ably directed makes 'The Lady Escapes' a snappy piece of entertainment for any program... [The] screen play... is an excellent job..."
+ Variety (Hollywood) p3 My 28 '37

LAND BEYOND THE LAW. Warner 56min Mr 13 '37
Cast: Dick Foran, Wayne Morris, Linda Perry
Director: B. Reeves Eason
A western melodrama of the lawless days of the early '70s.

Audience Suitability Ratings
"This picture will be entertaining to those who enjoy the hard riding Westerns; it is the old story of cattle rustling with all its attendant thrills. Family."
Am Legion Auxiliary
"Run-of-the-mill Western. Fair. Adults."
Calif Cong of Par & Teachers

MEDIOCRE. FAMILY. MATURE. DAR
"Family."
"Family." Nat Soc of New England Women
"An interesting portrayal of early Western days. Suitable for the family." S Calif Council of Federated Women
Fox W Coast Bul F 20 '37
"The film is a good rousing Western with shooting and fast riding, fine photography and a hero who can sing a cowboy song. Adolescents, 12-16: good; children, 8-12: yes, except for the excitability."
+ Motion Picture R p5 Mr '37
"Juvenile."
Nat Council of Jewish Women F 10 '37
"General patronage."
Nat Legion of Decency Ap 8 '37
"A. Y & C: good."
Parents' M p60 My '37
"There is much shooting and wild riding. Family. Tense for young children."
Set Motion Picture p7 Mr 1 '37
"[It] is a rousing adventure tale. Music has been combined skillfully and effectively with the drama, which is handled by capable actors under expert direction. Family-juvenile..."
+ WKly Guide Mr 27 '37

TRADE PAPER REVIEWS
"This Foran opera nearly tops anything the Warner singing cowboy has done..."
+ Phila Exhibitor p38 Ap 1 '37

LASH OF THE PENITENTES. Telepictures 65min
Cast: Joseph Swickard, Marie De Forest, William Marcos
Director: Zelma Carroll
Formerly called Penitente Murder Case. This is a sensational exploitation of the flagellation activities of the Penitente Colony near Albuquerque, New Mexico.

Audience Suitability Ratings
"The film ends with a picturization of an actual murder, the sort of a newspaperman a year ago, a scene both unnecessary and disgusting. The picture suffers from monotony, poor photography and bad lighting. Adolescents, 12-16: no; children, 8-12: impossible."
Motion Picture R My '36
"A: informative; Y: morbid; C: Impossible."
Parents' M p54 Jl 56

TRADE PAPER REVIEWS
"Hardly designed for the family trade, the picture—if vigorously exploited—can get money in selected spots—particularly those big city houses specializing in sex and sensation."
Box Office p65 Ap 8 '37
"This is a sensational type of film, which has heavy exploitation possibilities."
Film Daily p8 Mr 10 '37
"Lurid sensationalism is successfully achieved. Planned as a roadshow offering for the bottom-grade houses down below Main Street, it will fill all their requirements and, if it gets by the censors, do a brisk business among the morbid-minded."
Hollywood Reporter p6 Mr 6 '37
"Harry Reveler production designed for road show purposes, dramatic, sensational, different, this should send sensation seekers to the box office through word of mouth comment that will undoubtedly provide a steady line of ticket buyers. Estimate: sensational, lurid; must be sold accordingly."
+ Phila Exhibitor p36 Mr 15 '37

EXCEPTIONALLY GOOD; GOOD; FAIR; MEDIOCRE; POOR; EXCEPTIONAL POOR
LASH OF THE PENITENTS—Cont.
As a freak attraction it should be able to get some audience at the lower class houses. Authenticity is claimed for the picture but this reviewer spent some time among the cult, recognizes considerable footage foreign to the subject and religion.

Variety (Hollywood) p3 Ap 14 '36

THE LAST NIGHT. Amkino 90min Ap 27 '37

Director: Yuri Reisman
Russian dialogue film produced in Moscow with English subtitles. "[It] is the story of Moscow on the Eve of the October revolution of 1917, when the face of Russia, like the standard barber pole, was streaked with Red and white and changing constantly." (N Y Times)

Newspaper and Magazine Reviews
'The Last Night'... is a very superior job, indeed. If you don't mind revolutionary maxims and approving applause thereof from the audience you will find this a breathless, well-acted melodrama... Ever since 'Potemkin' the Russians have been turning out an occasional picture of striking pace and quality. [This] is one of the best.

+ + Cue p18 My 8 '37
Reviewed by Mark Van Doren
Nation p602 My 32 '37

"[It] is a fine picture, though in an established groove... The mass movement is thrilling stuff, but more or less secondary to the human element—in searching out and presenting the Russians and second to no one on earth." Otis Ferguson
+ New Repub p45 My 19 '37

"[It] attempts to catch the spirit and quality of those master Russian masterpieces. That it fails because of a tinsel and greasepaint aspect more pronounced than it was ten years ago is not damaging criticism but merely a commentary on the increasing use in the Soviet theater today of stage tricks, acting and premeditated effects... [It] cannot but absorb you despite its horror and carnage." Marguerite Tazeliana
+ - N Y Herald Tribune p14 Ap 28 '37

"Not since last year's 'We Are From Kronstadt,' and 'Chapayev' before that, have the Soviet film-makers produced anything quite so magnificent... It is one of those pictures which compel a reviewer to discard his glossary of catch-phrases and say, very simply, 'It has everything.' In brief the Czamio has a picture you should not miss." F. S. Nugent
+ + N Y Times p15 Ap 28 '37

Except for a slightly diffuse scenario the film is well-nigh perfect in every department of production. The story is almost epic in the simplicity with which it is told and the drama of the events it relates. [It is] a distinguished and memorable photoplay," William Boehnel
+ + N Y World-Telegram p19 Ap 28 '37

"Much that is obviously fine in this film is almost obscured by a certain confusion, I feel, in the editing. It's a picture of a mass struggle, with care for incidents, and with many characters, of course. I'd like a little simplification here and there." John Mosher
New Yorker p81 My 1 '37

Trade Paper Reviews
"One of the most powerful and significant films Soviet cinema circles have produced to date... All kinds of audiences, likes plentiful and bustling action, will find the picture highly satisfactory entertainment.
+ Film Daily p6 My 3 '37

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

REVIEW DIGEST

+ - Motion Pict Daily p4 My 3 '37
"For those sympathetic to the Soviet, it's okay; for others, it's grim business, with the current Spanish Revolution a perfect counterpart."

Variety p13 My 12 '37

LAST TRAIN FROM MADRID. Paramount 75min Je 25 '37
Cast: Dorothy Lamour, Lew Ayres, Gilbert Roland, Karen Morley
Director: James Hogan
Music director: Boris Morros
Original story: Paul Hervey Fox, Elsie Fox
Screen writers: Louis Stevens, Robert Wyler

The last train out of war-stricken Madrid carries the captain of the defending army, the woman he loves, and an old comrade and friend of the captain. Both men are in love with the woman. Learning this, the captain makes the sacrifice similar to Dickens' Sydney Carton.

Audience Suitability Ratings
Adults.

NAT Legation of Decency Je 17 '37

Newspaper and Magazine Reviews
"No diplomat, however sensitive, will protest about the picture. None could, for it is a shrewdly devised game of fence-riding, with Paramount judiciously box-office + a foreword that it neither 'holds nor condemns' either side... [It] is a melodrama which rarely lets down so far as action is concerned, but which at times is strangely confused."
+ - Lit Digest p18 Je 19 '37

News-Wk p28 Je 12 '37

Trade Paper Reviews
"Timely, dramatic, and above all, entertaining, this film has the earmarks of a box office hit. The first picture to reach the screen based on the Spanish revolution, the picture cannot miss, despite its two faults—being over-dramatic and cluttered with a profession of plots. There is enough material in it for three averagely features. Family"
+ Box Office p25 Je 12 '37

"Good Spanish war melodrama with strong exploitation possibilities."
+ Film Daily p36 Je 11 '37

Motion Pict Daily p8 Je 8 '37

"The somewhat crude vigor of this topical melodrama, coupled with the selling fact that it is the first picture in the market dealing with Spanish conflict, gives the 'Last Train from Madrid' and box office impetus and opportunity which should cash most satisfactorily."
+ Variety (Hollywood) p3 Je 5 '37

LAW AND LEAD. Republic 60min Ap 17 '37
Cast: Rex Bell, Wally Wales, Harley Wood
Director: Bob Hill
A western melodrama.

Audience Suitability Ratings
"General patronage."

NAT Legation of Decency F 11 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
Trade Paper Reviews

"[It is] a routine Western drama with the proper admixture of riding, shooting, fighting. Estimate: ordinary." + - Phila Exhibitor p33 Mr 1 '37

"Because of its substantial incidental action detail, this film ... stands a chance of achieving a fair amount of interest ... On the comedy end the film is deficient and offers only a negligible amount of humor." + - Variety p15 Ap 21 '37

LAW OF THE RANGER. Columbia 57min F 26 '37
Cast: Bob Allen, Elaine Shepard, John Merton
Director: Spencer Gordon Bennett
A western melodrama.

Audience Suitability Ratings

"The atmosphere of early frontier life, much fine riding, and the wholesome pleasure felt when right triumphs, all make for an enjoyable Western. Family." E Coast Preview Committee

Fox W Coast Bul My 8 '37
"General patronage." Nat Legion of Decency Ap 8 '37
"An enjoyable Western. ... Some beautiful scenery, amusing situations and a pleasant cast add to the enjoyment of a good action picture. Family." + - Sel Motion Pict p10 Ap 1 '37

LAWLESS LAND. Republic 56min N 23 '36
Cast: Johnny Mack Brown, Louise Stanley, Ted Adams
Director: Albert Ray
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 3 '36

Trade Paper Reviews

"This production is thoroughly unoriginal and consequently lacking in suspense. ... The direction is somewhat spotty and the photography only fair." + - Film Daily p9 Ap 6 '37

"The second Brown from Republic reveals an improvement. Estimate: okay." + Phila Exhibitor p31 D 1 '36

"It doesn't stack up too strongly. Doesn't have a great deal of action for a Western, and the lightweight plot has been stretched till it grows tedious more than a few times." + - Variety p14 Ap 7 '37

LEAGUE OF FRIGHTENED MEN. Columbia 71min My 25 '37
Cast: Walter Connolly, Lionel Stander, Eduardo Ciannelli, Irene Hervey
Director: Alfred E. Green
Screen writers: Eugene Solow, Guy Endore
Based on the novel of the same title by Rex Stout. "Nero Wolfe, the eccentric super-sleuth uncovers the man responsible for a series of murders among a college class of old graduates, members, crippled by a college prank." (Sel Motion Pict)

Audience Suitability Ratings

"Walter Connolly, Eduardo Ciannelli and Irene Hervey give creditable performances in a picture well equipped with suspense, mystery and a measure of comic relief. Nero Wolfe's latest case is recommended as a family puzzle." T. J. Fitzmorris
+ America p216 Je 5 '37
"General patronage." Nat Legion of Decency My 27 '37
"Although not one of the best of the Nero Wolfe stories, the plot develops consistently, the cast is capable and the solution unexpected. Adults & young people." + - Sel Motion Pict p10 Je 3 '37
"Family." Wkly Guide My 22 '37

Trade Paper Reviews

"Hardly any audience likes to watch a character who just sits and thinks. Thus, 'League of Frightened Men' suffers from inactivity." + - Variety p27 Je 16 '37

LEFT-HANDED LAW. Universal 62min Ap 18 '37
Cast: Buck Jones, Noel Francis
Director: Lesley Selander
Based on the novel of the same title by Charles M. Martin. A western melodrama.

Audience Suitability Ratings

"The usual outworn devices and a bit of romance are brought into use before Jones's final success. Poor entertainment. Family." - Motion Pict Guide My '37
"General patronage." Nat Legion of Decency F 11 '37
"[It is] a routine Western. ... The fine riding scenes are the best part of an otherwise dull entertainment. Family." + - Sel Motion Pict p11 Mr 1 '37

Trade Paper Reviews

"This is better than some previous Jones' epics. This is suitable mostly for the [children], but fair entertainment also for the grind houses in city-centers." + - Phila Exhibitor p37 Ap 15 '37

"Hot stuff for the urchins. No adult could take Buck Jones seriously. But he's right up the juvenile alley, ... Story is stereotype." + - Variety p13 My 12 '37

"Buck Jones rides again, but in 'Left-Handed Law' he hasn't a vehicle that comes up to the par established by his other Western heroes. However, the Buck Jones fans may be satisfied." + - Variety (Hollywood) p3 Ap 23 '37

++ Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; --- Exceptionally Poor
LET THEM LIVE. Universal 71min Ap 25 '37
Cast: John Howard, Nan Grey, Edward El- lis, Judith Barrett, Robert Wilcox
Director: Harold Young
"The central character is a young doctor bent upon reform of a city's sanitary conditions. His opponents are a group of corrupt politicians and, even though armed by a signed confession, the doctor is checked at every turn." — Hollywood Reporter

Audience Suitability Ratings
"The film has been directed with just the right touch of indignation to make it both credible and stimulating. . . The picture is for general patronage." — J. J. Fitzmorris

+ America p72 Ap 24 '37
"A: hardly; Y: fair; C: doubtful." — Christian Century p759 Je 9 '37


"Children add charm and pathos, and there is a pleasing romance and some humor. Well directed and cast. Mature." — S Calif Council of Ptd Church Women

+ Fox W Coast Bul Ap 17 '37

"Highly entertaining for mature audiences. This picture is enlightening and informative and will hold one's interest throughout. Family." — Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Good. Adults & young adults." — Motion Pict Guide Je 3 '37

"Adolescents, 12-16: yes; children, 8-12: too mature." — Motion Picture R p7 My 22 '37

"The direction is smooth and fast-moving, suspense is maintained throughout, and there are pleasant scenes of hospital life. Mature." — Nat Council of Jewish Women Ap 17 '37

"General patronage." — Nat Legion of Decency Ap 15 '37

"A & Y: fair; C: possible." — Parents' M p73 Je 3 '37

"A thought-provoking drama, well acted, timely, and worthwhile. Mature." — Sel Motion Pict p5 My 1 '37


Newspaper and Magazine Reviews
"The drama is frequently thought-provoking, although the ending lacks conviction. Adults & mature young people." — Christian Science Monitor p15 My 29 '37

"Never for a moment did my interest lag. It is such a big picture, has no big names in it, but I have seen many of the big ones which bored me exceedingly, and this little one entertained me in a most satisfactory manner. I think it would give satisfaction to any audience." — Hollywood Spec p17 Je 5 '37

"This well-made, agreeably performed picture centers its propaganda work upon the deadly, insanitary tenement areas which afflict the average large city." — Lit Digest p20 My 1 '37

"Though strictly hack in conception, it nevertheless includes a number of passably successful emotion-getting scenes with a number of capable players." — B. C. — N Y Times p30 Je 5 '37

Trade Paper Reviews
"Adding another to the fast growing list of important pictures produced by the New Universal, 'Let Them Live' is a commendable and highly worthwhile film. Family." — Hollywood Reporter p8 Ap 15 '37

"Good human interest story and capable acting make this programmer better than average." — Motion Pict Daily p8 Ap 16 '37

"Here is genuine entertainment, satisfying on all counts. You can go the limit in guaranteeing this attraction. The one—and only one—thing it lacks is the draw of established marquee names. Although an unpretentious offering, 'Let Them Live' is certain to hold its own against any running mate." — Variety (Hollywood) p3 Ap 15 '37

LET'S GET MARRIED. Columbia 68min Mr 25 '37
Cast: Ralph Bellamy, Ida Lupino, Walter Connolly, Reginald Denny
Director: Alfred E. Green
When a weather bureau chief sends up a newly-invented balloon instrument, it unexpectedly falls on the head of the vivacious daughter of a local politician. This starts a romantic complication as the politician tries to break the romance and marry his daughter to an office-seeker.

Audience Suitability Ratings
"A: fair; Y: probably amusing; C: no."

Christian Century p72 Je 2 '37

"The plot is inconsequential, the raucous scenes between the irascible father and the temperamental daughter are overdone and there is an excess of drinking. . . There are some unusual and entertaining features in the plot, Adults & young people." — E Coast Preview Committee — Fox W Coast Bul Ap 3 '37

"Fair. Adults & young adults." — Motion Pict Guide My 3 '37

"General patronage." — Nat Legion of Decency Mr 25 '37

"A & Y; fair; C: little interest." — Parents' M p73 Je 3 '37

"A light and entertaining comedy. . . The direction, however, is spotty and one regrets that more emphasis was not given to the highly interesting material on the Weather Bureau. Adults & Young people." — Sel Motion Pict p10 Ap 1 '37

+ + Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; — — Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

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**Newspaper and Magazine Reviews**

"Family."

Christian Science Monitor p17 Je 12 '37

**Trade Paper Reviews**

"Although this film is aimed at the laugh-loving patrons who do not take their drama too seriously, it falls short of the remark and will not rate more than the supporting spot on a dual bill."

† Box Office p63 Ap 3 '37

"While generally appealing to popular audiences, this light romantic comedy is likely to please feminine patrons more than it will the opposite sex."

† Film Daily p7 Ap 14 '37

"This eulogy of the U. S. Weather Bureau is a trite piece of theatrical clap-trap that spells nothing better than prize-money night in the neighborhood duels. It is a pity, for the central idea has engaging possibilities and a cast of sterling players has been employed. These are largely wasted on characters that are little more than stock figures and on situations that are jizzled from much use."

— Hollywood Reporter p3 Mr 12 '37

† + Motion Pic Daily p3 Mr 13 '37

"This has a weak story overshadowed by a good cast. Despite good performances, it gets no place fast, rates best for duels. Estimate: weak."

† + Phila Exhibitor p25 Ap 1 '37

"Romantic comedy is mediocre dualer, but wouldn't have needed much help for top deck rating. Story is carbon copy stuff. Background of the weather bureau and explanation of its functions must have lifted picture into 'A' classification. But just when film seems ready to get plot moving, one false interest grabs major attention. Thereafter, "Let's Get Married" is lightweight fodder."

† + Variety p12 Ap 14 '37

"Despite earnest and able efforts of a valiant and capable cast, polished with painstaking and periodically sparkling direction, "Let's Get Married" is weak program fare. Fault of the piece basically lies in the story and construction. Starting out with a sappy premise, the laughs naturally get nowhere."

— Variety (Hollywood) p3 Mr 12 '37

**LOST HORIZON.** Columbia 125min

Cast: Ronald Colman, Jane Wyatt, Sam Jaffe, John Howard, Margo, Thomas Mitchell, Edward Everett Horton

Director: Frank Capra

Music: Dimitri Tiomkin

Music director: Max Steiner

Based on the novel of the same title by James Hilton. It is the strange tale of a group of people in China forced to flee by an insurrection who are kidnapped and transported into an escapist's Utopia—a Tibetan lamasery.

See issue of March 29, 1937 for other reviews of this film

**Audience Suitability Ratings**

"A: notable; Y: heavy; C: beyond them."

Christian Century p398 Mr 24 '37

"Quite different from the ordinary motion picture, this production is most capably handled, and the work of the entire cast is excellent. Will be enjoyed by mature audiences."

Am Legion Auxiliary

"Idealistic scenes of deep spiritual import are fused with the inspired imagination of a great director to create in 'Lost Horizon' a superb picture and movie. Calif need of Business & Professional Women's Clubs

"Shangri-La philosophy is a puncheon for worldly strafes: its effect on the passengers who symbolize worldly types, makes an intriguing story. The incongruous ending, and certain dialogue scenes, are filled with a spirit, gorgeous sets, fine photography and acting. Mature. Family. Excellent."

† DAR

"Mature audiences."

Nat Soc of New England Women

"A stupendous production of a story adaptively changed for the screen despite its great difficulties. Great credit is due the direction and adaptation of the picture."

† S Calif Council of Fed Church Women

"James Hilton's imaginative story comes to the screen with breathtaking beauty. It leaves one with a sense of exaltation mingled with pity for our human limitations. The acting is superb, the direction an achievement in screen history. Certainly for all ages."

Mrs T. G. Winter

† + Fox W Coast Bui Mr 20 '37

"Capra is not so happy with this vast canvas: there is little opportunity for the subtle humour which has marked his previous films. But the skill of the opening and the last scenes is unforgettable and the film is an outstanding essay in the epic class. Suitability: adults & adolescents. Although the film bears a British certificate (England), it is quite unsuitable for children."

R. R. F.

Mo Film Bui p25 Ap '37

"Judged solely as a motion picture, 'Lost Horizon' is a fascinating adventure story with an unusually interesting theme, tremendously beautiful scenic effects and some of the most spectacular snow pictures ever photographed. Adolescents, 12-16: interesting but mature; children, 8-12: too long and too mature."

† Motion Pic R p3 Ap '37

"There is an air of spirituality, while the words of wisdom pronounced by the lama, the charming romances which develop, all bring a note of reality to a skeptical audience."

† + Nat Council of Jewish Women Mr 10 '37

"A, Y & C: extraordinary."

Parents' M p60 My '37

"Outstanding. Mature."

† + Sel Motion Pic p3 Ap 1 '37

**Newspaper and Magazine Reviews**

Reviewed by Laura Elston

Canadan M p31 My '37

"A new horizon in film making: Adults & young people."

† + Christian Science Monitor p15 Ap 17 '37

"There is, indeed, a new pinnacle reached in cinema art, as one magnificent set follows another. . . (it) is something new under the motion picture sun, a striking monument to the courage and the vision of Columbia Pictures."

J. P. Cunningham

† + Commonweal p12 Mr 26 '37

"The sparsely imaginative theme has been given typical Hollywood treatment, with comedy, relief, arch romanticism, and calculated thrills. Ronald Colman does his best to give proper significance to the theme, but the rest is obvious stuff, although the production is resourceful and lavish. Disappointing entertainment."

Film Wkly p29 Ap 24 '37

"Readers of James Hilton's 'The Lost Horizon' will scarcely be prepared for a lamasery which, supposedly, to be a storehouse of art, resembles nothing so much as a 'super-cinema.' Is this Mr. Hilton's fantasy, they may ask, or is it a joke of the director?"

R. H.

Manchester Guardian p22 Ap 16 '37

+ + Exceptionally Good; + Good; † Fair; + Mediocre; † Poor; — Exceptionally Poor
LOST HORIZON—Continued

"In 'Lost Horizon' the machinery has faltered. Where in his earlier films Mr. Capra brought his characters to the threshold of earthly paradise and left the rest safely to the audience's imagination, in 'Lost Horizon' he has attempted to go farther and to make Heaven concrete. The Utopia...has been comprehensively provided beyond Mr. Capra's power of realisation...It is only fair to add that the disappointment does not start till Mr. Capra has run through a very brilliant opening red.

+ New Statesman & Nation p636 Ap 17 '37

"After 'Mr. Deeds Goes to Town,' the all-pervasive triteness of 'Lost Horizon' is a disagreeable shock...Some time last year we concluded that 'Mr. Deeds,' with a fervent wish that in his next picture, 'Lost Horizon,' Mr. Capra would in some unaccountable way avoid the Chaminade, 'Jingo pits' that would face him. It is among the more regrettable features of 'Lost Horizon' that he fails completely." Robert Stebbings

— New Theatre & Film p27 Ap '37

"It is a very long picture, this disappointing successor to 'Mr. Deeds,' and a very dull one, as soon as the opening scenes are over. These are brilliantly written and directed. Of course, the picture isn't quite so bad as that. It does attempt, however clumsily and sentimentally, more than the average film; a social conscience is not wasted, but at least it is far less effectively than in 'Mr. Deeds,' and as for the humour—it consists only of Mr. Deeds clattering up and down the steps to Eastern clothes." Graham Greene

+ Spec p665 Ap 30 '37

"In the face of the irresistible box-office formulas of the day, 'Lost Horizon' deserves a place among the fine films. Its failure as a translation and as drama is to be regretted, of course, but its sincere courage in trying something new should rate it commendation as whole-hearted as its own effort. Sam Jaffe's Greco-Roman is a laughable spectre, almost. With one of motion picture's longest speeches to recite, he makes it the most thrilling moment in the film. Katharine Best

+ Stage p32 Ap '37

LOVE AND MONEY. Capitani Mr 12 '37

Cast: Elsa Merlini. Tina Lattanzio. Dircé Bellini

Director: Guido Brignone

Italian dialogue film with English sub-titles produced in Rome. "It tells of a family feud which is separated by young lovers, a marriage, and of a bride who died on her wedding day. The bride really was not dead, a point on which most of the plot and some of the comedy turns." (N Y Sun)

Newspaper and Magazine Reviews

"That the piece has an individual sense of comedy, is unescapable, in spite of the bad English, the tautly taut sub-titles and the disjointed editing and cutting. But this does not mean that the picture is a gem of entertainment. This specially falls on those not understanding Italian, for the studios in Rome still need to learn much about making pictures before their stories, no matter how brilliant, can be appreciated." Howard Barnes

—+ N Y Herald Tribune p10 Mr 13 '37

"This is almost a folk story, and the production has nothing to do with it...The production is expensively set, with the elaborate costumes continental studios go in for so lavishly, some actors play their parts as they are written, in an amiable, old-fashioned style." Eileen Creelman

N Y Sun p13 Mr 13 '37

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

"Beautifully photographed, smoothly directed, ably acted, this is excellent company, and filled with merry incidents, [it] is capital entertainment." H. T. S.

+ + N Y Times p23 Mr 13 '37

Trade Paper Reviews

"Without question this is the best all-around feature to come out of Italy in many months. It is played by a highly skilled cast. The photography is top-notch, and so is the direction." + Film Daily p9 Mr 22 '37

"It's fantastic material tinged with a kindly humor but badly made and put together. On the whole this allegory is just another tedious costume play, even for Italian-Americans who know the lingo of the film. For others, the English titles are of assistance but the picture isn't there." — Variety p31 Mr 24 '37

LOVE FROM A STRANGER. United artists 75min My 14 '37


Director: Rowland V. Lee

Based on the plot of the same title by Frank Vosper, filmed in England. The story is that of a poor girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"There is subtlety verging on the psychological in this absorbing film. It is recommended to adults as a very good mystery on a superior level." T. J. Fitzmorris

+ + America p86 My 1 '37

"A: good of kind; Y: too grim; C: no." Christian Century p759 Je 9 '37

"The plot is cleverly worked out, with incidents suggestive of mystery, suspense and insanity, pyramiding to a terrific climax. Adults & young people. P Coast Preview Committee Fox W Coast Bul My 8 '37

"Of unusual interest to all who enjoy this type of drama. Adults. Gen Fed of Women's Clubs (W Coast) Je 2 '37

"Poor, photography and stilted stage technique of the supporting cast, together with the unpleasant theme make the picture of limited audience appeal. Adults." + + Nat Council of Jewish Women Je 2 '37

"Adults." Nat Legion of Decency Ap 22 '37

"The leading roles...are marvels of his trionic emotion and the picture is directed both with a keen perception of the psychological implications of the story with a strong emphasis upon its dramatic values. Adults & young people. + + Sel Motion Pict p9 My 1 '37

"[It is] a gripping story...The acting of Ann Harding is excellent but that of Basil Rathbone is outstanding in another sense. Outstanding." + + Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"The play was fascinating because, in addition to its tense melodrama, there were psychological and pathological motivations which provided an intelligent explanation of the mad-
man's irresistible lust for murder. These—probably the face-trumped reminiscences of censorship committees—have been modified or completely omitted, which is to be benefited. Given these two crucial ingredients, however, Rowland has managed to make them all into excitingly good melodrama.

"Cue p19 Ap 17 '37

"A grim, powerfully-produced psychological drama, " is the opinion of Ann Harding and Basil Rathbone. they have ever had, and concluding up to one of the most dramatic climaxes ever seen in a British picture."

Film Wkly p35 Je 5 '37

"[It is an] thoroughly thrilling study of a psychopathic murderer. Rathbone, Ann Harding and Eunnie Hale all deserve an 'A' on their report cards."

Pare Lorentz  

+ Judge p2 My '37

"This is not entirely credible and it does seem overdrawn for horror... The result is none too believable."

2 stars Beverly Hills Liberty p50 Je 4 '37

"Audiences at 'Love From a Stranger' laugh throughout the closing ten minutes rather than shudder or scream... they cannot but conclude that there is something the matter with the picture—with Basil Rathbone, probably. I would be forced to say, either the director, or even Ann Harding, I suspect it is Mr. Rathbone's performance."

Mr. Rowland

Nation p445 My 8 '37

"[It] is better in almost every respect than the late Frank Vooper's stage melodrama from which it was adapted... The film achieves plenty of terror in the ending, but it also keeps the preceding narrative engrossing and integrated."

Edward Earns

+ N Y Herald Tribune p10 Ap 19 '37

"The English producers excel at one kind of movie, and 'Love From a Stranger' is an excellent specimen of that kind."

Eileen Creelman

+ N Y Sun p16 Ap 19 '37

"In spite of its slowness in getting under way, the film provides some exciting and dramatic moments at the end—moments that will send the chills skyrocketing up and down your spine. But as a whole it is less than satisfying."

William Eoehnel

- N Y World-Telegram p16 Ap 19 '37

"This is a beautiful little thriller about a wife-killer and his plots, something, obviously, you will want to see this summer. This is another instance, perhaps, of how bad plays make good movies. Don't be impatient with the captions in some of the unconventional opening scenes. Be calm as long as you can."

John Mosher

- New Yorker p82 Ap 24 '37

"Building slowly to an electric climax, this adaptation of the late Frank Vooper's stage thriller is noteworthy for Basil Rathbone's clinical interpretation of a modern Bluebeard."

News-Wk p30 My 1 '37

"There was some refined rough stuff in 'Love From a Stranger,' an on the whole satisfactory study of a girl married to a man whose sole object is to murder her and get her money."

Alan Page

- Sight & Sound p24 Spring '37

"In [this] picture suspense is built by clever camera work. There is really no plot to speak of, for you can guess the outcome in each case long before the half-way mark."

Katharine Best

Stage p70 Je '37

"Its excellence is impaired when, in an attempt to achieve a horrifying contrast with the subdued tone of earlier sequences, Director Rowland uses his cast to create the climax with some of the wildest grimacing witnessed since the screen became articulate."

+ Time p44 Ap 26 '37

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

Trade Paper Reviews

"Basil Rathbone's magnificent characterization of a psychopathic killer and Rowland V. Lee's expert direction transform this moving melodrama into a unique thriller with a spine-chilling climax that will make patrons hold their breaths in horror. Ann Harding gives a powerful and moving performance."

Adults.

Box Office p63 My 29 '37

"Sufficient to say that the plot is pure melodrama, and it is only the fine script, the expert direction and Basil Rathbone's brilliant performances by Ann Harding and Basil Rathbone that lift this from a commonplace melodrama to a really exceptional film of its type."

+ Film Daily p8 Ap 21 '37

"This picture is strange. It starts as a weak, matinee drawing room drama for [women] only, with a minimum of action, a maximum of bromidical English-acted dialogue. It slowly develops into a thrilling study of a sexual madman. Estimate: good class stuff especially for [women]."

+ Phila Exhibitor p27 Ap 15 '37

"A powerful sequence in a country home, involving a murder maniac and a woman who nearly goes mad... a successful effort to save herself from him, gives 'Love From a Stranger' a couple of reels of dramatic dynamite. But the rest is disappointing and rather silly."

M

MAKE WAY FOR TOMORROW, Paramount 90min Ap 30 '37

Cast: Victor Moore, Beulah Bondi. Fay Bainter, Thomas Mitchell

Director: Leo McCarey

Music: George Antheil

Music director: Doris Morros

Based on the novel, Years Are So Long, by Josephine Lawrence and on a play based on the novel, by Helen and Nolan Loary. As subject it has the tragedy of an elderly couple who are forced to accept the support of married children, when the elder is taken into the home of one child and the mother into the home of another. When the fifty years of life together they will be separated forever, they meet to spend a few hours together in the old hotel where they spent their honeymoon.

Audience Suitability Ratings

"[IT] has more bite to it than one might expect from an affectionate and pathetic tale, and it is wholly credible and its moral deeply disturbing. It is recommended as a pertinent criticism of children, a warning to fond parents and very good entertainment for both the family and the general public." T. J. Fitzmorris

+ America p129 My 8 '37

"A: excellent; Y: mature but good; C: beyond them."

Christian Century p759 Je 9 '37

"With characterizations so true to life that the reviewers lost all sense of acting, this film presents the pitiful experiences of an aged couple... A strong appeal for financial security for the aged. Family." Am Legion Auxiliary

"[It has] such quiet sincerity, such excellency of casting and direction, that it will remain long in the hearts of mature audiences. Mature." Culif Cong of Par & Teachers
MAKE WAY FOR TOMORROW—

Continued.

"Beulah Bondi and Victor Moore, as the parents, reach a new high in life-like characterization. So vividly do they portray their respective roles that it is impossible to restrain the tears. As a plea for some kind of old age pension, this merits wide distribution. Family." E Coast Preview Committee

"It is a film which puts over its theme vigorously and will leave a lasting memory. Valuable for all ages except young children." Nat Soc of New England Women

"High in entertainment values, this presentation of the misunderstanding between youth and old age is very true to life. Family." S Calif Council of Fed Church Women

"An exceptionally well chosen cast, Victor Moore and Beulah Bondi appealing and notably fine. Many of the lines are heartening indeed and most convincing. Thought provoking and sincere. Family."

Gen Fed of Women's Clubs (W Coast) My 12 '37

"Adapted in part from a depressing and disheartening novel of the tragedy of old age, this picture is blessed with a most unhappy sense of the futility of life... Because the story is so exactly a reproduction of the petty annoyances that occur at some time in almost every home, it is as real as it is painless, although one sometimes wonders whether a good society could exist in such a smoothly out the difficulty. The problems seem gripping and vital until the old couple's meeting before their separation, but after that the picture lags interminably and the sentimental reminiscences become extremely tiresome. Adolescents, 12-16: depressing; children, 8-12: no." + — Motion Pict R p8 My '37

"General patronage." Nat Legis of Decency My 6 '37

"The superlative acting of Beulah Bondi and Victor Moore in the leading roles can hardly be overpraised. Valuable for all ages except young children. (The University Women consider the picture mature, because of its depressing atmosphere.) Outstanding." + — Variety p3 My 3 '37

"Though a little maudlin in spots, on the whole it is an interesting story well directed and excellently acted. Family." + — Wkyi Guide My 1 '37

Newspaper and Magazine Reviews

"Adults & young people." Christian Science Monitor p17 Je 5 '37

"Here is a film that is charming, friendly, tender, appealing, and unforgettable—a picture that starts off along well-remembered lines and then veers into as beautiful a romance, as moving a story as has been seen in years."

"A beautiful picture, one of those rare ones which memory puts on its list of those impossible to forget. A sequel to the movie, which has been seen in years.

"Here is the bitterness of the casual and the commonplace. There is no striving for the theatrical, no build-up of big effects. This is a study of a man and a woman guilty of living too long and all tears at you in its pathetic acceptance of the inevitable." (3½ stars) Beverly Hills Library p55 Je 12 '37

"[It] is a gentle, compassionate motion picture. The result is that it is a fine emotional force and is acted in a lifelike manner. [It] is fabricated sentimentally, but the sincerity of its performances and direction lifts it above the common tear-jerker grade." + Lit Digest p29 My 8 '37

"Simplicity and honesty—qualities that are not to be found frequently on the screen—distinguish 'Make Way for Tomorrow.'... It is a fine and moving playlet. The somber and disturbing undercurrent of the whole story against its popularity, but it should not be missed by those who wish to keep or regain faith in the motion picture." Howard Barnes + + N Y Herald Tribune p12 My 10 '37

"This is one of those productions Hollywood turns out at least a dozen of. It is a fine emotional force and directed with imagination and sympathy, and without one box office name. [It] is one of those rare pictures which causes the audience to sympathize, and affect its spectators, regardless of their age or position. [It] is a picture that should be seen by the father, son or daughter." Eileen Creelman + N Y Sun p14 My 10 '37

"[It] has three qualities rarely encountered in the cinema—humanity, warmth, and its appeal. [It] is an extraordinarily fine motion picture, one that may be counted upon to bid for a place among the 'ten best' of 1097."

F. S. Nugent + N Y Times p23 My 10 '37

"It is not sincere enough or honest enough to drive home the full impact of its theme. Poignant and compassionate though it is at times, [it] is not above resorting to obvious theatricals. 'A Golden Tomorrow.' (My Life) honors, author and director alike don't hesitate to pull back on deliberative pathos and bathos."

-- N Y World-Telegram p13 My 10 '37

"[It] is a rather unusual and, in a dim fashion, quite distinguished picture. It's one of those off-the-beaten-path romantic affairs that now and then turn up, and move you in spite of yourself."

John Mosher + New Yorker p107 My 15 '37

"[It] is undoubtedly one of the finest films to come out of Hollywood in years. The fact that critics were quick to label it as such may encourage other producers to tread on the frag- ments of the experts' words that Lon McCay smashed."

+ + News-Wk p26 My 22 '37

"Director McCay, according to all existing box-office standards, has taken a terrific chance—and made a great picture."

Katharine Best + + Stage p68 Je 3 '37

"The story is presented with rare cinematic honesty. It is acted by Victor Moore, in his first serious cinema role, and seasoned Beulah Bondi, with that effortless perfection which, because it appears only from long experience, all younger actors lack. The result is one of the most persuasive documents about an old couple's life, and the Ring Lardner wrote Golden Honeycomb."

+ + Time p56 My 17 '37

Trade Paper Reviews

"Here is a section of life sliced thin and raw by a 'New York Diary' director and edited to ruthlessly simple, cruelly intelligent, it reflects credit on its maker and puts Paramount's constantly improving product on a new high standard. Family." + Box Office p71 My 1 '37

"Here is a warmly human, realistic picture that can be endorsed by exhibitors everywhere. It deserves much exploitation, as once..."

+ + Exceptionally Good; + Good; + -- Fair; + + Mediocre; Poor; + + + Exceptionally Poor
the patrons are in they will give it much word-of-mouth advertising. In fact, it may create a new cycle of stories.”

Film Daily p10 Ap 27 '37

"It is so lifelike as to mark a distinct departure from prevailing photoplay fashions and so sensitively fashioned from the comedies and tragedies of everyday existence that it will keep audiences happily balanced between smiles and tears... From a box office angle, the selling of the picture to a public that will for the most part delight in it, is a challenge to the industry..."

Hollywood Reporter p8 Ap 22 '37

Motion Picture Daily p7 Ap 23 '37

"This is a human, down to earth story. Estimate: well made program."  

Philia Exhibitor p69 My 1 '37

It is a tearjerker, obviously grooved for feminine fans, but the gripping manner in which it is told may overcome the sad theme and cause sufficient discussion to aid the box office. To get past the marque weakness, title handicap and to develop male patronage, film will require a carefully prepared advance campaign..."

Variety p12 My 12 '37

"The picture is an artistic triumph and demonstrates the power of its theme..." Despite the heart-rending interpretation given by the cast, it will be widely discussed in a manner that will have a stimulating effect at the box office."

Variety (Hollywood) p3 Ap 22 '37

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MAN IN THE MIRROR. Twickenham

71min


Director: Maurice Elvey

Based on the novel of the same title by William Garrett. Filmed in England. A hen-pecked meek little man is surprised when he looks into the mirror to see an apparition of his own self which counsels him to be strong and forces him to change his life.

Audience Suitability Ratings

"The dialogue is crisp and amusing, and the whole is funny without ever being vulgar. Suitability: family..."

My Film Bul p170 O '36

Adults..."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"With a little careful editing here and there, 'The Man in the Mirror' should prove an unusual box office draw anywhere..."

Canadian Moving Pict Digest p6 My 29 '37

"It is a little long, but the director and all the players sustain the humour with great gusto..."

Fim Wkly p31 My 27 '37

Trade Paper Reviews

"At times, it gets a bit confusing, but it is always entertaining... Well made mechanically, this has saleable angles, a pleasant spirit, not too many English touches. Estimate: pleasing, best for average box office..."

+ Philia Exhibitor p57 My 1 '37

"Psychological studies in films are not readily assimilated by the multitude, and hence are of little commercial value..."

Variety p15 O 28 '36

++ Exceptionally Good; + Good; — Fair; —— Mediocre; —— Poor; ——— Exceptionally Poor
MAN WHO FOUND HIMSELF. RKO
65min Ap 2 '37
Cast: John Beal, Joan Fontaine. Philip
Huston
Director: Lew Landers
Based on the novel, Wings of Mercy, by
Alice D. Kent. John Beal plays the young
flying doctor, fifth in a family line of famous
surgeons, who quits in anger when his col-
egues and his affection for a sweethearts bel-
ieve him guilty of unprofessional conduct in the matter of
another young woman. He hits the hobo trail west. It is picked up by an old
bunch and becomes an airplane mechanic under an as-
sumed name." (Hollywood Reporter)

See issue of March 29, 1937 for other re-
vievs of this film

Audience Suitability Ratings

"Mediocre. This [is an] illogical, weak
story. Mature." DAR

"Adults and young people." E Coast Preview
Committee
Fox W Coast Bul Mr 20 '37

"An unusually interesting aviation drama,
rating high above the average in plot, presen-
tation, acting and entertainment. . . . Pleasing
entertainment for the family." +
Gen Fed of Women's Clubs (W Coast)
Mr 20 '37

Motion Pict & Family p4 Mr 15 '37

"If it were not for misjudged doctors and
even more operations many of the current
films could not have been written. . . . That
the film misses distinction is largely due to the fact
that the doctor's regeneration is brought
about more through external causes than by
strength of character. Adolescents, 12-16:
parents, 17-20:

+ — Motion Pict R p5 Ap '37

"The supporting cast is very good, there are
interesting sequences of life on an air-field
and the use to which a flying hospital can be
put is interestingly demonstrated. Family." +
Nat Council of Jewish Women Mr 10
'37

"Adults." Nat Legion of Decency Ap 8 '37

"A & Y: fair; C: little interest." Parents' M
p64 My '37

"There are some interesting sequences of the
hospital plane and its possibilities in time of
tress. Coincidence plays too great a part in
bringing out the desired situations. Mature." +
Sel Motion Pict p5 Ap 1 '37

"A pleasant and rather jolly handling of the
plot, with a new and likeable heroine. Family." +
Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"An obvious and undistinguished opus.
Adults & young people." — Christian Science Monitor p17 Ap 10
'37

"Manufactured, at a cost far from great, for
the lower-bracket position of a double-feature
program, this Radio enterprise emerges as an
offering sufficiently meritorious to fill the
superior place of such a program in a first-
rate, routine show. Mounted in handsome
fashion, directed splendidly and acted capably, it
owns not an unconvincing moment and earns for
Huston a claim as an engaging example of expert
story-telling." Allan Hersholt

+ Hollywood Spec p11 Mr 12 '37

"Routine story. John Beal, Joan Fontaine
and Philip Huston add nothing to the even-
ting's entertainment." Pare Lorentz
Judge p21 Je '37

"The only new thing the industry can
possibly do now in the way of surgical movies
would be to administer a general anesthetic to
the audience. . . . The picture might have re-
covered from the two opening scenes that
happen between . . . from which it fails to rally." B. R. C.
— N Y Times p19 Ap 9 '37

Trade Paper Reviews

"Heavily psychological and unalleviated by
any touches of comedy relief, this is a strained
melodrama redeemed by some striking aerial
photography and a sterling performance by
John Beal." Family.
+ Box Office p31 Mr 13 '37

"Estimate: okay dual support." Phila Exhibitor p38 Mr 15 '37

"The Man Who Found Himself" recalls
Harold Bell Wright's old classic of hokum,
"When a Man's a Man." It's a slapdoodle with
capital F and a B picture with a small 'b.'"

— Variety p12 Ap 14 '37

MARKED WOMAN. Warner 97min Ap
10 '37
Cast: Bette Davis, Humphrey Bogart. Lola
Lawrence, Elsa Landi, Edward Cianelli,
Director: Lloyd Bacon

"It is the [story of the] battle of an honest
and courageous district attorney against a
powerful king of the underworld who has
entrenched himself in the community by
lack of intimidation. Its comparative novelty
comes from its emphasis on the girl victims of
the oppressor, who are exploited and terror-
ized to complete submission." Hollywood
Reporter

See issue of March 29, 1937 for other re-
vievs of this film

Audience Suitability Ratings

"No part of it is edifying and there is no
purpose to be served by instructing the public
in the devious methods used in the sordid
racket involved. . . [The cast] waste time and
talent in trying to render impressive a melo-
dramatic tale hardly worth the telling. There
is obvious straining to keep within the limits
of the Production Code and the picture is,
typically, unobjectionable for adults. It is,
however, a tasteless affair which belongs
properly to the late cycle of crudgy
germandas. T. J. Fitzmorris
America p72 Ap 24 '37

"A: depends on taste; Y & C: utterly un-
wholesome." Christian Century p502 Ap 14 '37

"Tense and interesting for type. Adults." Am Legion Auxiliary

"A tensely dramatic expose of the under-
world which vividly presents the difficulties
that confront the law when dealing with under-
world criminals. Adult." Calif Cong of Par & Teach-
ers

"This picture is an honest portrayal of what
did go on in one of our larger cities like
this. It is sobering and thought-provoking. Adult." Calif Fed of Business & Professional
Women's Clubs

"Mediocre. Adult." DAR

A social problem film, which one feels. In
view of the recent revelations disclosed by
extensive investigations of the New York vice
squad, does not exaggerate. . . A strong story,
telling presented by a good cast, this film,
terrible as it is, may protect a few of the
MOTION PICTURE REVIEW DIGEST

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silly moths who are blinded by the 'bright lights.' Mature audiences." Nat Soc of New England Women

"The direction deserves special mention in the restrained handling of this tense drama. The constructive value of this picture is its restrained way. Mature." S Calif Council of Ptl Church Women

"It is a well-done program picture of its type. Adults." Mrs T. G. Winter

"It is our opinion that the theme is of importance. The film is the value of a picture, whether for more entertainment or for its social significance. There are important cinematic contributions, to the stage and to films which show the tragedy, frustrations and ugliness of life which but which also indicate a way in which the evils may be alleviated or corrected. We doubt whether 'Marked Woman' is of this class. The ending alone, with its absence of sentimental compromise, saves it from utter oblivion. It leaves the spectator nauseated by its brutality and with no clues as to how to help. Adolescents, 12-16: by no means, shocking; children, 8-12: no." Women’s Univ Club Los Angeles

Fox W Coast Bul Mr 20 '37

"Well directed and well acted this picture should be for thought for an adult audience. Very good of its kind." + + Motion Pic Guide My '37

"An expose of an unsavory profession and violent in a manner makes, terror, gripping, but soul-damaging entertainment." Adults. Nat Council of Jewish Women Mr 10 '37

"Adults." Nat Legion of Decency Ap 15 '37

"A: good of kind; Y & C: no," Parents' M p64 My '37

"Mature audiences." Sel Motion Pic p5 Ap 1 '37

"The acting of the entire cast is excellent, the story well handled. Certainly a timely picture tensely dramatic. Mature." + Wky Guide Ap 3 '37

Newspaper and Magazine Reviews

"Performances are commendable throughout and the producers have had the courage to end such a film as it should end and not with an impossible, romantic climax. Adults." Christian Science Monitor p15 Ap 17 '37

"[It is] a spine-chilling, harrowing and horrific melodrama, a piece of raw motion picture fare, shocking, sometimes repulsive but within a powerful discussion of the vice racket, bristling with indignation, and virtuous fury." + Cue p18 Ap 17 '37

"Warner Brothers, who gave us the ennobling 'White Angel,' the thoughtful 'Pasteur,' the dignified 'Midsummer Night's Dream,' the imaginative 'Green Pastures,' presents this mess to the world as screen entertainment. There might be some excuse for it if it had application to any one considerable division of social structure, to some cause, to a large class of our population; but it applies only to a few degenerates, of whose existence we would be better without. They were ignorant." — Hollywood Spec p8 Mr 13 '37

"The stars are Bette Davis and Humphrey Bogart, both better than adequate, and the picture as a whole is well above average." Pare Lorentz

"Judge p2 My '37

"'Marked Woman' is bitter, sarcastic, and unremitting. The truly promising Miss Davis is excellent as the Manhattan madam." (3 stars) Beverly Hills Liberty p87 My 8 '37

"[It is] genuinely harrowing, and not to be recommended for the entertainment of those who prefer to avoid such subjects. I do not know how edifying it is on any grounds, though, it is a briskly melodramatic treatment of an perennially interesting subject, pleasantly free from the more obvious clichés of its predecessors." Howard Barnes + — N Y Herald Tribune p8 Ap 12 '37

"[It is] one of those stories chucked right from front page headlines and a third rate picture, a glimpse of the underworld that is exciting, unsavory, and probably pretty close to the truth. 'Marked Woman' gives Bette Davis the type of role she handles so well, a theatrical, showy part in which she goes in for fireworks now and then. She is consistently believable throughout." Eileen Creelman + N Y Sun p18 Ap 12 '37

"[It has] a dramatically concise script, a shrewd director and an extremely capable supporting cast. . . Miss Davis has turned in her best performance in years. Howard to the quick in 'Of Human Bondage,' And that is as it should be, for it permits us to report that the entertainment is at the Strand this morning." F. S. Nugent + N Y Times p15 Ap 12 '37

"[It is] an exciting drama drawn starkly from the front-page headlines. Mrs Davis has her best part in several pictures and makes the most of it. There is a suspicion of overacting at a point or two, but the general effect is that Miss Davis still is one of our better actresses." B. M.

+ N Y World-Telegram p12 Ap 12 '37

"It's a film really made . . . for committees. I don't mean this in a derogatory way; it's a well-crafted, well-made film, and the purpose of entertainment hasn't been lost in any bag of social problems and civic consciousness. It deals with risky material, though, and perhaps it creaks at times with discretion and the higher moral perceptions." J. C. Smith + New Yorker p78 Ap 17 '37

"If "Marked Woman" isn't a financial success, it won't be the fault of Miss Davis, Eduardo Constantini, Humphrey Bogart, or the competent cast. Realists will find the film an excellent job; softer sensibilities may be bruised by its unsavory characters and shocking brutalitys." News-Wk p28 Ap 10 '37

"When the Warner boys set out to tell a rough story, they don't compromise and go 'sweet' on you. Nor try to gloss over roughness with glamour." Rob Wagner + Script p10 Ap 17 '37

"The story was dramatic in the newspapers. It's just as strong now and more intimate because it is presented in theatrical sequence. A message calling for indignation, and attendance." — Stage p16 My '37

"It is a powerful and grimy melodrama. . . To [Bette Davis's] portrayal of its neurotic heroine and to Eduardo Constantini's of its hard-boiled Latin villain is due most of 'Marked Woman's' effectiveness." + Time p66 Ap 19 '37

Trade Paper Reviews

"Heavy melodramatic fare, with plenty of gripping fear,Graphic, monstrous, and shocking relief, this is good program, but it is of such nature that it will probably appeal most to adult audiences which especially like this melodramatic type." + Phila Exhibitor p82 Mr 15 '37

+++ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
MARKED WOMAN—Continued

"A strong picture and a good picture which, as a whole, will likely sum up as spotty business for no other reason except that, at the moment, the public seems to lean toward lighter fare. There is nothing that is light, and very little that is funny, about 'Marked Woman'. . . Regardless of what happens to the picture financially, it cannot help but react favorably to Miss Davis. There has been little doubt that, as an actress, this girl has got it, and 'Marked Woman' will help cement that fact."

Variety p12 Ap 14 '37

MATURENITE. French motion picture corp 77min Je 6 '37

Cast: Francoise Rosay, Felix Oudart. Hella Muller, Alain. Henri Presles

Director: Jean Choux

Screenplay: Jean Choux

Based on the novel of the same title by Laurent Veneuil. A French screen drama with English subtitles. A peasant girl who is seduced leaves her child in the country to find work in Paris. Employed there as a maid, she brings her child to the city. Her employers adopt the child. But the girl returns to manhood while driving his car runs down his unknown mother.

Newspaper and Magazine Reviews

"'Maturenite' rings truer than its predecessors, but it is still disappointing. . . The brilliant ending of 'La Romance Herouque', Francoise Rosay, is once more poised and eloquent in a relatively minor part." Howard Barnes

— N Y Herald Tribune p10 Je 7 '37

"The film, like most of its kind, is deliberately slow in pace, with the French dialogue and accompanying English sub-titles reduced to a minimum. Much of the picture is silent, with eloquent photography taking the place of words. . . 'Maturenite' is a tender story, with another excellent performance by Francoise Rosay." Eileen Creelman

— N Y Sun p15 Je 7 '37

"'Maturenite' is artistically photographed, honestly played and agreeably restrained, but none of those can compensate fully for the triteness of the story. It is an old structure, but it has been built of solid materials. That is the best and the worst that can be said for it." W. Nugent

— N Y Times p80 Je 8 '37

Trade Paper Reviews

+ — Motion Pic Daily p8 Je 8 '37

"Too simple of story to be of dramatic moment and too crudely constructed to be of artistic worth, this film will not accomplish much of box office value over here. English titles are of some assistance to the non-French talkers, but there are not enough of them. . . There are moments of complete inarticulateness in the picture, and on the whole, the plot unravels tediously."

— Variety p25 Je 9 '37

MAYTIME. MGM 130min Mr 12 '37


Director: Robert Z. Leonard

Music: Sigmund Romberg

Music director: Herbert Stothart

Based on the play of the same title by Rida Johnson Young. The plot is told in flashback, opening in 1905. It is May day, and an elderly recluse is moved to tell her story to a young girl who has quarreled with her beau over pursuing an operatic career. The old lady has a career. It was Moran, the great prima donna, and in 1865 she sang at the opening of Louis Napoleon. The scene moves back to this success and the others that followed." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Musical films reach a new height of melody, literacy and drama in this excellent picturization of 'The Man of the moment'. Sigmund Romberg's music is not too fault of either to Mr. Romberg or his librettist but it is eminently faithful to the demands of versatile screen entertainment. Unfortunately, the murder theme places this altogether distinguished production in the adult rate." T. J. Fitzmorris

— America p624 Ap 3 '37

"A & Y: excellent; C: mature but good." Christian Century p70 Ap 7 '37

"Excellent. Mature." DAR

"Never in better voice, these two gifted singers sing in a long, driving film which is a dream for youth and a pensive memory for their elders which will long be remembered. All audiences." Nat Soc of Women

Fox W Coast Bull Mr 20 '37

Motion Pic & Family p7 Ap 15 '37

"Excellent. Family-mature." + + Motion Pic Guide My 37

"The exquisite costumes, which are especially becoming to Miss MacDonald, the elaborated and varied sets, and the almost continuous music to suit all tastes, make one willing to overlook the sentimentality of the story. . . The production justifies popular approval and should appeal to all ages. Adolescents, 12+: good. Children, 8-12: yes." + Motion Pic R p5 Ap '37

"Exquisite photography and interesting, massie stage sets further enhance the picture. Opera and modern lifting songs are blended to form a fine musical background for the lovely voices of the principals, both of whom are given rare opportunity to demonstrate their vocal ability. Family." + Nat Council of Jewish Women Mr 15 '37

"Adults." Nat Legion of Decency My 25 '37

"A, Y & C: excellent." Parents' M p64 My '37

"Outstanding. All audiences." + + Motion Pic p3 Ap 1 '37

"Recommended to the Committee on Exceptional Photoplays. Family. Outstanding." + + Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"It is the most charming of film operettas. . . Here is a cinematic offering over which anybody might be pardoned for sighing wildly. . . Nobody will make any mistake in taking an hour or so off to witness this 'Maytime.' In fact there is every chance that they may wish to see it a second time." Mordaunt Hall

+ + Boston Transcript p4 Mr 27 '37

Canadian M p36 Ap '37


"'Maytime' is virtually a musical feast. Unusual landmarks are made in the music and artistry of Nelson Eddy and Jeanette Mac- Donald, who deserve equal and high honors for delivering a liaison of opera and symphony that will be acceptable both to film-follower and music-struent." P. Cunningham

Commonwealth p670 Ap 9 '37

+ + Exceptionally Good; + Good; + - Fair; — Mediocre; — Poor; — Exceptionally Poor
"For once Metro-Goldwyn-Mayer's publicity bureau finds itself completely justified in the use of its superlatives 'Maytime'... is far and away one of the most delightful musicals the screen has yet seen.... [It] is one picture you simply must not miss;...

"Up to my point of saturation I revolved in the pleasures 'Maytime' provided, and marveled again at the amazing power of a properly used screen to bring up extraordinarily delightful entertainment. By the time the offering has run two-thirds of its length the audience's interest is fully at a maximum. One has as much esthetic pleasure as it can absorb, its eyes and its ears being satisfied fully,.... [It] is a screen triumph, and when it is shortened by the elimination of most of the Tschaliakowsky numbers—all that music which precedes the love-scene—it will rank among the greatest film accomplishments.

+ Hollywood Spec p5 Mr 13 '37

"Jeanette MacDonald... will amaze you. Eddy, too, is delightful. And you will be startled by John Barrymore's strange and jazzy 'Ragtime Sweden'... with the tragic hero's tally: to his lovely discovery. It's his best work in a long time." (34) stars Beverly Hills 3/15 '37

"Since music and probability will apparently never get together in pictures anyway, 'Maytime' can stand as the best screen operetta. It has a shapely, back-light technique; its Maytime looks like a Woolworth display window. So it takes first place, dropping its fallen teeth all over the lot, singing like mad." Otis Ferguson

+ New Repub p254 Ap 7 '37

"The settings are munificent; the performing and the singing are fresh. Where the score is studious, there are all sorts of photographic experiments and genuinely versatile direction by Robert Z. Leonard. The result is a splendid and melodious spectacle that moves majestically through more than two hours of romances, love duets and melodramas. In spite of the expert production, I found it somewhat surfetting, but then I am not partial to operetta and this is a sort of ultimate screen gesture in the form. By its own standard of entertainment values it is a prodigally generous show." Howard Barnes

+ + N Y Herald Tribune p18 Mr 19 '37

"'Maytime' is sheer delight as far as operetta is concerned, and the film is a first-class one. It has, moreover, to please those who usually shun operettas, a credible dramatic story and a well-sung score. The performance, a brilliant one by Jeanette MacDonald. [It] is a real joy, a picture which does Jeanette MacDonald proud. It is a picture which she has brought out every time she appears on the screen." Eileen Creelman

+ + N Y Sun p11 Mr 20 '37

"'Maytime,' which opened yesterday at the Capitol and cannot avoid continuing for weeks, is the most entrancing operetta the screen has given us. It establishes Jeanette MacDonald as the possessor of the cinema's loveliest voice—this with all deference to the probably superlative soft-voiced Miss Lily Pons. Grace Moore and Gladys Swarthout—and it affirms Nelson Eddy as one-for-all, among the hard-tunes of filmland. It places a splendid production behind them and the result approaches perfection. F. S. Nugent

+ + N Y Times p27 Mr 19 '37

[It] is a melodious, beautifully sung and, in spite of its excessive length, engrossing screen version of Sigmund Romberg's 'Maytime.' The Miss MacDonald and Mr. Eddy in a screen musical comedy is in itself always a matter for huzzas; that they have been able to use this material as to bring a masterpiece in [a film] which combines all the successful elements of the broadness of romance, is a circumstance that calls for the hallelujahs and the huzzas.

... the film might have fared considerably better if it should have been economical in the lengthening of its running time had been unreasonably opulent, and if it has been juggled up and tightened more." William Boehnel

+ + N Y World-Telegram p33 Mr 19 '37

"The old relic of 1917 couldn't be fresher, more pink-cheeked, and more beautifully dressed up, and Jeanette MacDonald and Nelson Eddy sing away like larks, ... This program sounds overwhelming, but Merivale or non-musical, types should be assured that these lofty moments have been handled with surprising facility, and, though the film is long, and not one to fill a gap before a train leaves, it's certainly entertaining. Altogether, it's possible that one of the best and most competently handled operettas that Hollywood has turned out." John Mosteller

+ + New Yorker p70 Mr 27 '37

Reviewed by Rob Wagner
Script p10 Mr 13 '37

"'Maytime,' as I remember reading or hearing about it or something, was a tender, pleasant little piece about sentiment. That was a long time ago. It now looks like Bank Night at Coney Island, with painted backdrops and everything—sentiment on a Rockefeller Center scale, with Sigmund Romberg's tunes tossed out to the mercy of the rhythm of loud opera called 'Carita.' John Barrymore is the only one who seems to have the right attitude toward sentiment." Katharine Best

+ + Stage p86 Ap '37

[It is the] loudest, most lavish and most noisily sentimental operetta of the season. Its singing is the best that Jeanette MacDonald and Nelson Eddy have ever committed to a sound track. For the cinemagoer who is thinking that ordinary screen operetta is entertaining, 'Maytime' may well constitute the best entertainment of the season. For the cinemagoer who is thinking otherwise it will constitute a monumental bore.

Time p40 Mr 29 '37

Trade Paper Reviews

[It] establishes a new high mark for musical pictures. Audiences of every class will flock to see it and will sing its praises, for it offers something for the tastes of every theatregoer. Family.

+ + Box Office p31 Mr 13 '37

"All lovers of music, drama and romance, will hail this picture as a masterpiece, and if you can't sing and operate a piano, and you have the three above-mentioned themes, then Show Business is not the business for you."

+ + Canadian Moving Pic Digest p6 Ap 17 '37

"Drama, romance, melody, expertly blended, weave this into a pattern of delightful entertainment for all classes of cinema goers. Nelson Eddy, top names for the marquee, click once more as the screen's outstanding romantic singing combination. Estimate: box office.

+ + Phila Exhibitor p33 Mr 15 '37

"'Maytime' has so many fine qualities that its length, occasional lapses into the superfluous and the overindulgent, will be acceptable. It's dandy film entertainment to please almost every type of audience, and should prove a money-maker, because if the film is more opera than operetta."

+ + Variety p16 Mr 24 '37

MEET THE MISSUS, RKO 65min Je 4 '37


Producer: Joseph Santley
Screen writer: Jack Townley. Bert Granet.
Joel Sayre

Based on the short story Lady Average by Jack Goodman and Albert Rice. 'Victor Moore is a small-town barber whom managing wife,
MEET THE MISSUS. Continued
Miss Broderick, neglects her home in devotion to the contest craze. Especially is she after
the title of Mrs. Midwestern and a prize of $10,000 in the Happy Noodles Housewives' com-
petition." (Hollywood Reporter)

Audience Suitability Ratings
"Mature." DAR
Fox W Coast Bul Je 5 '37
"General patronage." Nat Legion of Decency Je 10 '37
"The plot runs along smoothly and rapidly and
there is plenty of good fun throughout.
Family.”
+ Sel Motion Pict p10 Je '37
"An amusing satire on the present day con-
tests. Family.”
+ Wky Guide My 29 '37

Newspaper and Magazine Reviews
"Quite satisfactory for the trade for which
it is intended. As one-half of a dual bill it
will help round out an evening's entertainment
if the other half is not pretty bad.”
+ Hollywood Spec p15 Je 5 '37

Trade Paper Reviews
"The comedy is drawn out along broad,
obvious lines, and that expressive fun-maker,
Victor Moore, carries it out to a riotous climax
that will have most audiences in hoots. As a
top programmer this is slated for excellent
business. Family.”
+ Box Office p63 My 29 '37

"This Victor Moore-Helen Broderick comedy
based on home economics is quite novel and
makes a pleasing programmer which should do
best with the trade. The Moore-Broderick stars
especially will get a big kick out of seeing this
abused husband as a domestic.”
+ Film Daily p6 My 25 '37

"This is a gleeful and pithy travesty on Miss
America contests sponsored by commercial lead-
ers posing as public benefactors. The story idea
is a plot...[It is] an ideal matinee comedy for
neighborhood houses, but will have general fam-
ily appeal and will probably prove the most pop-
ular, yet the Moore-Broderick programmers.”
+ Hollywood Reporter p3 My 22 '37

"[It is a] domestic comedy that will register
strongly with women patrons. Estimate: funny
program.”
Phila Exhibitor p35 Je 1 '37

"Well packed with amusement, this breezy
slapstick satire...is slanted for nice pro-
gram runs in the support spot.”
+ Variety (Hollywood) p3 My 22 '37

MELODY OF THE PLAINS. Spectrum
53min
Cast: Fred Scott, Al St. John, Louise Small
Director: Sam Newfield
A western melodrama with a musical back-
ground.

Audience Suitability Ratings
"A, Y & C: fair.”
Parents' Spec p73 Je '37

Trade Paper Reviews
"With plenty of what it takes to round
up the [children] on Saturday afternoons and
to delight the hearts of the lovers
of the western drama, this picture is a
good bet for any but the de luxe exhibitors. Family.”
+ Box Office p11 Ap 10 '37

"Fast-action Western with music that
gives Fred Scott pleasing acting and vocal
scope.”
+ Film Daily p9 Ap 2 '37

"Here is a Western that can be played
anywhere that entertainment of this type goes
and be more than well received. It has
everything that it takes to please. This
is Fred Scott's third picture of the series and
in the starring role he is great.”
+ Hollywood Reporter p3 Mr 29 '37

"[It is] made to order for Saturday matinees
and juvenile patrons...for the particular
field at which this offering is aimed it is okay.”
+ Phila Exhibitor p27 Ap 15 '37

"Made strictly for the Saturday (Juvenile)
trade and the spots running heavily on West-
erns, 'Melody of the Plains' shows up as an
excellent fare for those divisions. Producer Jed
Buell has gotten the very best results on an
obviously limited budget, the result being a
picture that audiences partial to gallopers will
take to in a flash.”
+ Variety (Hollywood) p3 Mr 29 '37

MEN IN EXILE. Warner 58min Ap 3 '37
Cast: Dick Purcell, June Travis, Alan Baxter,
Victor Varconi
Director: John Villiers Farrow
"After a brush with the law in Miami, Dick
Purcell takes refuge in a tropical island of the
Caribbean. He is a spate of himself, he becomes
speedily and dangerously involved in the
smuggling of contraband ammunition for a
South American revolution, a situation from
which he escapes with difficulty.” Nat Soc of
New England Women

Audience Suitability Ratings
"A good cast manages to maintain suspense
in an otherwise mediocre picture. Adults.”
Am Legion Auxiliary

"The trite theme of underworld hokum is
rather unconvincingly presented and the players
strive hard but fail to click. Adults.” Calif
Cong of Par & Teachers

"This picture has some thrilling episodes
and the suspense is maintained, but it
remains only fair entertainment. There
is little to recommend in this picture—the char-
acters are unpleasant and unreal and the story
is of no particular interest. Adults.” Calif Fed
of Business & Professional Women's Clubs

"A tense melodrama, not new in plot but
well cast and convincingly developed. Mature.”
Nat Soc of New England Women

"Slow moving, mediocre entertainment.
Nothing outstanding to remember unless it
is the fine portrayal of Victor Varconi. Mature.”
S Calif Council of Fed Church Women

"Fox W Coast Bul F 15 '37

"Interesting and exciting story...Entertain-
ing if you like the type. Adults & young
people.”
+ Gen Fed of Women's Clubs (W Coast)
F 3 '37

"The direction is good and the chases are
thrilling. Alan Baxter gives a very good per-
formance as the weak Danny, and Victor Var-
coni is an able romantic dictator who can narrow
his eyes in a meaning way. Suitability: adults.
+ Mo Film Bul p82 Ap '37

"A second rate picture that the best efforts
of the cast can make only poor entertainment.”
Adults.”
+ Motion Pict Guide Je 37

"It is a second-rate picture, akin to the pulp
magazine stories, given whatever merit it
possesses by convincing portrayals, Adoles-
cents, 12-16; poor; children, 8-12: no.”
+ Motion Pict R p7 Mr '37

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

Trade Paper Reviews

"There are a few tense situations, but for the most part the story is routine, melodramatic, and lacking in sufficient ruggedness to make it click with fans expected as a dual attraction."
— Film Daily pl2 My 7 '37

"It is strictly out of the blood and thunder field, but will still appeal to fans on a search for high tension and to sophisticates seeking entertainment. Its inclusion on almost any double bill is warranted."
+ Hollywood Reporter p4 Ja 21 '37

"This is twin bill material satisfactory in its classification."
+ Philia Exhibitor p28 Ap 1 '37

"Trim little melodrama that assists the cinema fortunes of June Travis and Dick Purcell, 'Men in Exile' will find most favor in dual-land. Fits nicely into any set-up because it will bolster a bill where the main action is dull and devoid of action. Producers obviously intended it for such spots, yet have given it neat production, excellent casting and splendid direction."
+ Variety pl6 My 5 '37

"Registering as perfect zero, as far as the box office is concerned, 'Men in Exile' is no goer. Here is a picture that contains no entertainment whatsoever."
— Variety (Hollywood) p3 Ap 5 '37

MICHAEL O'HALLoran. Republic 68min My 15 '37

Cast: Wynne Gibson, Warren Hull, Jackie Moran, Charlene Wyatt, Sidney Blackmer
Director: Karl Brown

Based on the novel of the same title by Gene Stratton Porter. Wynne Gibson neglects her two children and separates from her husband who wins a divorce and custody of the children. Determined to get custody to spite her husband, she befriends two slum children and in the end, thoroughly repentant, seeks a reconciliation with her husband and her own children.

Audience Suitability Ratings

"While there is nothing wrong with the basic idea or the acting, the emotional interpretation is of an outmoded type. Some of the absurdities should have been dispensed with altogether, others toned down and the behavior of the characters rationalized to maintain the strength of the original story. Family." E Coast Preview Committee

Fox W Coast Bul My 22 '37

"General patronage."
— Nat Legion of Decency My 13 '37

"Family."
— Sel Motion Pict pl0 Je '37

Newspaper and Magazine Reviews

"Story material admirably adapted to the requirements of the silent screen, does not stand up so well under treatment. . . Adele Buffington wrote 'Michael O'Halloran' into a thoroughly satisfactory shooting script, but in obeying Republic's request for an up-to-date setting, for automobiles instead of buggies, transplanted yesterday's emotions in strange soil which does not produce the best results."
— Hollywood Spec pl5 My 22 '37

Trade Paper Reviews

"Despite the obvious care and introduction expenses which have gone into the making of this, the film is guilty of being overloaded with the Gene Stratton Porter brand of sentimentality and saccharinity, which does not set well with modern audiences. Family."
— Box Office p21 My 22 '37

"While the photoplay's action is built upon a sociological theme, it is, nevertheless, both bright and emotional entertainment. Not only will parents appreciate this picture, but it is also crammed with good material for the younger generation of patrons. . . Self-styled sophisticateds, of course, may not 'go for it.'"
Film Daily pl2 My 7 '37

"[The sentimental fable . . . is here pictured for maximum hokum values. The sentimentality is, in fact, laid on with a trowel. There are enough sugary cuteness and sob situations to satiate the most avid of neighborhood audiences and on that level it will doubtless be profitable."
+ Hollywood Reporter p3 My 12 '37
+ Motion Pict Daily p5 My 5 '37

"[It] fulfills its neighborhood program specifications. The maudlin sentimentality of its serious scenes is leavened with the sauciness of its wholesome comedy, and its domestic morality will be acceptable entertainment in the spots where audiences have been conditioned by the hokum of the Gene Stratton Porter school."
+ Variety (Hollywood) p3 My 12 '37

MICHAEL STROFFOFF. See The soldier and the lady

MIDNIGHT MADONNA. Paramount 56min J1 2 '37

Cast: Warren William, Mady Correll, Kitty Clancy, Edward Ellis
Director: James Flood
Original story: David Bohem
Screen writers: Doris Malloy, Gladys Lehman

"The story is of a battle for custody of a 'lucky' youngster who has inherited a fortune. An old, reclusive judge is hoodwinked by perjured testimony against the mother into handing the child over to its negligent and mercenary young father who thinks thus to get his hands on the heritage." Variety (Hollywood)

Newspaper and Magazine Reviews

"Nothing for those who seek art and higher meanings in cinema, but probably satisfying to audiences which want entertainment and have art to the museums. . . [It] will be remembered longest because it introduces Kitty Clancy to the screen. . . [It] is a fairly routine motion picture."
— Lit Digest p18 Je 19 '37

Trade Paper Reviews

"Thoroughly steeped in hokum and heartthrobs, this is obviously geared for mass consumption. Family."
+ Box Office p25 Je 12 '37

"In this production a very engaging talented new child, Kitty Clancy is introduced. Without Miss Clancy, the picture makes inter-

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; + — Exceptionally Poor
MIDNIGHT MADONNA—Continued

eating program fare of the better grade, but when you have a case of four-year-old Kitty Clancy, promising moppet, making her screen bow. ... [It] is not merely a child’s triumph. A capable cast, headed by Warren William, is given plenty to do in developing the sentimental and somewhat ironic drama.

+ Variety (Hollywood) p6 Je 4 '37

MIDNIGHT TAXI, 20th century-Fox

70min Ap 2 '37

Cast: Brian Donlevy, Frances Drake, Alan Dinehart

Director: Eugene Forde

“Brian Donlevy is one of the G-men. Disguised as a taxi driver, he gets the lead on the mob. He finally storms his way into the gang. Frances Drake, one of the counterfeiting gang, becomes enamored of Donlevy, but he is unable to return the affection due to his duplicity.” Variety (Hollywood)

*Audience Suitability Ratings*

“A: perhaps; Y: good of kind; C: doubtful.” Christian Century p567 Ap 28 '37

“Adults.” Am Legion Auxiliary

“The picture is thrilling and dramatic. Adults.” Calif Fed of Business & Professional Women’s Clubs

“Mediocre. Adults. Nothing new.” DAR

“A thrilling melodrama which holds the attention. Interesting night pictures of the sea with the fog rolling in, in which a haunting fog horn accentuates the effect of mystery and suspense. Nat Soc of New England Women

“A great deal of shooting and killing. Negative in value. Mature.” S Calif Council of Fed Church Women

Fox W Coast Bul Ap 3 '37

An exciting, crisply-dialogued picture in which interest is well sustained. Adults.” + Gen Fed of Women’s Clubs (W Coast) Mr 19 '37

“Fair. Adults.” + Motion Pict Guide Je 37

“Adolcecents, 12-16: no, unsuitable; children, 8-12: no.” Motion Pict R p8 My '37

“A fairly interesting picture with a good cast, uneven direction, maintained suspense, and some fine photography. Adults.” + Nat Council of Jewish Women Mr 24 '37

“Adults.” + Nat Legion of Decency Ap 8 '37

“A: fair; Y & C: unsuitable.” + Variety p7 Je 37

“The direction is smooth, the acting good and the photography of night scenes and fog adds much to the atmosphere of mystery. Adults & young people.” + Sel Motion Pict p9 My 1 '37

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

“It is helped enormously by good writing, direction and acting.” Wkly Guide Ap 3 '37

News-Column Review

“Adults & young people.”

Christian Science Monitor p5 My 29 '37

“The erudite gentry who are battling the double-figure film program might make out quite a case for themselves using such films as ‘Midnight Taxi’ as horrible examples. [It] is not a bad picture, but it is merely one of an ever-growing host of celluloid melodramas which are coming out of Hollywood. It is a passable, familiar story, with average direction, average acting, and the average quota of thrills and chills as prescribed for film melodramas. Grade-D.”

+ — Cue p19 Ap 3 '37

“To Hollywood’s large and steadily-increasing army of B-class G-man productions is added ‘Midnight Taxi,’ a Century offering superior in some respects to many of its predecessors and quite likely to gain approval from the majority of its spectators.” Allan Hersholt

+ — Hollywood Spec p13 Mr 27 '37

“The melodrama has its measure of excitement and suspense, although it moves pretty much of the time. Its failure to strain your imagination.” (2 stars) Beverly Hills Liberty p66 My 15 '37

“There is some pretty good stuff—and some pretty awful stuff—in the feebly conceived little melodrama. ... It is one of those peculiarly maddening films which make the onlooker resent Hollywood’s continued determination to turn out Class B films. ... Because of [the cast’s] efforts, ‘Midnight Taxi’ is converted from an attempt at a journey into a fair-to-middling thriller stuff.” William Boehnel

+ — N Y World-Telegram p14 Mr 30 '37

Trade Paper Reviews

“Maintaining a consistent pitch of action, this story of federal agents versus counterfeiters will fill the bill nicely on a dual program.” + Box Office p65 Ap 3 '37

“One of the best melodramas seen in years. Brian Donlevy is excellent, and Frances Drake is pretty.” + Film Daily p6 Ap 5 '37

“A standard G-man vs. Counterfeaters yarn produced with a devoted care worthy of a better budget. Because the plot is fast-moving, it is almost impossible for the viewer to picture with some alterations a hundred times it ranks well down the alphabet, but because of good scriptwriting and casting, interesting photography and exceptionally polished and thorough direction, the picture will pass as above-average programs fare.” + — Hollywood Reporter p3 Mr 13 '37

+ Motion Pict Daily p4 Mr 16 '37

“This has a trite story, obvious denouement after the first 10 minutes in projection machine. Estimate: for doubles, neighborhoods.” + — Phila Exhibitor p84 Ap 1 '37

“A ‘B’ picture in the melodrama division which concentrates on action and suspense rather than production excellences.” + Variety p5 Ap 1 '37

“A ‘B’ picture in the melodrama division which concentrates on action and suspense rather than production excellences. Cast and settings, the result being double feature entertainment that provides support able for the No. 1 booked away. Off the main stems ‘Midnight Taxi’ will pull through satisfactorily on a single bill.” + Variety p15 Ap 7 '37

“Tarn is another G-man story. ... However, with a nicely knit story, told in swift and interesting manner, well cast and ably played, production holds audience interest.” + Variety (Hollywood) p3 Mr 13 '37
MILE-A-MINUTE LOVE. Ac6 64min
Cast: William Bakewell, Arletta Duncan.
Duncan Baldwin
Director: Elmer Clifton
"The story concerns a young inventor in love with a beautiful young lady, who is the daughter of his prospective backer. A bogus count enters the picture and spoils the young inventor's aspirations by framing him to get in the good graces of the rich father, whom he plans to swindle." Hollywood Reporter

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Je 3 '37

Trade Paper Reviews
"A strictly formula action yarn played out against the rather novel background of speedboat racing. This low-budget production hits a satisfactory standard and will be entirely acceptable as an independent offering. Family." + — Box Office p56 Ap 17 '37
"[It is a] well directed blending of comedy and romance that will satisfy the action fans." + Film Daily p9 Ap 6 '37

"Here is a thoroughly pleasing programer of the type that the nickelodeons used to advertise as 'family entertainment.' It has good comedy, fast action, and a romantic background that will go over well in the neighborhoods and small towns." + Hollywood Reporter p8 Ap 2 '37
— + Motion Pict Daily p12 Ap 8 '37
"This is a mildly pleasant entrant for the [juvenile] type of patrons. Estimate: pleasant double bill feature." + — Phila Exhibitor p38 Je 15 '37

"Constructed and produced from title to fadeout in a good old dyed-in-the-wool formula for action love stories. 'Mile-A-Minute Love,' is one of those stereotyped independents that carry through in the territories. ... Aside from the strictly formula story, picture as a whole is given better handling than the average independent production." + Variety (Hollywood) p3 Ap 2 '37

MOTOR MADNESS. Columbia 61min
Ap 5 '37
Cast: Rosalind Keith, Allen Brook, Marc Lawrence
Director: D. Ross Lederman
The plot concerns a builder of racing motorboats who must win an important international cup race to prove his worth and who finds himself in difficulties when he fails in with a group of gamblers.

Audience Suitability Ratings
"The title is misleading, the plot is not novel and the trite ending weak, but the direction is good, with a speedy tempo maintained throughout. Family." — Sel Motion Pict p9 My 1 '37

Trade Paper Reviews
"[It is a] romantic boat race drama with some thrilling scenes but a routine story. For the duds." + — Film Daily p9 My 4 '37

"A mixture of outboard racing and gambling shibboleth keeps the action element uppermost in this slightly above average programmer. ... [It] should fare pretty well in the neighborhoods and with the Saturday afternoon trade." + — Hollywood Reporter p3 Ap 3 '37

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

MOUNTAIN JUSTICE. Warner 85min
Ap 24 '37
Cast: Josephine Hutchinson, George Brent, Guy Kibbee, Robert Barrat
Director: Michael Curtis
"It is a picture of the courageous and unselfish effort of a young girl in the hills of Kentucky to break down the barriers of ignorance, intolerance and vicious traditions in her remote community. ... After her life has been in jeopardy at the hands of an inflamed mob, she realizes that progress and understanding will come only through years of education and the efforts of many." Sel Motion Pict

Audience Suitability Ratings
"This is the second and more polished attempt to fictionalize a recent backwoods patricide and it is an interesting and entertaining film mainly because of its adroit production. ... The thesis of the picture, as presented from the one angle, is too obviously right and incontestable to be interesting; it loses by the absence of reasonable opposition. ... The plot, on the face of it, is unpleasant and plunges headlong to ethical conclusions which are best left to adult consideration." T. J. Fitzmorris + — America p96 My 1 '37

"A: depends on taste; Y & C: no." Christian Century p599 My 5 '37

"Mature." Am Legion Auxiliary

"A gripping and timely story ... presented with tensely dramatic and realistic scenes that make it a pleasurable experience." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"This film presents a convincing story of conditions in remote sections of our southern mountains which should be remedied. Mature." Nat Soc of New England Women

"A well directed and enacted, timely interpretation of a recent case which aroused nation-wide interest and comment. Mature." S Calif Council of Fed Church Women

"Fox W Coast Bul Mr 20 '37

"Good. Adults." + Motion Pict Guide Je '37

"This theme has been used numerous times in much the same setting and always brings shudders of horror from audiences but when well presented, as it is in this picture, is excellent material for melodrama. Adolescents, 12-16: too much brutality; children, 8-12: impossible." + Motion Pict R p5 Ap '37

"'Mountain Justice' is a sad and sometimes cruel proceeding as presented in this austere but interesting fashion. The story savors of recent headlines but is nevertheless absorbing and expertly portrayed by an excellent cast. Adults." + Nat Council of Jewish Women Mr 10 '37

"Adults." Nat Legion of Decency Ap 1 '37
MOTION PICTURE REVIEW DIGEST

MOUNTAIN JUSTICE—Continued

It's a stark, well-made, realistic, and engagin

Parents' M p73 Je '37

"[It] does not have quite the realistic touch that

+ — Scholastic p26 My 15 '37

"The picture is acted and directed with real

Sel Motion Pict p5 Ap 1 '37

"A stark story, well acted by the entire cast

+ + Wdly Guide Ap 17 '37

Newspaper and Magazine Reviews

"Hillbilly drayer which for firmness of tex

— Christian Science Monitor p15 My 8 '37

"For something like two-thirds of the exposi

— N Y Herald Tribune p23 My 13 '37

"In its generous, Class B way, it seems to ha

+ + N Y Times p21 My 13 '37

"[It is] a fast-moving, exciting and generall

+ + New Yorker p52 My 8 '37

News-Wk p20 My 8 '37

Trade Paper Reviews

"Unfolded with unnecessary brutality, this pic

— Box Office p21 My 22 '37

"[It is] a thrilling piece of drama, with enoug

+ + + Canadian Moving Pict Digest p8 My 1

"It might be criticized as emphasizing a sadis

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

MYSTERY OF THE MARIE CELESTE

See Phantom ship
NANCY STEELE IS MISSING. 20th. century-Fox 85min Mr 12 '37
Cast: Victor McLaglen, Walter Connolly, Peter Lorre. June Lang
Director: George Marshall
Charles Francis Cole. "[McLaglen is cast] as a waiter, he kidnaps a financier's baby in 1916 and then passes twenty years in jail for other crimes. . . McLaglen finally escapes and the idea of collecting the still outstanding ransom, returns the girl to her rightful parent and then goes back to prison." (N Y Herald Tribune)
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fine of kind; Y & C: by no means."
"This powerful story of kidnapping has some excellent acting to recommend it to mature audiences. . . The basic motivation is so repulsive to the public in general that, although the kidnapper is pictured as a man who is not a criminal and a shrimp at best, and is the victim of his own moronic delusions, this will not prove popular. Adults. Calif Fed of Business & Professional Women's Clubs
"Mature. DAR"
"The motivation seems weakened by unskilled cutting, but it will appeal to general audiences. Family-mature." Nat Soc of New England Women

"By far the most vivid characterization [McLaglen] has given to the cinema audience in a long time. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 13 '37

"Suitability: adults & adolescents. There are some scenes of violence, none of them particularly brutal; the prison riot scene might frighten nervous children." T. G. Mo Film Bul p83 Ap '37

"Good of its kind. Adults only." + Motion Pict Guide My '37

"The film is interesting, but one comes away feeling bruised by the sight of so much brutality and wondering why the producers saw fit to release a picture in which a kidnapped baby is in prison, and permitted to escape adequate punishment for his hideous crime. Adolescents, 12-16 & children, 8-15; no." Motion Pict R p6 Ap '37

"Once again Victor McLaglen has a rare opportunity for the development of an interesting and dynamic characterization. . . The entire supporting cast is excellent, the photography of the best, suspense is maintained to the end, and the prison scenes supply a real background for the decadence of a man unhappy and fearful of exposing his secret. Adults. + Nat Council of Jewish Women Mr 3 '37

"A: powerful drama; Y: mature and tense; C: no." Parents' M p64 My '37

"Adults & young people." Sel Motion Pict p10 Ap 1 '37

Newspaper and Magazine Reviews

"The first 10 minutes are highly promising. . . But that, the film degenerates into a melodramatic hodge-podge which even the combined efforts of Victor McLaglen, Walter Connolly, Peter Lorre and John Carradine cannot save. Adults." + Christian Science Monitor p15 Mr 27 '37

"Here is a splendid specimen of building characters with violence stronger than any other element in the play. Victor McLaglen, however, indulges in overdoses of makeup. This hampers fully both the impact of McLaglen's performance, and that of Peter Lorre, are memorable. J. P. Cunningham + Commonweal p670 Ap 9 '37

"A melodramatic, but exciting and often convincing tale of kidnapping. Strangely enough, Victor McLaglen at times gets off some of the most forced speeches ever heard on the screen." Pare Lorentz
Judge p8 My '37

"Histrionically, if not ethically, Victor McLaglen deserves credit for evoking sympathy as a kidnapper, but his valiant struggle with a confused role comes off second to Peter Lorre's sinister portrayal of murderer. News-Wk p22 Mr 20 '37

Trade Paper Reviews

"Stark melodrama with a crime-does-not-pay theme, this gripping offering is featured by commendable performances by Victor McLaglen, Walter Connolly and Peter Lorre; while masterful direction by George Marshall makes the most of every situation, resulting in the production of a convincing document, highlighted by strong speeches, it probably the most realistic ever filmed. Family." + Box Office p24 Mr 20 '37

"Estimate: saleable melodrama." + Phila Exhibitor p33 Mr 15 '37

NATION AFLAME. Treasure 74min
Cast: Noah Beery, Charles Winninger, Owen Davis, John Bequaert, Rural Lee, Norma Trelivan, Douglas Walther, Harry Holman
Director: Victor Halperin
"Under the guise of patriotism, an unscrupulous tyrant organizes a secret, hooded order whose members are swayed to mob violence by his gift of gab, until, drunk with his own power, he gains control of the state government and believes it to be another step on his way to ultimate control of the nation." Am Legion Auxiliary

Audience Suitability Ratings

"The topic is timely and the film is obviously meant to be a stirring and patriotic epic, but it is exaggerated, too much over acting and becomes a melodrama which fails to ring true. Adults." Am Legion Auxiliary

"This exaggerated expose of secret society terrorism involves state officials in an anti-foreigners plot, misrepresents conditions, and puts the United States in a bad light. Adults. Mediocre." DAR

"Highly ethical in content, this picture commands itself to serious minded adults and young people." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 27 '37

"Though basically possible, this story, emphasizing mob psychology, needs stronger production values to make it really convincing. The cast, though a large one, is unable to bring reality to this rather pretentious theme. Adults." + Gen Fed of Women's Clubs (W Coast) Mr 16 '37

"Well intentioned but poorly executed, 'Nation Allame' attempts to point the way to better citizenship. It is evidently designed to unmask, so-called patriotic organizations run by racketeers, but in spite of the obvious sincerity of the author the incidents are so forced and the lines so dramatic that the picture fails to convey its message. Adolescents, 12-16: passable: children, 8-12: no." + Motion Pict R p8 Ap '37

+ + Exceptionally Good; + Good; - - Fair; + + Mediocre; - Poor; --- Exceptionally Poor
NATION ABLAME—Continued

"With a timely theme and interesting story, this production nevertheless fails in its purpose because of unconvincing portrayals on the part of an inadequate cast. The direction lacks the necessary fire and strength and most of the important scenes are ineffectual and artificial. Thought-provoking for adults."
— Nat Council of Jewish Women Mr 15 '37

"Adults."
Nat Legion of Decency F 4 '37

"A & Y: thought-provoking; C: no."
Parents' M p73 Je '37

Trade Paper Reviews

"Liberal borrowing from file and cycle masked out this film's chances, although it's a healthier looking print than a great many of the independent efforts."
Variety p15 Ap 7 '37

NAVY BLUES. Republic. 68min Ap 19 '37

Cast: Dick Purcell, Mary Brian, Warren Hymen

Director: Ralph Staub

"The story concerns a flock of sailors. They make a bet that Purcell cannot win Miss Brian, who is a seaport librarian. . Purcell gets a boat with which ships are after, because it has coded messages."
Variety (Hollywood)

Audience Suitability Ratings

"In spite of some story confusion, there is rollicking fun, clever humor and a happy ending. Family."
C Cost (Hollywood) Trade Council

Fox W Coast Bul My 22 '37

"General patronage."
Nat Legion of Decency Ap 22 '37

"A. Y & C: poor."
Parents' M p73 Je '37

"Family."
Sel Motion Pict p9 My 1 '37

Trade Paper Reviews

"Combining all of the necessary elements of the action story with the most pleasing ro- mance, comedy and angles added for good measure, this Republic production shows class in every department and is pegged as a sure money maker. Family.

+ Box Office p11 Ap 10 '37

"A pleasing comedy is this romance of the boastful sailor and the mousey librarian."
+ Film Daily p5 Mr 29 '37

"Republic has turned out a clever little picture with good story, good comedy, and good suspense in this romance. . The addition of a melodramatic finish, with international intrigue creeping into the picture, helps some more. The sum total is first-rate B-product entertainment which will prove more than satisfactory in the neighborhoods."
+ Hollywood Reporter p3 Mr 25 '37

+ Motion Pict Daily p4 Ap 2 '37

"Smart story idea with well-woven comedy, suspense, considerably better production would have put it in the higher brackets. . Estimate: okay comedy for neighborhoods, twin bills."
+ Phila Exhibitor p31 Ap 1 '37

"An all-around weak [film], and the box office returns will be the same. Cast carries no names to help. Story is, at best, incredible, and likely to be forgotten at that. Had the melodramatics in 'Navy Blues' been pointed up it might have offset some of the other lacks."
— Variety p15 My 12 '37

"Utterly devoid of any commendable points, 'Navy Blues' will prove a drug on any program, even in the lower brackets. In the first place, this story has been reduced to its barest bones and in the second place the production is devoid of anything that will make it possible to bring about audience entertainment. The only laughs are at the picture itself."
— Variety (Hollywood) p3 Mr 25 '37

NAVY SPY. Grand national 50min Mr 27 '37

Cast: Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle

Director: Crane Wilbur

"The agents of a foreign nation are trying to get the secret of an important formula that is being developed by Navy Lieutenant Don Carrington, and, of course, use a pretty woman as their bait. Carrington falls for the trap that is set for him and is kidnapped, whereupon the Secret Service steps in."
N Y World-Telegram

Audience Suitability Ratings

"A. Y & C: fair."
Parents' M p73 Je '37

Newspaper and Magazine Reviews

"For a moment you suspect that this may be satire, until you reflect that satire is usually brilliantly written and executed."
J. T. M. N Y Times p27 Mr 22 '37

"Small excuse can be found for the tedious and amatoriously written, acted and directed melodrama which is masquerading under the title of 'Navy Spy'. . There is about it such a paucity of ingenuity and inventiveness, such a mediocrity about the way it is plotted, managed and performed that at moments it becomes quite unintentionally funny—a satire, without knowing it."
— N Y World-Telegram p19 Mr 23 '37

Trade Paper Reviews

"Conrad Nagel's disguises and dialect as he tracks down, in his role of a fearless G-Man, a gang of international spies bent on acquiring a formula for a new type of fuel, are about the most interesting attributes of this rather dull production. The story is a routine affair which generally fails to provide much mystery or excitement."
— + Film Daily p6 Mr 24 '37

"Strictly a formula melodrama . . . It is a simplistic approach to the fascinating production considerably below the standard of others of the series. But a sturdy and ingratiating performance by Conrad Nagel . . . and another by Eleanor Hunt . . . save it for fairly serviceable support duty in the lesser spots."
— + Hollywood Reporter p3 Ap 10 '37

— Motion Pict Daily p8 Mr 26 '37

"Estimate: for neighborhoods, twin bills."
Phila Exhibitor p32 Mr 15 '37

"'Navy Spy' is one of those productions obviously framed for the double bill stronghold, and pretends to be little else. As such, it may fill in the gap where a secondary feature of melodrama type is desired. It stars Conrad Nagel, which is unkind to the veteran film actor and also to his public, because the film provides him with few opportunities either in dialogue or action."
— Variety p17 Mr 24 '37

"A resounding title fronts for a trivial offering, definitely labeled for the remote sub- sequents, where so much film is still a pic- ture. It needs a generous handicap to rate even in its own classification. Chief lack is story."
Variety (Hollywood) p3 Ap 10 '37

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

NIGHT KEY. Universal 60min My 2 '37
Cast: Boris Karloff, Jean Rogers, Warren Hull, Hobart Cavanaugh, Samuel Hinds. Alan Baxter
Director: Lloyd Corrigan

"Defrauded of his fair share of a burglar alarm system he invented, Boris Karloff invents a machine which ruins the alarm system." Wkly Guide

Audience Suitability Ratings

"A: handy; Y: delightful; C: no."

"Interesting for type. Mature." Am Legion Auxiliary

"Tensely dramatic, and some interesting shots of a burglar alarm system in action add interest. Adults." Calif Cong of Par & Teachers

"The denouement is thrilling and spectacular. Adults." Calif Fed of Business & Professional Women's Clubs

"Unusual, but not macabre role for Boris Karloff. Family. Mediocre." DAR


Fox W Coast Bul Ap 24 '37

"The picture is quite well produced with sets and photography very good. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Fair. Adults."

— Motion Picl Guide Je '37

"The production is a thriller involving gangland but is not a horror picture. Adolescents, 12-16 & children, 8-12: no."

Motion Picl R p5 My '37

"The picture is well done but hectic and morbid. Adults."

+ Nat Council of Jewish Women Ap 14 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"Pseudo science and melodrama of the dime novel variety are the ingredients of a picture which is interesting chiefly because it introduces Boris Karloff in a sympathetic role which he plays with amazing versatility. Adults."

Sel Motion Picl p7 My 1 '37

"The acting of Karloff . . . is excellent. Family."

Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"Family."

+ — Christian Science Monitor p17 Je 12 '37

"[It is the] most logical and most believable chapter of Karloviana to date. . . . Under Lloyd Corrigan's efficient direction, 'Night Key' is in the polished manner of the traditional Universal thriller, capably served throughout by enjoyable players." J. T. M.

+ — NY Times p27 Ap 19 '37

"[It is a] frequently exciting but generally disappointing thriller. . . . Relying more upon break-neck speed than subtlety or credibility. 'The Night Key' is pretty preposterous and juvenile. The acting is about on a par with the lines and the situations." William Boehnel

— NY World-Telegram p10 Ap 19 '37

"[It refreshingly presents famed Bogyeyman Boris Karloff as] Much of the picture's suspense comes from the expectation that he will suddenly revert to monster type. He never does this and keeps the audience in plenty of provocation." + — Time p41 Ap 26 '37

Trade Paper Reviews

"There is enough action, laughs, suspense and thrills in 'Night Key' to keep the average moviegoer on the edge of his seat all evening, and, while it is not a lavish production, 'Night Key' will amply justify bookings even in the deluxes. Family."

+ Box Office p71 My 1 '37

"The story has some refreshing material. . . . It provides Boris Karloff with a sympathetic role and he does excellent work."

Film Daily p8 Ap 21 '37

"A high-tension melodrama of marked merit that will keep almost any audience in excited suspense and will chalk up a helpful score on dual duty."


— Motion Picl Daily p12 Ap 9 '37

"This is a satisfactory action melodrama. Estimate: saleable." + Phila Exhibitor p61 My 1 '37

"[It is] a mildly entertaining dueler. . . . It's routine handled in a stuffy manner and with a neat pace and contains plenty of action." + Variety (Hollywood) p3 Ap 16 '37

NIGHT MUST FALL. MGM 115min Ap 30 '37
Cast: Robert Montgomery, Rosalind Russell. Dame May Whitty. Alan Marshal
Director: Richard Thorpe

Based on the play of same title by Emlyn Williams. "[It is a] keenly drawn analysis of the mental viewpoint of a man who murders for avarice or simply for the thrill of the crime. The first female victim of this character is disposed of as the story opens. He then ingratiates himself into the household of a wealthy old lady by making love to her kitchen slavey." Hollywood Reporter

Audience Suitability Ratings

"There is a suggested gruesomeness about the film which conspires to an impression of refined terrord. Direction is marked by keen suspense and a shrewd contrasting of the normal with the abnormal and frightening. . . . Owing to the unsavory exploits of the bellboy the film is recommended only to adults, and, of them, the sternest."

America p144 My 15 '37

"A: very unusual; Y & C: doubtful value or interest."

Christian Century p895 My 26 '37

"Recommended only to those with steady nerves. Adults." Am Legion Auxiliary

"Because the murderer holds the interest and sympathy throughout, the picture is especially undesirable for children. Adults." Calif Cong of Par & Teachers

"[It is] one of the most unique and fascinating mystery-melodramas to reach the screen. . . . The horror quality usual in this type of story has been skillfully actualized. . . . It is there and has been subtly handled. It will have a limited audience appeal because of the subject matter and those who enjoy the unusual will have a treat in store for them. Adults." Calif Fed of Business & Professional Women's Clubs

"Excellent. Excellent direction; fine cast; but limited audience appeal. Adults." DAR

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
NIGHT FALL—Continued

"An exceptionally interesting murder mystery developed with keen psychological analysis. Adults." — Nat Soc of New England Women

"Although it leaves a feeling of horror, yet there are no objectionable features. Adults only." — Calif Council of Fed Church Women

"It is a curious picture which, when one comes to analyze it, is a psychological study of the mind of a criminal. But this does not mean that the picture is 'highbrow.' So cleverly is it fashioned that the sheer drama holds you. Certainly not a picture for children, for the suggestion of the vicious quality of someone who seems just an ordinary friendly human being is rather daring. But for grownups it is a gripping and significant play, with perhaps the most dialogue for cinema technique. Mature." — Mrs T. G. Winter

"High in entertainment value for adults who appreciate the unusual." — Fox W Coast Bul My '37

"No one should see this picture without being warned that it is a long, somber picture which at times becomes almost unbearable. Good. Adults." — Motion Pic Guide Je '37

"This is an exceedingly interesting picture. No one should go to see 'Night Fall' without being warned that it is a long, somber picture with a tensty which at times becomes unbearable. Adolescents. It is too morbid; children, 8-12: decidedly no." — Motion Pic R p8 My '37

"A new Robert Montgomery emerges in his artistically perfect portrayal of a psychopathic murderer, and he is supported by a cast par excellence. Adults." — Nat Council of Jewish Women My 25 '37

"Adults." — Nat Legion of Decency My 6 '37

"A: excellent of kind: Y & C: unsuitable." — Parents' M p7 Je '37

"High in entertainment value for adults who appreciate the unusual. Strictly adults." — Sel Motion Pic p3 Je '37

"Almost clinical in its study of a certain criminal type. Remarkably well done by every body in the cast, and by the director as well as the writers. Recommended to the Committee on Exceptional Photoplays. Mature. Outstanding." — Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"After the many stereotyped studies in homicide that have come to the screen from time to time, it is a relief to witness something as genuinely exciting as ... 'Night Must Fall.'" — Mordaunt Hall

"Boston Transcript p6 My '37

"The entire film has been cleverly executed but will be too brutal for some tastes. Adults." — Christian Science Monitor p15 My 29 '37

"[It is] a thinly written, terrifically tense and gripping drama of a pathological murderer gone wrong. It is, in his department's opinion one of the strongest melodramas of the year."

"Cue p17 My '37

"Nothing Bob ever previously did on the screen prepared us for the extraordinary ability he displays. ... [It is] a really brilliant example of intelligent direction."

"Judge p21 Je '37

"We can't sing the praises of this thoroughly convincing study in fatalism too highly. ... Swell. Peachy. Dandy. Fine." — Pare Lorentz

"You won't sleep after this. And you won't forget Mr. Montgomery's smiling Danny nor Dame May Whitty's tortured widow." (3 stars) — Beverly

"Liberty p49 Je 4 '37

"It is a realistic, grim melodrama which departs from habitual film customs. Some audiences may find it too melodramatic, but those interested in studies of unusual people will appreciate it. Others are going to wish they could see Mickey Mouse. One thing is certain: it is adult material and nothing but to be offered the children."

"Lit Digest p30 My 8 '37

"I am disposed to blame the failure of 'Night Must Fall' on a certain misjudgment on the part of the producers because he had refused to give them another important role; and in the second place they were obviously incapable of liking the particular effect of which by some miracle he was so much the master. ... Mr. Montgomery is an actor after all. He was both convincing and absorbing." — Mark Van Doren

"KrazyKat p32 My 22 '37

"'Night Must Fall' is one of the most vivid and powerful effects the films have managed. It has unity without any waste or flaws and a gathering momentum as the film moves toward a climax. It is more interesting than a crystal ball as a ball of crystal on a black felt clientele, under lights. ... (It) ran into cross-currents at the box over money and its effect shouldn't be lost." — Otis Ferguson

"New Repub p102 Je 2 '37

"As many of us thought who saw the Emlyn Williams play on the stage, it has offered superb material for photoplay treatment. As few things, we expected it to fare exceedingly well. ... The frightening intensity of the drama has been heightened and the characters and their relationships given more substance, and it has become a gripping and distinguished study in homicide. ... You may find it too close to home and warp and hide recesses of the spirit for comfort, but I don't see how you can help being fascinated by it." — Howard Barnes

"N Y Herald Tribune p14 Ap 30 '37

"As murder stories go in the movies, it is far and away of the highest type. It has intellectual merit, but loses none of its impact or suspense because of this. In short, it will appeal to all ... The acting ... is superb. ... It's a fine picture." — N Y Sun p21 Ap 30 '37

"Mr. Montgomery has reversed his usual field with an adaptability which suggests he can act ... The picture is a sober, evenly modulated and definitely unusual melodrama, sentimentally directed and remarkably well-played. ... You may not like the picture—I am sure the Montgomery Fan Clubs will be horrified—but I think you will find it different and interesting." — F. S. Nugent

"N Y Times p17 Ap 30 '37

"[It is] an equally thrilling and terrifying screen version of the play ... The acting of the entire cast is excellent. ... If you like a film that works itself up to a high pitch of excitement and go slow degrees, here it is waiting for you." — William Boehme

"N Y World-Telegram p21 Ap 30 '37

"John Van Druten, in turning the play into a movie, has conscientiously been loyal to the original author, and even cherished the little oddities of the piece that many thought its weaknesses. ... However, the film-desires seekers and film-desires seekers who wish to analyze their material profoundly. They can relish the basic story itself, the gruesome thrill, the happenings in the little cottage." — John Mosher

"New Yorker p81 My 8 '37

"[It] moves slowly, but with gathering horror, to a terrifying climax." — News-Wk p39 My 8 '37
MOTION PICTURE REVIEW DIGEST

"I want to see it all over again... Hats off to Hunt Stromberg for producing a picture that immediately raises the cinema into the realm of fine arts." Robin Wagner + Script p8 My 8 '37

Stage p70 Je 3 '37

"[It] comes under the head of a daring cinema experiment. Any picture in which Robert Montgomery, whose previous contribution to the screen was boatman Jackson, is clothed in an incongruous, gray, first-rate performance in a difficult role, and as that is easily the most interesting item in the year's cinema file on criminology..." + Time p87 My 10 '37

Trade Paper Reviews

"Inspired performances, a supporting cast of comparable excellence and flawless direction and production must necessarily win for this picture the praise of critics everywhere, Adults." Box Office p71 My 1 '37

"This melodrama is a decided departure from screen formula... Despite its length, the picture is gripping and much credit is due Richard Thorpe. + Film Daily p44 Ap 22 '37

"It is certain to arouse wide controversy wherever it plays. There will be members of the audience who will hail it as one of the most gripping themes of the year... Others will be revolted. With division opinion a certainty, box office prospects are debatable... The brutality of the murders concerned in the story will limit it strictly to adult audiences." Hollywood Reporter p8 Ap 17 '37

"Estimate: top notch melodrama, with strong selling angles." Philadelphia Daily News p70 My 1 '37

"It's tedious, slow (runs almost two hours), and even dull in spots. Nor is it a very convincing analysis of the mental processes of a youth who has just murdered one woman and is planning to kill another... [It] will have plenty of box office trouble." Variety p6 My 5 '37

"This is the most shocking horror picture the screen has presented since it got its voice—the most macabre piece of entertainment since 'The Picture of Dorian Gray'. This mystery story filled with false clues and numerous suspects which is solved by Philo Vance."

Audience Suitability Ratings

"S. S. Van Dine's 'Greene Murder Case' furnished the mysterious plot of this picture and whatever else went into it must be blamed upon the producers. The net result is not very exciting or even quietly baffling... Devotees of this sort of thing may find it tolerable. The film is unobjectionable for all." T. J. Fitzmorris + American p92 My 29 '37

"A murder mystery that will hold the audience, due to more good direction, settings and convincing cast than to anything particularly new in the plot. Adults." Am Legion Auxiliary

"A slow-moving version of 'The Greene Murder Case,' by S. S. Van Dine, of mystery story filled with false clues and numerous suspects which is solved by Philo Vance..." + Variety p(hollywood) p3 Ap 17 '37

NIGHT OF MYSTERY. Paramount

76min My 21 '37

Cast: Grant Richards, Roscoe Karns, Helen Burgess, Ruth Coleman

Director: E. A. Dupont

Based on the novel, The Greene Murder Case, by S. S. Van Dine. A mystery story filled with false clues and numerous suspects which is solved by Philo Vance.

Audience Suitability Ratings

"S. S. Van Dine's 'Greene Murder Case' furnished the mysterious plot of this picture and whatever else went into it must be blamed upon the producers. The net result is not very exciting or even quietly baffling... Devotees of this sort of thing may find it tolerable. The film is unobjectionable for all." T. J. Fitzmorris + American p92 My 29 '37

"A murder mystery that will hold the audience, due to more good direction, settings and convincing cast than to anything particularly new in the plot. Adults." Am Legion Auxiliary

"A thrilling mystery story... Too gruesome for children, a matter of taste. Adults." S Calif Council of Fed Church Women

"Adolescents, not recommended; children, no." Women's Film Club of Los Angeles + Fox W Coast Bui My 29 '37

"Though the usual shuffling feet, sliding panels, muffed shots and cowboys play their part, the picture is well staged, cast and directed, and will interest and entertain all who enjoy the type. Mature audiences." Gen Fed of Women's Clubs (W Coast) My 19 '37

"It will please those who like this type of entertainment. The story is improbable and gruesome involving six murderers. Adults." Nat Council of Jewish Women My 19 '37

"General patronage." Nat Legion of Decency My 20 '37

"Average acting in a story which is not smoothly told. An undistinguished film for mature audiences." + Sel Motion Pict p7 Je 3 '37

Newspaper and Magazine Reviews

"Adults & young people." Christian Science Monitor p17 Je 5 '37

"After [seeing it] I just wanted to be a hermit, and never to watch another of Paramount's 'Best show in town.' It is a gorgeous example of exactly how not to make a picture."

Paul Jacobs + Hollywood Spec p18 My 22 '37

"This is shrewdly, expertly directed... Grant Richards is an undistinguished Philo, particularly dull if you will. William Powell as the smooth playboy of the arts. Best of the players is Helen Burgess." (2 stars) Beverly Hills Liberty p02 Je 26 '37

Trade Paper Reviews

"To say this murder melodrama is little better than mediocre is to treat it kindly. Even as program fare on the least important of dual bills it will provide wobbly and dubious entertainment. Its sole redeeming feature being cultural performances." + Box Office p21 My 22 '37

"Somewhere between the scripting and editing... Some things went all awry and the result is a tiresome mystery programmer that will have a tough time making the grade even as a support piece on the minor duals." + Hollywood Reporter p3 My 11 '37

"[It] falls way behind the other Philo Vance mysteries both in cast and story. With no movie names, the usual suspects, false clues, it is a problem for the audience to keep track of the suspects..." + Philadelphia Expositor p35 My 15 '37

"Despite desperate efforts of a valiant cast... [It] is a dull [mystery]. Picture hardly classifies as a program filler. Its entertainment value is viewed as a mystery that fails to thrill and no matter who is guilty, the preview audience didn't care a rap." + Variety (hollywood) p3 My 11 '37

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
NOBODY'S BABY. MGM 65min Ap 23 '37
Cast: Patsy Kelly, Lyda Roberti, Lynne Overman, Robert Armstrong, Rosina Lawrence
Director: Gus Meins

"Lyda Roberti, Patsy Kelly, both nurses in a maternity ward, are each suspected of being the mother of a baby which really belongs to a cafe dancer." Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This is an amusing treatise on the tribulations of parenthood which is happily free from the clinical humor one has come to expect of the theme... The picture has avoided rather satisfactorily the vulgarisms which fringe the subject of vital statistics and sexuals as average family entertainment." T. J. Fitzmorris + America p72 Ap 24 '37

"A: depends on taste; Y: passable; C: no."
+ - Motion Pict Guide Je '37

"Fun for all. Family." Am Legion Auxiliary

"A good cast, clever lines, and excellent direction make this hilarious entertainment. Adult." Calif Cong of Par & Teachers

"While the picture at times skates on thin ice, the situations are handled adroitly and tactfully. The cast is a particularly clever one. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"Good, clean fun with a little music, a little dance, a very big dose of laughs. Family." S Calif Council of Fed Church Women + Fox W Coast Bul Mr 20 '37

"Not outstanding but quite entertaining. Fair. Adults & young adults."
+ - Motion Pict Guide Je '37

"The comedy proceeds along well known lines but nevertheless is absurdly amusing in spots. Adolescents, 12-16: passable; children, 8-12: no interest."
+ - Motion Pict R p6 Ap '37

"This is a rollicking farce. ... There is much fun, many impossible coincidences, lavish stage sets and plenty of hokum. Family." + Nat Council of Jewish Women Mr 10 '37

"General patronage."
+ Nat Legion of Decency Ap 15 '37

"The picture is exceedingly well directed and ably cast, with Patsy Kelly and Lyda Roberti combining their talents in a refreshingly new comedy duo. Family." + Sel Motion Pict p7 Ap 1 '37

"A first rate farce, without much plot... but enough to keep a stream of laughter going continuously. Family. Outstanding." + + Wkly Guide Mr 31 '37

Newspaper and Magazine Reviews

"Hal Roach... now teams Patsy Kelly and Lyda Roberti in his latest production. It is not the fault of this added pair that the picture fails to come off, for their nonsense is as deft as their excellent teamwork and carries the distracted plot to a logical conclusion. Which is a feat in itself, when the very sketchy story is considered, and the gags, not always related nor funny." Marguerite Tazelar + - Nat Y Herald Tribune p18 Mr 13 '37

"In a word, or two at the most, the picture is pure. Patsy Kelly, who has no more been changed by the procrustean expedient of stretching himself to feature length than the Supreme Court, has been housed in an air-conditioned building." B. R. C. N Y Times p17 My 26 '37

"Since it was obviously designed for slapstick fun—an honorable form of entertainment, nobody's baby achieves it purposes reasonably well. Some of the gags are funny and the cast performs well. But on the whole the film is too flimsy to provide a full hour of merriment." William Boehnel + - N Y World-Telegram p21 My 21 '37

Reviewed by John Mosher
New Yorker p74 My 29 '37

Trade Paper Reviews

"'Nobody's Baby' is an agreeable enough comedy with songs. Picture rates as a No. 2 feature for dubs." + - Variety p14 My 26 '37

O.

O. H. M. S. See You're in the army now

OH DOCTOR. Universal 66min My 16 '37
Cast: Edward Everett Horton, Donrue Leighton, William Hall. Eve Arden
Director: Ray McCarey

Based on the novel of the same title by Harry Leon Wilson. "Horton is to become heir to half a million in six months, if he lives. A gang of crooks buys his inheritance for $50,000 cash. Then they all assemble in a Beverly Hills chateau determined to keep him alive at all costs." (Hollywood Reporter)

Audience Suitability Ratings

"An enjoyable farce that will be good medicine for mental invalids... Mature-family." Am Legion Auxiliary

"A lively denouement to a picture recommended as tonic to those who enjoy poor health. Adults, amusing; children, yes; family, yes." Calif Cong of Par & Teachers

"The picture is mixed in mood, being neither straight comedy nor out and out farce, and suffers from obvious padding and forced comedy. Possibly family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Diverting entertainment, with an amusing plot, fast action and reliable performances. Family." E Coast Preview Committee

"Boisterous farce, in the usual Horton manner, which according to taste and largely also according to mood, is amusing or utterly wearisome. Family." Nat Soc of New England Women

"Rather an inane and stupid story which is tiresome in its elaboration and recounting of imaginary afflitions. The whole presentation leaves a feeling of bewilderment, not sure whether to be mildly amused or thoroughly disgusted. Mature." S Calif Council of Fed Church Women

"A fair program picture. Family." Mrs T. G. Winter
Fox W Coast Bul My 22 '37

"[It is] a highly amusing farce. Family." Gen Fed of Women's Clubs (W Coast) My 12 '37

"General patronage."
Nat Legion of Decency My 6 '37

"The picture is mixed in mood, being neither straight comedy nor out and out farce, and it suffers from obvious padding and forced comedy, Possibly family." + + Sel Motion Pict p17 Je '37

+ + Exceptionally Good; + Good; - Fair; - - Mediocre; - Poor; - - - Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

*Newspaper and Magazine Reviews*

"Family." Christian Science Monitor p17 Je 5 '37

"Followers of the clown technique of Edward Everett Horton will enjoy this, others may. This story of a hypochondriac heir to a fortune is fast enough, after a palsied start, and its humors are broad enough to be savored by any one." *Lit Digest* p21 My 1 '37

**Trade Paper Reviews**

"The old familiar story by Harry Leon Wilson, dusted off, freshened up and installed with a modern zip, is certain to provide a zealous tonic to anemic gate receipts. Family." + Box Office p31 My 8 '37

"It takes some time and footage for this piece to hit its stride, but once it gets into the stunt stuff that is reminiscent of Harold Lloyd's work, it is fast and funny and scores a host of good solid laughs." + Film Daily p14 Ap 22 '37

"[It is] a riproaring slapstick farce. It is well filled with action and dependable gags; was no doubt a generous tally of laughs and stacks up to the previous Horton comedies." + Hollywood Reporter p3 Ap 17 '37

"Estimate: pleasing comedy." + Phila Exhibitor p61 My 1 '37

"The first half of the picture is little less than boring and the gags and lines go sour. But near the end of the second quarter it shows remarkable recovery and comes through with a smash finish that has the audience laughing freely." + Variety (Hollywood) p3 Ap 17 '37

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**OH, SUSANNA.** Republic 39min Ag 19 '36

Cast: Gene Autry. Smiley Burnette. Frances Grant

Director: Joseph Kane

A western melodrama.

**Audience Suitability Ratings**

"The acting and singing are good and the direction competent. Suitability: family." + Mo Film Bul p199 N '36

"General patronage." Nat Legion of Decency Ag 27 '36

"A, Y & C: fairly good." Parents' M p82 D '36

**Trade Paper Reviews**

+ Motion Pict Daily p8 Mr 26 '37

"First in the new series, this holds to the high standard set last year." + Phila Exhibitor p104 S 1 '36

"In personalizing Gene Autry in a yarn about himself the makers have unwittingly pointed this film mainly for juvenile admirers." Title has no apparent connection with story. On the duals he won't hurt. Song stuff is cowboy yodeling and hillbilly whining. Too much of it." + Variety p31 Mr 24 '37

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**OLD LOUISIANA.** Crescent 60min Mr 1 '37


Director: I. V. Willat

Its background is Louisiana Territory prior to its purchase by the American government.

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

The story tells of the difficulties which confronted the early settlers in their fight against a tax imposed by the Spanish government.

**Audience Suitability Ratings**

"General patronage." Nat Legion of Decency Ap 15 '37

"A, Y & C: good historical Western." Parents' M p73 Je '37


**Trade Paper Reviews**

"This E. B. Derr series of historical action dramas starring personable Tom Keene improves with each offering and this, the fourth of the list, is better than any of its predecessors. Family." + Box Office p22 Mr 27 '37

"This is a satisfactory action programmer, made doubly interesting, inasmuch as it touches upon history." + Film Daily p6 Mr 12 '37

"These Tom Keene history actioners, for which E. B. Derr is responsible, keep improving steadily in quality and interest. Their informative value, coupled with plenty of wholesome outdoor heroics, qualifies them for a considerably wider market than the regular Westerns and at the same time will please the action fans in their native haunts." + Hollywood Reporter p3 Mr 9 '37

+ Motion Pict Daily p8 Mr 24 '37

"E. B. Derr has an action programmer in 'Old Louisiana' that should find ready acceptance on the duals in many major spots and should certainly click in the neighborhoods and the provinces. Latter spots, especially addicted to historic melodramas, will go for this one." + Variety (Hollywood) p3 Mr 9 '37

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**ONCE IN A MILLION.** See Week-end millionaire

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**OUTCAST.** Paramount 75min F 19 '37


Director: Robert Florey

It is the tale of hounding of a doctor by a woman who seeks revenge for the death of a relative. When she finds the outcast doctor she sees that her hatred was unfounded and learns to love him.

See issue of March 29, 1937 for other reviews of this film

**Audience Suitability Ratings**

"A harrowing tale of the injustice and cruelty of mob violence ruled by emotional terrorism. Story is a little too involved and confusing. Suitable only for adults." Am Legion Auxiliary

"Some of the scenes are dramatic and convincing. Others are unconvincing and melodramatic which detracts greatly from the entertainment value. Adults." Calif Cong of Par & Teachers

"The adaptation of the original story is faulty and fails to clearly define the motivations of the several episodes. The cast is a capable one and it is not because of their efforts that the picture seems unsatisfactory. Mature." Calif Fed of Business & Professional Women's Clubs
MOTION PICTURE REVIEW DIGEST

OUTCAST—Continued

"The production is sympathetically and expertly directed with full emphasis upon the problem and without theatrical artifice. Adults & young people." E East Preview Committee

"Sincerely done, the story presents a powerful and dramatic theme which should strike home to any audience. Mature." Nat Soc of New England Women

"There is little or no comedy relief, and the lynching scenes are in very much detail to be comforting. Some direction. The cast is worthy of mention. Too tense for children. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 20 '37

"Accurate settings and photography are in keeping with a film sufficiently unusual to grip any audience. Suitability: adults & adolescents."

+ Mo Film Bul p60 Mr '37

"The first part of the picture is an interesting study of the impulses and ambitions of the three main characters and others in the small town, but towards the end it suddenly bursts into a blood and thunder melodrama with an attempt at humor. All through it is only fairly good. Adolescents, 12-16 & children 8-12: no." + Motion Pict R p8 Ap '37

"Excellent photography and maintained suspense throughout. Adults."

+ Nat Council of Jewish Women Mr 10 '37

Newspaper and Magazine Reviews

"Still another doctor melodrama. This one is more exciting because it shows how, upon learning that a whole town suddenly turns against a man who has befriended it, potentialities weakened by exaggeration and sentimentality."

+ Christian Science Monitor p17 Ap 10 '37

OUTCASTS OF POKER FLAT. RKO 76min Ap 16 '37

Cast: Preston Foster, Jean Muir, Van Heflin, Virginia Weidler

Director: Christy Cabanne

Based on the short story of the same title and on the stories, Luck of Roaring Camp and Edy Fever, by Bret Harte. The scene is the colorful Poker Flat in 1850. A baby girl is born in the gold rush town. Eight years later she is a prize at the saloon's gambling tables. Then it is that education and religion hit the town in the persons of a liberal person and a young school teacher.

Audience Suitability Ratings

"The cast is good, and gives a sincere interpretation of Bret Harte's story. Mature." Am Legion Auxiliary

"Luck" is exceedingly well played by Virginia Weidler, but it seems regrettable to cast her in a picture of this type. Mature. Calif Cong of Par & Teachers

"The sacrifice of the saloon owner in the end seems unnecessary and illogical. Even the 'menace' is a bit too honorable to be convincing! Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adult." DAR

"The film drags and repeats. Adults." Nat Soc of New England Women

"A very unsatisfactory picture for anyone who is familiar with the writings of Bret Harte and the early history of California. The whole has a false ring. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 1 '37

"The story is well developed and gives some idea of the courageous spirit of the early social welfare workers. It is a strong moral; story in which a little child into gambling house situations. Adults."

Fox Fed of Women's Clubs (W Coast) Ap 19 '37

"The film is one of the higher grade Westerms with good characterizations, fine pictures of California, and a story of days filled with romance and danger. While the moral is sound, one is less aware of it because of the great amount of drinking and the scenes of gambling. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p9 My '37

"Family."

Nat Council of Jewish Women Ap 21 '37

"Objectionable in part."

Nat Legion of Decency Ap 8 '37

"A: good; Y: mature; C: no." Parents' M p78 Je '37

"The direction is vivid and pays full tribute to the wide and exciting period portrayed. Adults & young people."

+ Sel Motion Pict p11 My 1 '37

Newspaper and Magazine Reviews

"Bret Harte was never like this. Adults & young people.

Christian Science Monitor p15 My 8 '37

"This curious distortion of one of America's acknowledged literary classics is enough to make Bret Harte writhe in his grave. As if it were not enough to ruin a superb short story with moviqueste 'improvements' the scenario has added at least two large portions of the 'Luck of Roaring Camp' also. The unfortunate result is just a Western with nicer costumes than usual."

Cue p19 My 1 '37

"A rather weak amalgam of almost every story Bret Harte ever wrote. Preston Foster, Jean Muir and Virginia Weidler wander aimlessly through the thing." Fere Lorents

+ Judge p21 Je '37

"Bret Harte, whose short stories about the West still remain classics, is a source particularly suited to the screen... But the results do not do justice to the author or his book's prose. Outcasts of Poker Flat... is just a glorified Western, embellished by period costumes and considered to be a "bust.""

+ N Y Herald Tribune p18 Ap 27 '37

"With a heartiness that seemed almost entirely simulated..."... descended upon the Rialto yesterday for a grabstake preparatory to hastening on to the nether end of a few double bills and merciful oblivion... An interesting experiment, but is it Harte?" J. T. M.

N Y Times p18 Ap 27 '37

"[It is] a feeble and fumbling saga. Usually, no matter how inadequately produced stories, particularly the quick-shooting hombes of this period may be, the color of the background and the vigor of the era manage to be convincing and exciting. But most of [it] is so aimlessly written, so carelessly directed and so indifferently acted that it leaves one with a little favorable impression on the spectator."..."

William Boehnel

N Y World-Telegram p13 Ap 27 '37

"Though skimpily produced, it invites with a fidelity unusual in a double-biller the wild land and romanticism in which its scene is laid, and the nostalgic charm of the Harte stories. Its worst fault is the failure of explicitness in the last sequence, leaving the audience completely puzzled as to the reason for Oakhurst's suicide."

+ Time p41 Ap 26 '37

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; --- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

"A fast-moving, action-laden screenplay..." A thoroughly competent cast, dominated by a picture-stealing performance by little Virginia Weidler, and sensibly restrained direction combine to make this top-flight entertainment for any type of audience, particularly the action fans. Family.
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- + Box Office p3 Mr 27 '37

"The background is as entertaining as the one we were fashioned by in Mae West's 'Diamond Lil.' The picture should be a pleasant sight on any program, intensified as it is by Preston Foster's convincing performance as the romantic gambler.

- + Film Daily p12 Mr 16 '37

"Here is material for topnotch audience entertainment, heightened by more than a few splendid performances. The present editing job holds it, however, strictly to program rating. And as program fare, it will get by on the strength of Preston Foster's name and its class production investures by Robert Sisk. But complete recutting is called for, and will certainly pay dividends upon a story of such undeniably possibilities.

- + Hollywood Reporter p8 Mr 12 '37

"This has shortcomings in its preview version that may be overhauled before release. Estimate: fair.

- + Phila Exhibitor p81 Ap 1 '37

"Despite two rather convincing portrayals of [it]... fails badly either as dramatic or western fare. The picture is afflicted with verbose early passages that nearly establish a now low in lack of action for outdoor epics. Undue length is another weight, that will keep it in double-feature locations.

- Variety p27 My 5 '37

"Entertaining despite an overlength which is certain to be eliminated after the preview. 'The Outcasts of Poker Flat' brings to the screen one of Bret Harte's most delightful stories. It packs a heavy human interest wallops, has plenty of good acting and thanks to the production foresight of producer Robert Sisk, will stand out far above the average of low cost product (nee B pictures).

- Variety (Hollywood) p8 Mr 12 '37

PARADISE EXPRESS. Republic 58min F 22 '37

Cast: Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne

Director: Joseph Kane

"[It is the story of] how a receiver for a bankrupt railroad put the road on its feet again in spite of the villainies of a trucking company." Wky Guide

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It is brisk amusement for the entire family." + + Variety p3 Mr 19 '37

"Family." Nat Ed of R

Fox W Coast Bul Mr 13 '37

"A, Y & C: fair." Parents' M p64 My '37

"The story possibilities are not realized and the acting is routine. Fair entertainment. Family.

- + Sel Motion Pict p10 Ap 1 '37

- + Exceptionally Good; + Good; + Fair; -+ Mediocre; - Poor; - Exceptionally Poor

PARIS COMMUNE. Amkino Je 1 '37

Cast: N. Plotnikov, A. Maximova, A. Abrikosov

Director: Gregory Roshal

Music: Nikolai Kritiuk

Screen writers: G. Shakhovskoi, G. Roshal

Russian dialogue film produced in Moscow with English subtitles. "The film details the fierce and tragic struggle of the Paris workers in 1871 against reaction at home and Prussian invaders." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"It is the very stuff of revolutionary propaganda, but not so much so as the English title implies in this instance. Compared to that great classic of the Russian studios, 'The New Babylon,' which deals with the same period, it is a disappointing photoplay." Howard Barnes

- N Y Herald Tribune p29 Je 2 '37

"[It is] a lacklustre, awkwardly directed and generally tawdry piece of historical sugar-coating... Without the vivid action shots characteristic of most Soviet films and lacking any semblance of warmth in its presentation of its human, personal drama, it emerges as the flat record of a revolution fought by soap-box orators and directed by misfits." F. S. Nugent

- N Y Times p29 Je 2 '37

"Drag out the old critical stencil, or at least that part of it which reads 'and when the Russian films are bad, they're pretty awful,' where 'Paris Commune' is concerned. For [it] deals with the revolt of the workers of Paris in 1871 [and] is definitely one of the minor Russian offerings." William Boehmler

- N Y World-Telegram p31 Je 2 '37

"From what I hear, even ardent advocates of Soviet cinema art are cold about 'Paris Commune.' It seemed to me a peculiarly confused business," John Mosher

- New Yorker p79 Je 12 '37

Trade Paper Reviews

"A generally good, but somewhat slow-moving feature whose chief merits are its player performances, direction and the well-staged battle scenes. It is entertaining and frequently impressive."

- + Film Daily p13 Je 14 '37

Motion Pict Daily p2 Je 3 '37

"There are scattered tableaux of action or posed shots which are singularly attractive pictorially, but on the whole, the most which can be said for this effort is that it is picturesque... It's slow and laborious for the most part, and quite without humor be it English titles skillfully in comprehending the action of the plot and the acting is of the usual high Russian standard. That goes for just about the whole cast."

- + Variety p16 Je 9 '37

PARNELL. MGM 119min Je 4 '37

Cast: Clark Gable, Myrna Loy, Edna May Oliver. Edmund Gwenn

Director: John M. Stahl

Music: Dr. William Axt

Screen writers: John Van Druten. S. N. Behrman

Based on the play of the same title by the late Elsie T. Schauffler. The film tells the
PARNELL—Continued

story of Ireland's struggle for a Parliament under Parnell, and of the romance between Parnell and Katie O'Shea. Various party difficulties develop. Parnell, weary of service in Ireland, returns to the United States, and dies by suicide, surrounded by his party members.

Audience Suitability Ratings

"A picture of merit, with high entertainment value. Mature audience."  
+ — Gen Fed of Women's Clubs (W Coast) Je 2 '37

"While the screen version of this scintillating stage play is skillfully adapted it lacks the fire and verve of its predecessor. A noteworthy historical drama which the entire family will enjoy."  
+ — Nat Council of Jewish Women Je 2 '37

"Adults."  
Nat Legion of Decency Je 10 '37

"This is to be taken as entertainment, not as history, and as entertainment of course Garbo and Myrna Loy make it what it is. Family."  
Wkly Guide Je 5 '37

Newspaper and Magazine Reviews

"Pictureodynamically 'Parnell'... is unusually impressive, but the pity is that the two leading players were obviously chosen for the appeal of their names rather than for their fitness for their roles. The players scarcely seem to be of the period, let alone the characters they are supposed to portray. The supporting players have been chosen so bitterly that all is regrettable that the roles of Charles Stewart Parnell and Mrs. O'Shea were not filled with those worthy without both eyes on the box office."  
Mordaunt Hall

"Adults & mature young people."  
Christian Science Monitor p17 Je 12 '37

Reviewed by J. P. Cunningham

Commonweal p216 Je 18 '37

"One of the world's great love stories... reaches the screen in a careful and elaborate production. While 'Parnell' may lack the spark that occasionally ignites into true cinema distinction, and may stray far from both history and the stage on which it is based, it is nevertheless an intelligently produced historical film, and definitely superior motion picture entertainment."  
+ — Cue p16 Je 12 '37

"It has not the charm of the original play... The film, by lightening the mood and emphasizing, sometimes to the point of ennui, the romantic elements, has somewhat destroyed the expected sympathy for Parnell and his Katie O'Shea... John M. Stahl's direction is typical, slow, static, scenes prolonged beyond their ending; and the audience will probably enjoy it all. 'Parnell' is brisker than most of his productions, should have the fans weeping happily."  
Eileen Creelman

"For all the dignity of its production, the imposing cast at its command... 'Parnell' struck me as being a singularly pallid, tedious and unconvincing drama... With its customary generosity, the studio has not stinted on the physical accompaniments. The sets are rich and solid, but the acting is flat; the vigorously moving history lacks vitality, it completely misses the emotional surge that swept the play out across the footlights and into the auditorium when it was put on last season."  
F. S. Nugent

"Although there is material for a fine, moving, romantic screen tragedy, 'Parnell' is an astonishingly diffuse and insignificant entertainment. Under the circumstances, this is rather bewildering, for, individually, everyone concerned with the production has done a good job... The direction is good, and the acting in the case of the song and dance is rather above reproach. But in spite of all the talents that have been so generously bestowed upon it, the screen version of 'Parnell' comes out an amusing play that is as lacking in English and unwieldy photoplay."  
William Boehnel

— + N Y World-Telegram p23 Je 4 '37

Among the notable invertebrates I would list 'Parnell,' at present as a I do to all the movies year in and year out, I seem always capable of amazement at the amount of boredom they can arouse. Usually I can't do it carefully in cases of this sort, where money has been spent to give the whole thing a rich setting, where persons of recognized talent have been employed in the making... I must say that the two leading players, expert though they may be in their way, give not the slightest indication of trying to understand anything."  
John Mosher

— New Yorker p18 Je 12 '37

"For all the studio's good intentions, 'Parnell' lags unaccountably in the telling, and—considering its dramatic possibilities—remains curiously lacking in drama... Clark Gable, obviously miscast, lags in the capacity of playing the role with dignity, but little resemblance to the impassioned Parnell."  
— Box Office p25 Je 12 '37

"Parnell? No! Clark Gable, in his worst miscasting... Nor is Myrna Loy any help to him, for she is equally stodgy and unending. Too bad, because the story is good, the production fine, and the production all we have learned to expect from M-G-M. It is the second Clara Bow picture which gives the picture what little life it has... Indeed the whole show is splendid, except for the unfortunate casting of the principals."  
Robot Wagner

— + Script p8 Je 12 '37

"As a cinema production, 'Parnell' ranks high. Everything in it... is scrupulously authentic. As history, it ranks low. As entertainment, it ranks in between."  
— Time p25 Je 14 '37

Trade Press Reviews

"The marquee magic of Gable's and Loy's names will prove to be this feature's best asset in making a bid for the grosses which the importance and cost of the production should merit. In entertainment values it proves disappointing. Possibly by basing its terrific attention to authenticity in building the story, beyond criticism as to production, direction, acting, etc., the picture drops in spots and can hardly be depended upon to carry the clash carrying to rave about it to their neighbors. Family."  
— Box Office p25 Je 12 '37

"Set this one down in the prestige picture column, with its good-to-excellent box office possibilities predicated upon the powerful drawing power of its stars, Clark Gable and Myrna Loy."  
Film Daily p9 Je 7 '37

"Motion Pict Daily p2 Je 4 '37

"'Parnell'... is dull entertainment... It must rely on the Gable and Loy to pull. Word-of-mouth is likely to be poor. Incidentally, the two stars are miscast and at moments of rather foolish, Where 'Parnell' rises to moments of emotional grip it is due to the parade of character performers. Romantically this is so much mush without the power to convince."  
— Variety p15 Je 9 '37

"'Parnell'... is played, directed and produced with a mature dignity and sincerity which are not brilliant but arise perhaps in part from the performances of John M. Stahl, Clark Gable and Myrna Loy. It will have to exert the full magic of the Gable and Loy to carry the heavy grosses, for, as entertainment it is

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
**REVIEW DIGEST**

**PENROD AND SAM.** Warner 63min F 27 '37

Cast: Billy Mauch, Frank Craven, Spring Byington, Craig Reynolds, Phillip Hurlie

*Director: William McGann*

Based on the novel of the same title by Booth Tarkington. "Squabbling youngsters bring family discord and a result of a fight between Penrod and the son of the banker who employs his father. When the bank is held up, the gangsters seek refuge in the barn, official head-quarters of the youngsters' organization. Their capture by the junior ('G' men furnishes a smash climax." (Phil Exh) *See issue of March 22, 1937 for other reviews of this film*

**Audience Suitability Ratings**

"In spite of a few faults the picture will be delightfully entertaining. Good. Family (too exciting for young children)."

+ Motion Pict Guide My '37

**Newspaper and Magazine Reviews**

"A good deal of Hollywood and not much Tarkington. Despite this, the film has some warming moments and much humor. Family."

+ Christian Science Monitor pl5 Ap 3 '37

"This is the kind of juvenile film younger—and adults—are apt to enjoy thoroughly. The indications are that Warner Brothers will turn out more of the same cinema fare for the edification of juvenile audiences and the general improvement of the box-office." + Cue pl9 Ap 3 '37

"A very, very good treatment of Tarkington's bit of juvenile stuff. As simple and wholesome as an ice cream soda." Pare Lorentz + Judge p3 My '37

"Little but the title of Booth Tarkington's story remains in the Warner's third film edition of 'Penrod and Sam.' The scenarioists have done a completely uninspired rewrite job. For some unknown reason, which the end achieved does not justify, [(they have) converted Mr. Tarkington's loveable Penrod into juvenile G-men." T. M. P. + N Y Times pl4 Mr 29 '37

"One of the better [juvenile] pictures. Maybe I'm an old softy, but the picture got me." Herb Stern + Script pl1 Ap 24 '37

TRADE PAPER REVIEWS

"Family audiences will like this picture immensely, with its clean, clear story from the pen of Booth Tarkington, its highly entertaining episodes, the stand-out performances of the [children] in the cast, plus the work of the adults featured." + Film Daily pl4 Mr 17 '37

"There isn't much of Tarkington's original retained in current film carrier of the famous title, but the improvisations and streamlined treatment of the boy companion theme in a 1937 G-man setting should serve as nucleus for swell exploitation tiuens. Excellent trouping by all of the cast makes it a natural for tribe trade as the healthy half of dual depots." + Variety pl4 Mr 17 '37

**PERSONAL PROPERTY.** MGM 75min Mr 26 '37

Cast: Jean Harlow, Robert Taylor, Reginald Owen, Una O'Connor, E. E. Clive

*Director: W. S. Van Dyke*

Based on the play, The Man in Possession, by H. M. Harwood. This is a remake of a version filmed five years ago. "Jean Harlow is an American girl of bouncy pedigree and
PERSONAL PROPERTY—Continued

circumstance who finds herself so distress-
fully in light in Hollywood England that she is
ready to marry Reginald Owen, a bouncer
among expert bouncers. Robert Taylor, im-
pertinent and insouciant younger brother of
Owen, just out of jail for some minor offense,
finds himself anything but welcome in the
bosom of his very respectable and touchy
family." [Variety (Hollywood)]

Audience Suitability Ratings

"This is the second and, to my mind, more
unsatisfactory screening of the comedy... As
for its morals, it is a horrid compromise
between the risque and the respectable which
can be censured only for its suggestive dis-
cretions. In the hands of Jean Harlow and
Robert Taylor it becomes merely talky, cumb-
rous and as static as a Bloomsbury novel.
It belongs, if anywhere, on the adult list." T.
J. Fitzmorris

— America p24 Ap 10 '37

"A: depends on taste; Y: doubtful; C: no."

— Christian Century p157 Ap 17 '37

"Casting not particularly good. Fair for
adults," Am Legion Auxiliary.

"Robert Taylor is unable to overcome the
handicap imposed upon him and is disap-
pointing in the role. Jean Harlow gives her
usual fine performance. Adults." Calif Cong
of Par & Teachers

"[It] is characterized by a farcical story,
broad comedy and dialogue that is sometimes
exceedingly funny, sometimes the reverse. [It
is] never very convincing... The picture has
its moments of entertainment and good fun,
but is played on the wrong key in respect to
the stars. Instead of waging a battle of wits
with Robert Taylor with a light touch, Jean
Harlow will wargins upon a person who
just stops short of being coarse. Mature," Calif Fed of Business & Professional Women's

"Good. Mature." DAR

"An exceptionally good cast do their best
with a hackneyed plot. Photography is ex-
cellent, there are amusing incidents well
handled but as a whole the film is dis-
tinguished and its ethical tone is not
the highest. Adults." Nat Soc of New England
Women

"It is quite obvious that the plot has been
built around the glamorous Harlow and all
the other things very very well. The voice of
the star is far from pleasant. Mature." S Calif Fed of Church Women

Fox W Coast Bul Mr 19 '37

"Given a star cast and handled by an able
director, yet this picture lacks reality though
at times it is amusing. Adults."

— Gen Fed of Women's Clubs (W Coast)

Mr 19 '37

"Popular slapstick, amusing situations, and
obvious farce provide a first-rate piece of film
entertainment. Suitability: adults & adoles-
cents." H.H.

+ Mo Film Bul p52 Ap 37

"Not particularly well done, this picture is
only moderately entertaining. Good. Adults &
young adults.

+ — Motion Pict Guide Je 37

"Obviously the situation has comic possibili-
ties, but it has not been used as a good ad-
antage by Robert Taylor and Jean Harlow... The
film is only moderately entertaining. Adolescents, 12-16: not recommended; children,
8-12: no."

— + Motion Pict R p6 Ap 37

"Capitalizing upon the popularity of its
principals, this studio has made a dull and un-
convincing picture with direction certainly not up
to the standard usually attained by W. S.
Van Dyke's adults."

— Nat Council of Jewish Women Mr 15 '37

"Adults."

— Nat Legion of Decency Ap 1 '37

"A: fair; Y: possible; C: no interest." Parents' M p73 Je 37

"Adults.

Sei Motion Pict p7 Ap 1 '37

"Farce comedy, with more talk than action,
some of it witty, some of it broad. Mature."

Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"[It] caused no little mirth at Loew's Orp-
heum yesterday. ... This offering is intended
as something to arouse merriment and judging
by what happened at one of the early screen-
ings, the producers have not missed fire, even
though this picture is scarcely comparable to
the standard "Farce."

— + Boston Transcript p4 Ap 17 '37

"Reginald Owen and other supporting players
leave Robert Taylor and Jean Harlow at the
post. Adults."

— Christian Science Monitor p15 Ap 24 '37

"The supply of promising vehicles for stars
must be running low indeed... Mr. Taylor
contributes only his good looks and a host of
adoring successes. The debit side of the ledger is
furthest weighed down by an indif-
ferent performance by Jean Harlow far
below her usual peppery standard. The result is
a pretty good comedy; it might have been
a brilliant one under more auspicious stars and
with more pizzazz."

— + Cue p15 Ap 24 '37

"The infectious gusto of the picture discounts
flagrant overacting and wild improbabilities,
and provides very hearty entertainment."

— Film Wkly p29 Ap 24 '37

"After his impressive appearance opposite
Garbo in the dignified and important 'Camille,'
this is a sad comedown for Bob Taylor to be
seen in such a poor thing as this. Obviously
it was turned out in a hurry on the Hollywood
principals. It is the most un-Hollywoody of the
half-wit Hollywood movies. Jean Harlow is
a nice, ingratiating young man in the right
sort of roles, but he still lacks enough experience to give his moments of comedy
justice. Jean Harlow isn't exactly
suited to her role, either, but she is far
more successful..."

— Hollywood Spec p9 Mr 27 '37

"You may well anticipate some fervid fun-
making in the boisterous, spontaneous comedy
of this picture, but Robert Taylor is a nice,
ingratiating young man in the right sort of roles, but he still lacks enough experience to give his
moments of comedy justice. Jean Harlow isn't exactly
suited to her role, either, but she is far
more successful..."

— — N Y Herald Tribune p18 Ap 16 '37

"Its bright moments are not infrequent, as
are also its lapses from the best of taste. None
of its characters... is ever quite free from
vulgarity. ... [It] is not up to Mr. Van Dyke's
other pictures, far from it... Its rawness is
often irritating."

— Eileen Creelman

+ — N Y Sun p31 Ap 16 '37

"This week it is Jean Harlow who loves
Robert Taylor at the Capitol, and the gilded
waterfall of gold and silver with which the luxuriously decorated pages of the book
are adorned with soft feminine coots and delighted soprano
laughter. ... Its few amusing moments are
owed to such amusing people as Reginald
Owen, Una O'Connor, Forrester Harvey, Lionel
Braham and Barnett Parker." B. R. C.

— N Y Times p27 Ap 17 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; ——— Exceptionally Poor
“Those who have been led to believe by the advertisements that this [PHANTOM OF SANTA FE] would be torrid stuff, will be somewhat disappointed... The film is actually a moderately pleasant, genteel and short-winded little anecdote... which one can sit through without boredom and leave without cheering.” William Boehnel

New York World-Telegram p23 Ap 16 '37

“[It] isn’t funny enough for our serious consideration. Our condolences to the ladies.” John Mosher

The New Yorker p33 Ap 24 '37

“Although Robert Montgomery did all this much better in 1931 ('The Man in Possession'), the present version will please Taylor fans, Harlow fans, and the easily amused.”

News-Wk p23 Ap 24 '37

“[It] is something of an experiment, but ‘Woody’ Van Dyke behind the megaphone prac- tically assures the success of any venture... I’ve never seen Robert Taylor give a better show, though I’d still hesitate to term his work a performance... It’s all quite amusing.”

Herb Sterne

Script p10 Ap 17 '37

“As a comedy smash of 1931 this story, then called ‘The Man in Possession,’ was regarded as the ultimate development in scatter-brained lightheartedness. The dramatic currents of six years flowing under such bridges as ‘My Man Godfrey’, ‘Libeled Lady’, ‘Love Is News’ and ‘Theodora Goes Wild’ have taken the bite out of its impertinences, diluted its daring almost to prissiness. What is left is, however, pleasant enough with Robert Taylor and Jean Harlow lending their famed respective brands of sex appeal, at times incongruously but never without comic effect to the mild situations.”

Time p50 Mr 29 '37

Trade Paper Reviews

“With the magic of two of filmdom’s most potent box office names for the marquee, this production cannot miss as a heavy draw in any theatre. It is a vivacious and ebullient farce, dealing its innuendo with finesse and punching its comedy home with a genuine gusto. Family.”

Box Office p22 Mr 27 '37

“This will pile up a heavy total of laughs, and with the Harlow and Taylor names decorating the marquee should do plenty of business at the box-office.”

Film Daily p12 Mr 16 '37

“The first teaming of Jean Harlow and Robert Taylor, MGM has resurrected a story made five years ago. It is not a happy choice for the story, for brittle and fast below the standard set by recent satirical comedies. It is very funny in spots by reason of laborious zapping from its scripts. Hugh Mills and Ernest Vajda, but on the whole the humor is forced and the characterizations are cardboard.”

+ Hollywood Reporter p3 Mr 11 '37

+ Motion Pict Daily p2 Mr 12 '37

“Hilarious combination of dressed-up nonsense, aided with draw names of Harlow, Taylor, sparkling dialogue that should appeal to the mass, this looks like a good money show. Estimate: ‘good.”

+ Phila Exhibitor p30 Ap 1 '37

“For the undergraduates. It makes no pretensions to greatness, but satisfying there are enough customers who will gaze upon and listen in their pajamas, and Robert Taylor, in a dressing gown, engage in some harmless bedroom dialogue about the weather. This theory seems correct.”

+ Variety p14 Ap 21 '37

“Here is sheer romantic nonsense, pitched to high fakery to hit the customer mass in the mid-week. With the Jean Harlow and Robert Taylor names to bedazzle the boys and the girls from the marquee, a highly capable cast to carry out the zestful comicalities and innumendos of a bright script and the knowing direction of W. S. Van Dyke, the picture has what it takes for heavy money.”

+ Variety (Hollywood) p3 Mr 11 '37

PHANTOM OF SANTA FE. Burroughs-Tarzan 35min Ja 1 '37

Cast: Norman Kerry, Carmelita Geraghty

Director: Jacques Jaccard

Filmed in Cinecolor. A western melodrama.

Trade Paper Reviews

“In the earlier portions the pace seems slow, but this is more than made up by fast action in the last few reels. Color will be an added selling angle. Estimate: exploitation possibility.”

+ Phila Exhibitor p53 Ag 1 '36

“Made to order for the ride-and-fight addicts, it will bring approving whoops from the juvenile audience and please the neighborhood program patrons who like a little glamour with their rough and tumble.”

+ Variety (Hollywood) p5 Ja 25 '37

PHANTOM SHIP. Guaranteed 62min O 15 '36

Cast: Bela Lugosi. Shirley Grey, Cliff McNeily

Director: Denison Clift

See issue of March 30, 1936 for other reviews of this film under title, Mystery of the Marie Celeste.

Trade Paper Reviews

“Packs fair amount of thrills in loosely written story with fine sea atmosphere.”

+ Film Daily p7 F 15 '37

“This is pretty poor. The actors are positively hammy; the recording, photography are awful; Lugosi is an unbelievable, silly menace, the editing leaves out whole scenes so that the story is annoyingly choppy.”

+ Phila Exhibitor p53 Ap 1 '37

PICK A STAR. Roach-MGM 70min My 21 '37


Director: Edward Sedgwick

“Rosina Lawrence wins an on-to-Hollywood contest about three minutes after the promoter abandons with the receipts and her prize money. Jack Haley as the boy friend knows she can make good, so sells his garage and goes west to pave the way. He runs into typical Hollywood resistance and is working as a bus boy when Rosina follows.” Hollywood Reporter

Audience Suitability Ratings

“This film proves moderately amusing because of the hard work of Patsy Kelly and Laurel and Hardy. It is uneven and takes the plot rather too seriously for its own good. The piece is recommended for the family.” T. J. Fitzmorris

+ America p192 My 29 '37

“Mature-family.” DAR

“[There are] many laughs and much amusing entertainment. Mature.” Mrs T. G. Winter

Fox W Coast Bul My 29 '37

“General patronage.”

Nat Legion of Decency My 20 '37

++ Exceptionally Good; + Good; – Fair; — Mediocre; – Poor; — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

PICK A STAR—Continued
"Adults & young people." Sel Motion Pic p11 Je '37

Newspaper and Magazine Reviews

"Hal Roach has far from stinted the production of this... In time and effort [it] appears to have consumed more than any of his predecessors. The result—from the standpoint of entertainment—is short of being justifiable. ... It is unfortunate that Roach was not satisfied with a better script, for 99% of the material for a picture produced on so lavish a scale." Allan Herasholt

"For a crack-brained comedy in which are topnotchers in slapstick, 'Pick a Star' may be to your taste despite its handicaps and lack of high purpose... It remains a second-rate production in spite of its roster of brilliant cutups, its silly gags at highbrow screen plays and its frequent because of lack of care in unifying it and its waste of talent in a scattered, thoughtless script." Martha Teichner
—+ N Y Herald Tribune p14 My 28 '37

"'Pick a Star' is a feeble little musical farce of Hollywood, with too few bright spots to deserve a place at a Broadway first-run theater." Eileen Creelman
— N Y Sun p14 My 28 '37

"Mr. Roach's... little film does not entirely compensate for its lack of story by such admissible welcome presences as Fatsy Kelly, Jack Haley, Loyd Roberti, and the villainous Archie Maclean.

+ — N Y Times p17 My 29 '37

"Jack Haley, who was so enormously successful as the coonser suffering from microphonic fright in 'Wake Up and Live,' is the head man of the pleasant but feeble little musical film." William Bochner
—+ N Y World-Telegram p15 My 28 '37

Reviewed by John Mosher
New Yorker p82 Je 5 '37

"Here we have bewilderingly beautiful chorines, mammoth sets, scores of extras—yet the picture manages to retain comedy and a valentine charm... There is a simplicity about this picture that is entirely disarming." Molly Lewin
—+ Daily News p4 Je 5 '37

"Those scenamidicts whose weakness is Laurel & Hardy, but who prefer to get these characters in short, excruciating doses, should be pleased with 'Pick a Star.' "
— Time p55 Je 7 '37

Trade Paper Reviews

"The super-abundance of comic talent in this Hal Roach feature-length film far outweighs the story, which is, at best, a flimsy skeleton used as a backdrop. Family." + — Box Office p23 Ap 34 '37

"All around 'Pick a Star' manages to be enjoyable fare. Some of the stuff is very funny loaded with good gags and put over in grand style. Then again it lapses into some dull moments, but fortunately there is much more of the former than of the latter." + — Film Daily p8 Ap 30 '37

"From time to time when it begins to go slightly mad, 'Pick a Star' verges on hilarity, and it has several long sequences that are fast and funny. There are stretches where the tempo drops noticeably with the result that the picture seems to be a lot longer than it actually is. Assets in the main overbalance faults." + — Hollywood Reporter p6 Ap 15 '37

"With good individual performances, this is a trite story of a movie struck girl. Estimation fair." + — Phila Exhibitor p57 My 1 '37

"This picture is neither comedy, drama, musical nor good red herring. It has moments of each, but lacks few in an specific department. It lacks class, and mostly represents just a big jumble. Secondary feature which will need all the exploitation it can get as suggested in the title." Variety p15 Je 2 '37

"[It] is average screen fare. This in spite of some amusing gags, but it lacks the class necessary to compete with the current type of filmusicals."

• — Variety (Hollywood) p3 Ap 15 '37

PRINCE AND THE PAUPER
Warner 115min My 8 '37

Cast: Billy Mauch, Bobby Mauch, Errol Flynn, Claude Rains, Henry Stephenson, Barton MacLane

Director: William Keighly

Based on the novel of the same title by Mark Twain which was previously filmed in 1915. "The tale of the classic fantasy of the beggar lad who came within an ace of being crowned King Edward the Sixth." (Hollywood Reporter)

Audience Suitability Ratings

"[It] has been translated to the screen with excellent results. It is family entertainment of unusual merit." T. J. Fitzmorris

+ + America p129 My 8 '37

"A & Y: excellent; C: good." Christian Century p727 Je 2 '37

"The coronation ceremony, while somewhat lengthy, is of special interest at this time. A splendid picture for children, and certainly not too juvenile for adult entertainment. Family." American Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Every member of the capable cast gives a brilliant portrayal. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Settings and props are reproductions of famous tapestries, royal emblems, and robes. Consult encyclopedia. Valuable for schools. Family." DAR

"Lively, dramatic and spectacular, this is an excellent family film." Nat Soc of New England

"The historical data is not authentic, but as the foreword says, "It never did happen, but could.' Excellent for family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul My 1 '37

"In all a picture to be greatly enjoyed. Family." + + Gen Fed of Women's Clubs (W Coast) Ap 19 '37

Reviewed by S. M. Mullens
Motion Pic & Family p4 My 15 '37

"The dialogue is modernized and incidents have been slightly altered but the spirit of the romantic tale is intact and it makes capital entertainment. Adolescents, 12-16: excellent; children, 8-12: good." + — Motion Pic R p9 My '37

"The Mauch twins are delightful in the title roles, and the entire cast has been chosen with care as to characterizations and types. Family." + — Nat Council of Jewish Women Ap 21 '37

"General patronage."

— Nat Legion of Decency Ap 15 '37

"A, Y & C: excellent."

Parents' M p73 Je '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
"Family. Outstanding."
+ + Sel Motion Pict p4 My 1 '37

"The story though fantastic is interesting, and the acting of the Mauch twins outstanding. Suggested for library use. Family-juvenile."
+ Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"Excitement, humor and pageantry are interspersed with a wealth of photographic detail. His version of Mark Twain's novel to drag occasionally but does not detract from the production's merits."
+ Christian Science Monitor p15 My 22 '37

Reviewed by J. P. Cunningham
Commonweal p48 My 7 '37

"This movie version of a perennial favorite is a lively, swashbuckling, highly entertaining hand-created play. It [will] get under way quite slowly and never achieves any great dramatic force or emotional quality. But its merits are undeniable and insure it a lengthy life as expertly contrived motion picture entertainment."
+ Cue p18 My 8 '37

"Melodrama, comedy and spectacle are blended in this frankly American entertainment; but the enthusiasm of the players and the efficient production give us the whole-hearted make-believe a broad appeal."
Film Wkly p28 My 15 '37

"Another extraordinary demonstration of the limitless possibilities of screen entertainments. . . . one cannot get away from the fact that the picture as previewed drags somewhat due to its being played to the most casual version of the comedians and their act."
+ Hollywood Spec p7 Ap 24 '37

"The picture is important principally for the presence of the Mauch twins whose histrionic talents consist of an ability to look alike."
Pare Lorentz Judge p21 Je 3 '37

"We were disappointed in Errol Flynn . . . and in Montagu Love . . . But mostly disappoint- in William Keighley's uninspired direc- tion. He never once caught the feeling of the era. Instead, he offers a carefully detailed and expensive reproduction of Twain's dream for boys."
William Barnes Liberty p58 My 29 '37

"The picture is not important, but it is momentarily exciting; and the Mauch twins who play the title roles are more than passable. Good enough for Coronation week."
Mark Van Doren + — Nation p602 My 22 '37

"Mark Twain's 'The Prince and the Pauper' has been given a handsome treatment. . . . At the same time, the work is neither as richly comic nor as moving as it might have been. . . . A costume carnival rather than a human drama. . . ."
Howard Barnes + N Y Herald Tribune p16 My 6 '37

"It is straight entertainment and grand enter- tainment, too, of its kind. . . . The [Mauch] lads have still much to learn about acting, as their performances are rather in the well-timed play-acting style. . . . Both because of, and in spite of, the Mauch twins, 'The Prince and the Pauper' is good romantic, artificial but vivid melodrama."
Eileen Creedman + N Y Sun p31 My 6 '37

"Bobby and Billy . . . invest the Twain heroics with a pleasing degree of credibility by playing them in such straightforwardness and naturalness that the picture becomes one of the most likable entertainments of the year."
F. S. Nugent + + N Y Times p23 My 6 '37

"It can stand on its own legs since it is a gay, lively, swashbuckling entertainment superbly directed and acted. . . . 'The Prince and the Pauper' is an outstanding film."
William Boehnel + + New Yorker p105 My 15 '37

"The film is faithful enough to its source, though Mark Twain's satirical overtones are deleted. Centering its interest in the adventures of two boys and lacking any love theme, it is essentially a children's movie."
News-Wk p20 My 8 '37

"Beautiful beyond any words of mine to de- scribe. . . Hal Wallis and Robert Lord, producers, have hit a winner."
Robert Wagner + + Script p8 My 15 '37

"A great deal of [ita] nimbleness is due to William Keighley, whose direction of a thick romantic story deserves one of the season's huzzahs."
Katharine Best + Stage p82 My 37

"It should amply grace next fortnight's Coronation. It could be even better, if not unusually, the careers of two amiable young actors from Peoria, Ill., who, among Hollywood's currently hounded group of remarkable children, are perhaps the most remarkable."
Time p25 My 3 '37

Trade Paper Reviews

"Graced with inspired production and with a cunning even for its own demands. In England, the picture is as timely as tomorrow's newspaper and interesting enough to make the children swap machine guns and gangsters for rapiers and royal intrigue, Family."
+ Box Office p27 Ap 17 '37

"The picture has proven excellent box-office in its first runs across Canada and the United States, as well as in England, where it scored a spectacular hit. It should build for even greater grosses in proportion, during subse- quent runs, and exhibitors would be wise to book it for the Coronation season. Public interest is still alive for anything connected with the Coronation, and a clever tie-up would be to show this picture together with newreel shots of the recent ceremonies."
+ Canadian Moving Pict Digest p6 Je 5 '37

"Distinguished production of Mark Twain's classic should do healthy business at the box office."
+ Film Daily p11 Ap 8 '37

"The Warners have made an imposing and delightful picture-fable that will ride high in audience favor everywhere. Although the burden of the narrative falls on the shoulders of the Mauch twins, almost unknown young- sters, their contribution is so remarkable and is supported by such a beautiful production and so brilliant a cast that the picture is bound to be strong box office."
+ Hollywood Reporter p3 Ap 6 '37

"With more human interest, compelling drama, delightful satire than the usual run of costume pictures, plus an excellent cast, this should prove a money maker for any man's theatre."
+ Phila Exhibitor p26 Ap 15 '37

"Produced with sincerity and lavishness, this film is a long gamble because it is a costume picture minus any romance which is the usual commercial aspect seems wholly concerned in the timeliness of a Coronation sequence and the name of the Mauch Twins is not enough."
+ Variety p12 My 12 '37

++ Exceptionally Good; + Good; ++ Fair; + + Mediocre; — Poor; —— Exceptionally Poor
PRINCE AND THE PAUPER—Continued
[It] is fashioned into splendid and significant screen entertainment. The aggregate strength of the players, including some of the screen's finest talents, make it a dual triumph. In addition to the high merit of the picture, will do much to compensate in final box office score for lack of marquee attractions. "Detailed exposition of the
English coronation ceremony has timely interest."
+ Variety (Hollywood) p3 Ap 6 '37

PUBLIC WEDDING, Warner 57min
Cast: Jane Wyman, William Hopper. Dick Purcell, Marie Wilson
Director: Nick Grinde
The tale of a group of confidence men who live by their wits and by exhibiting a stuffed whale. When things get worse, they decide on a public fake wedding with the daughter of the leader as the bride, only to find that the marriage is real. The bridegroom is a struggling young artist and the bride turns her talents to promoting his success.

Audience Suitability Ratings
"Characterizations are good, entertainment value fair. Am Legion Auxiliary.
"This is a funny comedy. It has a slight W. C. Fields flavor, but poor comedy taste. Waste of time for adults." Calif Cong of Par & Teachers
"A trite, program picture. The cast is good and the picture has some bright moments, but as a whole it is a waste of time. ". Calif Fed of Business & Professional Women's Clubs
"An absurd farce which will please those who are easily amused." Nat Soc of New England Women
"Light and silly. Mature." S Calif Council of Fed Church Women
"Fox W Coast Bul My 8 '37
"[It is only mildly amusing... Though fairly well produced, this picture is definitely in the lower bracket of entertainment. Mature audiences.
— + Gen Fed of Women's Clubs (W Coast) Ap 24 '37
"Adolescents, 12-16: waste of time; children, 8-12: no interest. Motion Pict R p3 My '37
"This is a light comedy, which borders on the farcical, slow moving and with forced humor. Family.
— + Nat Council of Jewish Women My 25 '37
"Adults."
Nat Legion of Decency Je 17 '37
"The cast is good and the picture has some bright moments, but as a whole it is a waste of time. Mature.
— + Sel Motion Pict p6 Je '37

Newspaper and Magazine Reviews
"I could not recall having been a spectator at anything more irritatingly bad. There is not a single portrayal which I am able to commend. I suggest that you miss this picture, for your sense of humor may be of the sort displayed by the majority of the preview spectators." Allan Herzholt

Trade Paper Reviews
"This film, despite the valiant efforts of several members to save it, falls to click and will only rate the lesser half of the small time duals. Family.
— Box Office p29 Ap 24 '37

REVIEW DIGEST

"In some important elements it recalls W. C. Fields and 'Poppy,' but in others it does not. There is a slender sentimental offset but on the whole it must be rated a hard-shelled minor effort suitable only for support duty among the not too particular." + Hollywood Reporter p3 Ap 7 '37 + Motion Pict Daily p12 Ap 9 '37
"It is a lightweight comedy. Estimate: for neighborhood twin bills." + Phila Exhibitor p27 Ap 15 '37

"Moving along at a fast clip, 'Public Wedding' proves excellent fare for any dueler. Obviously it has a love story to give to a definite spot in the neighborhoods which go heavy on the double features, the picture has sufficient production and enough entertainment to hold its own."
+ Variety (Hollywood) p3 Ap 7 '37

QUALITY STREET, RKO 85min Mr 26 '37
Cast: Katharine Hepburn. Franchot Tone. Eric Blore. Fay Bainter
Director: George Cukor
Based on the play of the same title by the late Sir James M. Barrie. This was filmed in 1927 with Marion Davies as star. The scene is Quality Street, England, 1895... To Katharine Hepburn, youngest of the prime residents, comes romance in the form of Franchot Tone. The whole street basks in the amour. Her elder sister, Fay Bainter, whose own romance never materialized, is over-anxious. Tone fails to declare his love, enlists for the wars."
(Film Daily)
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings
"The etching of English life and customs of the period is done without viciousness but with a nostalgic head-shaking for insular absurdities. The picture is capital family entertainment." T. J. Fitzmorris
+ America p24 Ap 10 '37
"A: delightful; Y: excellent; C: very good family."
Christian Century p470 Ap 7 '37
"Good entertainment for the entire family.
Am Legion Auxiliary
"Katharine Hepburn as 'Phoebe' is perfectly cast and her performance equals that in 'Alice Adams.' Direction and production qualities are outstanding. Family." Calif Cong of Par & Teachers
"Nothing could be lovelier than the photography, costumes and settings of this picture, with particular faithfulness to an English village of the early nineteenth century. Delightful work is done by the supporting cast, but it is threatened that the principals, though exceedingly competent, are too American and too modern to carry out the illusion of English lives of a century ago. Family." Calif Fed of Business & Professional Women's Clubs
"Perfectly delightful entertainment for everyone. Is this whimsical Barrie comedy which gives Katharine Hepburn her most fascinating role since 'Little Women.' Excellent." DAR
A notable screen interpretation of the famous novel has been achieved in this outstanding production. As superb entertainment, this film will appeal to old and young alike. Film Daily E Council Review Committee
"A delightful period comedy. A film which will delight discriminating audiences. Mature." Nat Soc of New England Women + + Fox W Coast Bul Mr 27 '37

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; ——— Exceptionally Poor
"Katharine Hepburn is appealing, fascinating, perhaps surpasses anything she has previously done. The musical score is very fine, and the acting is throughout of the highest order. There is no end to the cleverness, variety, and perfection of this motion picture, and the direction unsurpassed. Rarely has such dexterity, understanding been used, especially in the handling of the Nichols and the production of the comedy, and drama, giving to this almost living picture rare charm, beauty, and uncalculably high amusement. Further..."

"Very credit is due the director and splendid cast for giving us so charming a production. Very good. Family (mature)."

"A very pretty cast, and interesting that also the little girls are here accomplished. Suitability: family."

"After the turbulent, emotional films that too often have made her name, Barrie has made a dainty miniature in a gallery of battle scenes, but its daintiness does not rob it of virility, and it is most certainly a delightful and whimsical appeal to our modern taste. Adolescents, 12-16: little interest."

"Lovely and delicate as lavender and old lace, Miss Hepburn is charmingly direct in the bravura cast version of Barrie's well loved stage play. A treat for the family."

"A Y & C: excellent. Parents' M p84 My '37"

"The spectacle of Miss Hepburn, fluttering in fear lest she lose her lover through an excess of propriety, or lest she win him by a bold flirtation, sets up a warm red glow in side. A play that is as far divorced from reality as this one always gains in credibility as it is shifted to a remote historical era."

"Outstanding. A treat for the family."

"The picture is slow and at times tedious. Suggested for library use. Family."

"A Y & C: excellent. Parents' M p84 My '37"

"To those who are partial to Miss Hepburn's temperamental type of acting, 'Quality Street' will be irresistible. To others the suggestion that Captain Brown, acting for peace after the Napoleonics, have found a lot in the flattery, hand-wringing, mouth-clucking Phoebe, as portrayed by Katharine Hepburn, is to strain the credulities a bit, and Franchot Tone, as the dashing Captain does not appear as one could be impressed."

"Charming film adaptation of the Barrie play retains delicacy of original through restrained direction. A conspicuous absence of Hollywood embellishments. Family."

"Not since 'Little Women' has Miss Hepburn appeared to better advantage. The result is an exceptionally engaging hour and a half of cinema entertainment, quaint in the best sense of the word and wholesomeiy diverting, leaving a fresh but not cloying aftertaste. The plot is full of the satirical stuff of good theatre."

"Cue p17 Ap 10 '37"

"Quality Street" is a delightful picture, a dainty, delicate engrossing, in its humor and revealing vast respect for the customs and manners of its times. Visually beautiful, rich in literary content and too gracefully in pace, it comes to the screen as a bit of old lace with a suggestion of lavender. No, it does not require of its audience any mental readjustment. It must limit its appeal to those who can be entertained by the play of three parts atmosphere to two parts action."

"Hollywood Spec p6 Mr 27 '37"

"If you like Barrie, here's one of Sentimental Jimmy's better things done very nicely. Miss Hepburn and Mr. Tone do well by themselves, Hollywood, and Mr. Barrie."

"The faults of this newest version...are pretty numerous. The film strives terribly hard to be gentle, fanciful, romantic, Barrie-esque. True, Katharine Hepburn, tries terribly hard to realize the fragile love-starved heroine...The director tries terribly hard to recreate the same atmosphere he found in the white era...The cumulative striving is worthy of better results. For all the effort, the film creates no flow, labored, and unsurpassed. Maybe—whisper—we have outgrown the whimsy of Barrie." (2½ stars) Beverly Hills Liberty p56 Ap 24 '37

"Miss Hepburn...plays Phoebe Throssel with a charm and ease that make for one of her most engaging portrayals. The production itself is pleasantly ornamental, and Miss Hepburn's acting is, first, that of a capable and not unregrettably quaint rendering of the leading role that does most towards animating a museum piece. On the whole, it is a more successful Barrie adaptation than 'The Little Minister,' in which Miss Hepburn starred several years ago."

"N Y Herald Tribune p19 Ap 9 '37"

"It is the first time the talkies have done justice to a Barrie play. It makes a gay and amusing pastime, especially for those not wearied of Barrie quaintness. Katharine Hepburn, who seemed pretty far from an ideal Barrie heroine in 'Quality Street,' will be exactly right in 'Quality Street.' It is a pretty performance." Eileen Creelman

"N Y Sun p38 Ap 9 '37"

"We were exhausted by the intensity of Miss Hepburn's concentration. Her Phoebe Throssel needs a neurologist far more than a husband. Such flutterings and jitters and twitchings, such hand-wringings and mouth-quiverings, such running notions and eyebrow-raisings have not been seen on a screen in many a moon...Discounting Miss Hepburn and conceding her a number of scenes that were not overstated or, if they were, protested less, the picture has its charm." F. S. Nugent

"N Y Post p33 Ap 9 '37"

"Those who are weary of too much brashness, blood and thunder and wise-cracking will find an hour or so of warming satisfaction in its mildly entertaining but not的东西 charm. Because of the fine work of its actors and George Stevens' knowing direction, 'Quality Street' shares one of the current films that should be seen." William Boehnel

"N Y World-Telegram p29 Ap 9 '37"

"If you like this kind of thing, 'hasten into your bombastic play which is gradually wearing thin and order your barouche...I must add that I myself was glad to see Eric Blore's modern, mundane face right in the middle of it all.' John Mosher

"New Yorker p86 Ap 10 '37"

"A modernized dialogue replaces much of Barrie's overdone, thank you Hepburn's portrayal, Phoebe Throssel's quaint..."
QUALITY STREET—Continued
stratagem for winning a husband recapitulates
the chuckling humor of the play. [It] should
make money for [its] studio, but at least
twenty years should go over the dam before [it]
is revived again.

+ News-Wk p27 Ap 3 '37

"Katharine Hepburn has an adventurous
Thespianic soul. . . It's a lovely, delectable
performance which she proves; at once soft,
warm, and sweet." Herb Sterne

+ Script p8 Mr 37 '37

"It's as old lace as grandma's bonnet, and as
lovely. Katharine Hepburn as Phoebe minces
about just to my liking, and Fay Bainter and
Estelle Winwood register approval and disap-
proval respectively, in exactly the way they
should." Katharine Best

+ Stage p33 My '37

"Barrie wrote 'Quality Street' in 1900. Some
of the tired gaiety still clinging to its volum-
ous and lacy folds might have been revitalized
if Producer Pandro Berman and his aids had
overcome their reverence for Sir James Barrie."
Time p55 Ap 6 '37

Trade Paper Reviews

"A quality production from title to fadeout,
this is Barrie's best. Attractive, with bril-
niantly colorful pageant and pleasant
entertainment delight that does complete justice
to Sir James Barrie's play, capturing the quailt,
mellow, quaint 'good of life on a little English
street.'

+ Box Office p23 Mr 20 '37

" 'Quality Street' is without a doubt one of
the best pictures La Hepburn has made and
this reviewer would like to go on record as
promising exhibitors that as a Box-Office pic-
ture, 'Quality Street' will closely rival 'Little
Women.'"

+ Canadian Moving Pic Digest p6 Ap 16 '37

"Tone is excellent. Katharine Hepburn gives
her finest performance to date. Estimate:
well made; should appeal to women."

+ Phila Exhibitor p33 Mr 15 '37

"Mastered with charm and tinted with
delicacy, this one is for the bonnet and shawl
trade. When it hits the screens of big city
neighborhood theatres, audiences may insist
someone is kidding. It must struggle for every-
ting it gets, and the total result will not be
satisfactory. Through it all some very capac-
bles, including Barrie's, struggle to make something out of very little
and get nowhere.

+ Variety p12 Ap 14 '37

R

RACKETEERS IN EXILE. Columbia
65min Mr 30 '37

Cast: George Bancroft, Evelyn Venable
Director: Erle C. Kenton

"Bancroft, head of a racketeering mob, is
frightened out of his stamping grounds when
G-men threaten to turn on the heat. He takes
his aides with him to his home town, and
while addressing the citizens at a strawberry
festival, conceives the idea of making a racket
evanal.' Box Office

Audience Suitability Ratings

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

+ Chicago Tribune p683 My 19 '37

"It is well directed, moves smoothly, carries
susceptible throughout and the leading parts
are well portrayed. Adults & young people." E
Coast Preview Committee

Fox W Coast Bul My 8 '37

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

REVIEW DIGEST

"Fair. Adults & young adults."
+ — Variety p55 Guide Je 37

"General patronage."
Nat Legion of Decency Ap 22 '37

"A: poor; Y & C: no."
Parents' M p73 Je '37

"Adults & young people."
Sel Motion Pict p11 My 1 '37

"It is a routine though polished develop-
ment of an excellent cinematic idea." J. T. M.
+ — N Y Times p56 Ap 12 '37

Trade Paper Reviews

"Carried along smoothly by able direction and
a coherent, entertaining screen-play, the film
is destined for sure success at the box office
and will be generally accepted as a pleasing
production. Family."

+ — Box Office p63 Ap 2 '37

"Here is a highly colored story that requires
the audience to take it with a large gulp of
credulity. . . This production is a remark-
able tribute to the producer's acumen. [George
Bancroft] over a script that in many places is impossible
with its far-fetched situations."

+ — Film Daily p14 Ap 15 '37

"The well-made picture handles the refor-
maton theme with restraint: plays to it with
telling incidents, and builds steadily to a sus-
penseful smash climax. It will be well
liked in home neighborhoods and small towns
and may be counted a top programmer wherever it
goes."

+ — Hollywood Reporter p3 Mr 20 '37

+ — Motion Pict Daily p4 Mr 22 '37

"Gangster melodrama, this looks okay for
duels in metropolitan spots, top bracket offer-
ing for the neighborhoods."

+ + — Phila Exhibitor p28 Ap 1 '37

"It's another Columbia try with George
Bancroft, but gets nowhere near re-es-
ablishing him as a box office factor. . . Pretty feeble
box office potion, which will land only in dual
setups."

+ — Variety p12 Ap 14 '37

"Another in the cycle of racketeere mel-
dramas, it is okay as double bill fare in the
deluxers and will stand top billing in the
neighborhoods. The idea is original despite
the gag angle."

+ — Variety (Hollywood) p3 Mr 20 '37

RAZUMOV. Andre Daven 90min Mr 9 '37

Cast: Pierre Fresnay, Jean-Louis Barrault,
Daniele Parola, Jacques Copeau
Director: Marc Allegret

Based on the novel, Under Western Eyes, by
Joseph Conrad. Produced in French with En-
lish sub-titles. "It is the story of Razumov,
Russian student unwillingly caught up in the
net of revolutionary and counter-revolutionary
activities of 1910. Mistakenly idealized by his
student friends, whilst forced to spy on their
undercover plans by the chief of police, Razu-
mov is torn between bitter self-reproach at
his cowardice and his intense desire to live. He
has a "friend" in his friend, there is no hon-
orable path open to him except one—and he
takes it." (Cue)

See issue of March 29, 1937 for other reviews of this film

Newspaper and Magazine Reviews

"I am satisfied that it is as good as the best.
The French have outdone every revolutionary
film sent out from Russia since the classic
days of Eisenstein and Pudovkin." Mark Van
Doren

+ — Nation p362 Mr 27 '37


READY, WILLING AND ABLE. Warner
88min Mr 6 '37
Cast: Ruby Keeler, Ross Alexander, Lee Dixon, Allen Jenkins, Louise Fazenda
Director: Ray Enright
Dances: Bobby Connolly
Music & lyrics: Johnny Mercer, Dick Whit- bus
Music director: Leo Forstein
Based on the short story of the same title by Richard Macaulay. "[It] deals with a couple of songwriter-ideas without their money. They agree in their newest musical for production if Jane Clark, the London star, will be imported to play the lead. But by mistake another Jane Clark, American returning from Europe, is signed instead." (Hollywood Reporter). See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings
"A: mediocre; ¥: perhaps; C: hardly."
Christian Century p595 Mr 24 '37

Newspaper and Magazine Reviews
"By this time everybody knows pretty much what to expect when the words 'Warner,' 'musical' and 'Ruby Keeler' are used in the same sentence and the result of their most recent amalgamation, 'Ready, Willing and Able,' weaves its routine way docilely through the tried-and-true formula without one pioneering innovation to startle the devoted followers of this perennially popular form of screen entertainment.'
Cue p19 Mr 20 '37
"Miss Keeler is active, and there is an element of general animation in the film, all of a rather familiar species. A big typewriter ensemble at the end has impressed some, I hear." John Mosher
New Yorker p83 Mr 20 '37
News-Wk p22 Mr 20 '37
"[Warner Brothers] again shake the tree of the backstage theme and, to my very great surprise, manage to dislodge a few entertainment limbs from thoroughly stripped by past pilaging..."

Audiences have shown that pictures of this pattern coin staggering amounts. It's not my idea of a Christmas present." Herb Sterne
+ - Scoto p10 Mr 27 '37
"Nobody in the cast has a reputation that demands dignified behavior, so even the writers seem to be having a marvelous time. The Warner Bros. junior cinemusical company has a picnic with the slapdash, rapid lines, but there is nothing slapdash about the glittering specialties of the skilful, engaging music." + Time p41 Mr 22 '37

Trade Paper Reviews
Canadian Moving Pict Digest p6 Mr 20 '37
"[It is] a fairly entertaining musical, with Ruby Keeler and Lee Dixon as the highlights." + Film Daily p12 Mr 16 '37
"Somewhere in the transition to film as a musical... [It] has lost a good deal of its punch, and it is a rather weak-kneed total. Picture rates as a lightweight... Weakness shows up quickly in that too much of the initial footage is used to plant what is an obvious plot." — Variety p14 Mr 17 '37

RED LIGHTS AHEAD. Chesterfield 69min D 29 '36
Cast: Andy Clyde, Lucille Gleason, Roger Imhof
Director: Roland Reed
"[It portrays] the effect of sudden wealth on a middle class family. False living and spending values are shown, as well as the rise to great character heights when everything is lost." E Coast Preview Committee

Audience Suitability Ratings
"Although slow moving in spots, it is well acted, has some human and lovable characters and is generally entertaining. Family." E Coast Preview Committee + Fox W Coast But Ja 23 '37
"General patronage." Nat Legion of Decency Ja 14 '37
"[It is] a simple, homely type of story, timely in its implications. Family." + Sei Motion Pict p12 Ja 1 '37
Trade Paper Reviews
"Though short on marquee names, this story moves along nicely..." Estimate: best for neighborhoods, twin bills. + - Phila Exhibitor p38 F 1 '37

REDES. See The wave

REST CURE. See We're in the legion now

RIDE, RANGER, RIDE. Republic 60min S 30 '36
Cast: Gene Autry, Smiley Burnette, Ray Warren, Hughes, Monte Blue
Director: Joseph Kane
A western melodrama of the Texas Rangers and renegade Comanche Indians.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency O 15 '36

+ + Exceptionally Good; + Good; + - Fair; — Mediocre; — Poor; — — Exceptionally Poor
RIDE, RANGER, RIDE—Continued

Trade Paper Reviews

"Some good fight scenes, plenty of Indians, lots of Autry singing, Burnett comedy again help bring it up to the Autry standard."  
+ Phila Exhibitor p37 O 15 '36

"For the Western fans this Gene Autry opera will prove to be a multiple bill attraction."  
+ Variety p15 Ap 21 '37

RIDERS OF THE WHISTLING SKULL. Republic. 56min Ja 4 '37  
Cast: Robert Livingston. Roy Corrigan. Max Terhune  
Director: Mack V. Wright  
Based on the novel of the same title by William Colt MacDonald. A western melodrama plotted on a hunt for a lost city in the southwest.

Trade Paper Reviews

"Good action Western with Indian atmosphere making it a draw for the youngsters."  
+ Film Daily p8 Je 3 '37

+ Motion Pict Daily p3 Je 5 '37

"The Three Mesquiteers ride again, in a Western chuck full of the many mirthful moments that ever forked a bronc. Estimate: okay Western."  
+ Phila Exhibitor p61 Ja 15 '37

"Best of the Mesquiteer prints to date, [it] is long of title import and packs a fairly hair-raising yarn for a Western."  
+ Variety p15 Ap 21 '37

RIDING ON AIR. RKO 70min Jl 18 '37  
Director: Edward Sedgwick  
Screen writers: Richard Flourney. Richard Macaulay  
"Brown, a small town newspaperman, is a nut on aviation. . . His friend, Anthony Nace, has a radio beam invention which will steer airplanes by remote control. Joe is about to buy the local paper with the $5,000 he has won in a slogan contest, but a fake stock promoter, Guy Kibbee, comes along and sells Joe the idea of forming a company to finance his friend's brain-child. In the course of [an air] fight [with bandits] the radio beam control is used and Joe comes home a hero, and the otherwise worthless stock that the townpeople have bought in his company becomes valuable."  
Film Daily

Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"Children in the Hollywood preview audience screamed with joy while adults smiled. It is a wisely devised item for Brown's fans at making and will keep his type of audience contented. Brown seldom has been funnier."  
+ Lit Digest p18 Je 19 '37

Trade Paper Reviews

"This Joe E. Brown vehicle gains a good quota of laughs which are attained in the main from Joe's ability to be funny. . . A fair degree of the hair-raising qualities are attained but for some reason the real tense moments are not achieved. . . At the box-office, this production should be on a par with average Joe E. Brown pictures."  
+ Film Daily p12 Je 9 '37

+ Motion Pict Daily p6 Je 7 '37

"[It is a] rip-roaring comedy of the rough and tumble kind which always appeals strongly to juvenile audiences."  
+ Variety (Hollywood) p8 Je 5 '37

RIO GRANDE RANGER. Columbia. 54min D 11 '36  
Cast: Bob Allen. Iris Meredith. Paul Sutton  
Director: Spencer Gordon Bennett  
A western melodrama.

Audience Suitability Ratings

"An unimportant romance is added to an action film, replete with fast riding and beautiful outdoor scenery. Family."  
E Coast Preview Committee

+ Fox W Coast Bui Ja 2 '37

"General patronage."  
Nat Legion of Decency D 17 '36

Trade Paper Reviews

"Production values are good, acting as usual. Picture can be sold on the regular lines. Estimate: fast Western."  
+ Phila Exhibitor p38 Jl 1 '37

"A few more tries like this and Bob Allen, formerly Robert Allen of the more sophisticated prints, should give up his horses and cow country funk and get back to his original calling before it's too late and his fans who've been wondering what became of him find out what he's doing. Certainly, as a two-gun toter, he's unconvincing. . . As Westerns go, third-rate."  
- Variety p29 F 3 '37

ROarin' LEAD. Republic. 53min D 9 '36  
Cast: Robert Livingston. Ray Corrigan. Max Terhune  
Directors: Mack V. Wright. Sam Newfield  
A western melodrama.

Trade Paper Reviews

"This [is a] well-made Western which packs more audience appeal than the average feature in this series to date."  
+ Film Daily p7 Ap 24 '37

"Picture will do the right thing for the customers because, next to good action, it has kindly humor and several [child] performers, making a triple-barrelled allure although light on the romantic end."  
+ Variety p27 My 5 '37

ROMANCE AND RICHES. Grand national. 59min Mr 6 '37  
Cast: Cary Grant. Mary Brian. Peter Gawthorne  
Director: Alfred Zeisler  
Filmed in England. Previously filmed as a silent. In England released as Amazing Quest of Ernest Bliss. Based on a novel of that title by E. Phillips Oppenheim. "Grant is
MOON TACKE REVIEW DIGEST

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seen as the rich boy who bets he can earn his own way for one year. He has hard going, but he does it." (Philo Exhibitor)

See issue of March 29, 1937 for other reviews of this film.

Audience Suitability Ratings

"A: mildly amusing; Y: good; C: perhaps." Christian Century p31 My 12 '37

"The story is not at all original, but it is put over with zest and good humour by Cary Grant and Mary Brian will help a little, but for American audiences accustomed to a light and humorous handling of a story of this ilk, it will appear far too commonplace. Romance and Riches will fit, but not too neatly, on the lower half of the bill." — Variety p23 My 19 '37

"Lord Bountiful and Cinderella combine their fairy tale in 'Romance and Riches,' and the combination emerges as a blank. This Grand National release of a British made film is a waste of time, offering nothing to keep the innocent theatre patron in his seat to see it through." — Variety (Hollywood) p3 Mr 23 '37

ROOTIN' TOOTIN' RHYTHM. Republic 61min My 12 '37

Cast: Gene Autry, Smiley Burnette, Armida
Director: Mack V. Wright
A western melodrama.

Audience Suitability Ratings

"The plot is trite, but there is a fight for the right, plus plenty of action, fine riding and beautiful western scenery. Family." E Coast Preview Committee

"General patronage." — Nat Legion of Decency My 13 '37

"Family." — Sel Motion Pict p11 Je '37

TRADE PAPER REVIEWS

"A too-generous supply of Gene Autry's crooning permeates this musical Western and while the popular cowboy's melodies are pleasant enough they have the effect of slowing up the action. The petite Mexican, Armida is also much in evidence and the round comedian, Smiley Burnette, injects himself into nearly every scene to the detriment of the story. Family." — Box Office p21 My 22 '37

“There is more than the usual ration of rhythmic songs, mostly of the popular ballad variety, in this latest Gene Autry vehicle. And conversely, there is not much of a story. . . . The picture is good enough generally to satisfy Autry's fans but it is not up to his usual high standards. The film has the range music as a redeeming feature but very little else." — Variety (Hollywood) p8 Je 10 '37

S

SAN QUENTIN. Warner 65min

Cast: Pat O'Brien, Humphrey Bogart, Ann Sheridan, Barton MacLane, Joseph Sawyer
Director: Lloyd Bacon

"The story deals with a U. S. Army officer who was placed in charge of the prison. He hopes to install a merit system that will separate unfortunate offenders against the law from habitual criminals. As he is well on his way to establish discipline, when the convict brother of a girl in whom he is interested becomes party to a road gang break." — Hollywood Reporter

Audience Suitability Ratings

"Mature." Am Legion Auxiliary

"There is especially good acting on the part of Pat O'Brien as the young captain and Humphrey Bogart as the young criminal. Adults." Calif Cong of Par & Teachers

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

"The film is well acted and photographed. Individual characterizations are clearly drawn but the plot is not convincing. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

FOX W COAST BAL My 1 '37

"Constructively interesting and entertaining for mature audiences."- Nat Council of Women's Clubs (W Coast)

"Whether or not one enjoys the spectacle of derelict humanity, the rebellion of individuals against accepted morality is provocative of thought and emotionally stirring. Adolescents, 12-16: unsuitable; children, 4-12: no." — Motion Pict R p7 Ap '37

"The picture is carefully cast, well acted, and, so brilliantly directed that it sustains interest every moment. The picture is an intelligent plea for prison reform, asking for humane treatment to first offenders. Adult." — Nat Council of Jewish Women Ap 21 '37

"Adults." — Nat Legion of Decency My 6 '37

"A: good; Y: mature; C: unsuitable." — Parents' M p78 Je '37

"Adults." — Sel Motion Pict p5 My 1 '37

NEWSPAPER AND MAGAZINE REVIEWS

"A remarkably impressive social document giving us a more intimate glimpse of prison routine than any other picture has succeeded in doing. . . . Just how the general public will accept a piece of screen entertainment so
SAN QUENTIN—Continued

In theme and so authentically presented is a question the box-office will have to answer. But those who can derive entertainment from witnessing an exceedingly capable cinematic job will find a very much worthwhile.

Hollywood Spec p15 Ap 10 '37

Trade Paper Reviews

"Sensible scripting and direction manage to give the feature a sufficiently convincing atmosphere of grimness without going off the deep end into melodrama, the result being what is very probably the best prison picture since 'The Big House.' "

Family.

+ Box Office p11 Ap 10 '37

"Topnotch melodrama against an authentic prison background, 'San Quentin' is packed with the fast action that makes for surefire popularity. The story is strong adult fare, performed and directed with conviction. Preachments, so common in convict stories, are praiseworthy avoided, and there is a chase guaranteed to bring audiences to the edges of the seats." + Hollywood Reporter p8 Mr 23 '37

"Woven to the standard pattern of prison dramas, this will appeal to action thrill seekers but has little to distinguish it from the big house formula."

+ — Phila Exhibitor p28 Ap 1 '37

"[It] kicks up a good deal of tumultuous physical action but not much dramatic excitement. . . . The picture should strike fire but fails to elicit more than passing response. Beyond the fact that it boasts authentic scenes made within the walls of California's state penitentiary, it has little to distinguish it from a long succession of prison pictures."

— Variety (Hollywood) p8 Mr 25 '37

SANTA FE BOUND. Reliable 56min Ag 15 '36


Dea and the Director: Henri Samuels

A western melodrama.

Trade Paper Reviews

"This is a fast-moving horse-opera. Estimate: okay."

+ Phila Exhibitor p23 N 15 '36

"Getting away with a bushwacking start which nets a couple of killings. 'Santa Fe Bound' doesn't let down at any time in its short hour and has entertainment provision in enough quantities to satisfy."

+ Variety p23 My 12 '37

SEA DEVILS. RKO 85min F 5 '37

Cast: Victor McLaglen, Preston Foster. Ida

Lupino. Donald Woods

Director: Ben Stoloff

"It pays to the efforts of McLaglen to get one of the ordinary seamen under his command, Donald Woods, to marry his daugh-

ter (Ida Lupino). McLaglen takes a great in-

terest in Woods, but his plans are frustrated by the intervention of Preston Foster." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."

Mo Film Bul p61 Mr 17 '37

"A. & Y: exciting melodrama: C: not the best."

Parents' M p64 My '37

Newspaper and Magazine Reviews

"As such, things go, 'Sea Devils' is good movie fare. and a querulous Tom

McLaglen, in Preston Foster's role, is very much artificial. Moderate entertainment of rather forced heart-

lessness."

— Film Wkly p28 Ap 3 '37

Reviewed by Pare Lorentz

Judge p21 Je '37

"McLaglen and Foster are adequate to the necessities of their feud; Ida Lupino is pleasant and

beauitful in her mate's daughter. (1 star) Beverly Hils

Liberty p35 Ap 4 '37

"Starting out conventionally enough . . . it soon turns into a good fast thriller of the sea. . . . 'Sea Devils,' with its sailor comedy and sailor melodrama, should continue to do all right at the Rialto for quite a while."

Eileen Creelman

+ N Y Sun p18 Mr 22 '37

This picture might have been an interesting inside look into how the Coast Guard works, in the manner of a Grantland Rice Sportlight with dramatic trimmings. Instead, it's a Sean Captain of the Coast Guard) could have been nail-biting bait if the sequence hadn't been so obviously filmed in one of those inadvisable Hollywood baths. It's all pretty wet."

Stage p16 Ap '37

Trade Paper Reviews

"It indicates nice box office, with Victor

McLaglen heading a strong cast. . . . Bulk of
darker crosses probably will come from double bills in larger houses where it easily rates being the top feature. And it will get business in solo spots that appreciate more vivid subjects. The picture, too, is apt to prove a sleeper for exhibitors not aware of its potentialities."

+ — Variety p4 Je '37

SEVENTH HEAVEN. 20th century-Fox

100min Mr 26 '37

Cast: Simone Simon. James Stewart. Jean

Hersholt. Gregory Ratoff. Gale Sonder-

gaard

Director: Henry King

Based on the play of the same title by Austin Strong. This is a remake of a film produced in 1927. A girl ready for suicide in the gutters of Paris finds faith and love in a boisterous sewer cleaner whose two burning ambitions are to have a beautiful wife and to rise in the social scale by becoming a street cleaner.

Audience Suitability Ratings

"This production of a moderately appealing story out of some very unlovely ingredients is a triumph of sentimentality. . . . The film suf-

fers slightly from its treatment of dialogue and sugary situations. . . . The vagueness of certain rela-

tionships and the sugar-coated lines and occasional religiosity make the film suitable for adults only."

T. J. Fitzmorrison

+ — America p24 Ap 10 '37

"A: excellent; Y: mature but good; C: be-

yond that; M: not a movie for adults only."

Christian Century p502 Ap 14 '37

"Highly emotional and tense, it is excellent fare for adults."

Am Legion Auxiliary

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"Rather than the sentimental side, but at times tense and dramatic. Adults." Calif. Cof. of Fire & Trouncers.

"In this poignantly romantic story there is much that will appeal to general audiences. The plot unfolds rather slowly at first, but as it gets under way, gathers more feeling and becomes stronger in action... The even tempo with which Simone Simon plays Diane is almost monotonous at times and over-emphasizes the pathos of the picture. Mature," Calif. Fed of Business & Professional Women's Clubs.

"Excellent. Convincing; artistic. Mature."

DAR

"This is an especially interesting film for mature audiences." Nat Soc of New England Women Family.

"[I]t will have wide appeal to all audiences. Family.+ + Gen Fed of Women's Clubs (W Coast) Mr 19 '37


Reviewed by S. M. Mullen Motion Pic & Family p6 Ap 15 '37

"An interesting film that will provide rare enjoyment for adults & young adults. Very good." + + Motion Pic Guide My '37

"Simone Simon is an appealing Diane though lacking the emotional depth necessary for her role. viewers who cherish the memory of an earlier version may be disappointed in this one, but for others it provides rare enjoyment. Adolescents, 12-16: delightful; children, 8-12: mature."

Motion Pic R p7 Ap '37

"[I]t makes an absorbing picture though people not so appealing as the earlier silent version... It's underlying philosophy of belief in one's self and the power of thought to conquer handicaps is beautifully told." + Nat Council of Jewish Women Mr 15 '37

"Adults." Nat Legion of Decency Ap 1 '37

"A & Y: good; C: little interest." Parents' M p73 Je '37

Scholastic p28 Ap 10 '37

"This is an especially interesting film for mature audiences. Outstanding." + + Sel Motion Pic p4 Ap 1 '37

"Family." Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"In its new guise... even after so short a time, [I]t is slightly alien to our thinking, with its emphasis on sweet and simple devotion." Laura Elton

+ Canadian M p25 Mr '37


"If there are to be remakes, this is how they should be remade—with a recognition so deep that all spiritual qualities inherent in the old are retained." J. P. Cunningham + Commonweal p685 Ap 16 '37

"It is a beautiful and tender interpretation of the excessively sentimental romance proving that the stage version have robbed these saccharine materials of none of their considerate heart-pull... [I]t is the sort of picture that mature audience can enjoy with handkerchiefs that it never realizes it is being taken in by the most ardent hokum." + Cue p10 Mr 27 '37

"An almost slavishly faithful re-make of the famous silent picture. The unreal, but effectively tender emotion, has been recaptured with technical accuracy, but the whole spirit is not quite lost. It's a good silent, a cheap copy of the original. Simone Simon's performance is an ingratiable piece of work. James Stewart tries hard, and the matching of voices is sound. A very competent 'second edition.'"

+ Film Wkly p29 My 29 '37

"It was an audacious challenge the talkies made to match their technique with that of silent cinema. The present attempt to convert the silent screen made into a picture that will live long in the memory of those who saw it. Henry King's long experience with silent pictures is responsible for the greatest factor in making the new 'Seventh Heaven' superlatively entertaining." + + Hollywood Spec p6 Mr 27 '37

Reviewed by Myra Myers Judge p3 My '37

"This newest version has much merit. Henry King's expert direction hasn't the warmth of silent handling, but it is skillful and interesting." (3 stars) Beverly Hills Liberty p7 My 1 '37

"It is possible to say that Miss Simon is not as good as was Miss Geynor, that Stewart is better than Farrell. The film naturally is a vast, technical achievement of synchronization of sight and sound, lighting and setting design all have vaulted miles beyond the limitations of 1927, and yet, if an attempt at reproduction of a silent picture is aimed, it is quite successful in the frightening experiment of sound pictures. Stewart's portrait of the sewer man is much, much, much more moving. He brings a tremendous reality to the role and is in every respect admirable." + Lit Digest p30 Ap '37

Manchester Guardian p6 My 21 '37

"The characters are all there in the new screen version of 'Seventh Heaven,' but the stuff of tender and mystical romance that made the silent film of a decade ago memorable... In its place is an absurdly old-fashioned story, full of words and little action, that is never moving and rarely touching. The casting is partly responsible for this... Even if it were not compared with its notable predecessor, 'Seventh Heaven' is a maladroit motion picture." Howard Barnes ++ N Y Herald Tribune p17 Mr 26 '37

"Its theme is courage, hope, faith, blended together with as much sentiment as any film can stand. 'Seventh Heaven' is a palpable failure... still it got ether. The picture fades into dullness at the dose, perhaps because of Simone Simon's increasing unemotional performance... James Stewart, that typical dawdling American, is surprising as Chico... He does an unexpectedly good job in the face of these odds, making the philosophical young atheist believable and likable, even if completely American." Eileen Creelman + + N Y Sun p15 Mr 26 '37

"[I]t is not likely to cause any one to change his mind about remakes never being as good as their originals. It is a disappointing picture for a number of reasons, the first two being James Stewart and Simone Simon... Henry King's direction is poor against the inherently static quality of the narrative, but that is less a directorial fault than the writers'.... It seems singularly pointless." F. S. Nugent + + N Y Times p25 Mr 26 '37

"If you cherish the memory of glorious occasions you can forget the talking picture version of 'Seventh Heaven' something of a disappointment, as it is almost entirely devoid of the glowing poetry of the original. It made the silent film such a genuinely moving tear-jerker, that 'Seventh Heaven' as told in sound is a disappointing disappointment. This is the fault of the casting." William Boehm + + N Y World-Telegram p15 Mr 26 '37

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; - Poor; — — Exceptionally Poor
SEVENTH HEAVEN—Continued

“Simone Simon is very well nourished and plump as W.C.'s unhappy Junior Gamble, and James Stewart is determined to be boisterously quaint. There's a lot of talk about God and attention the way cinema which doesn't happen to be always attractive here.” John Mosher

New Yorker p71 Mr 27 '37

“No longer the futile and pathetic children who played havoc with the tear ducts of 1927 audiences, Chico and Diane are now—though for no apparent reason—extremely confident young people. This metamorphosis doesn't work to Simone Simon's advantage. ... As Chico, Stewart acts naturally enough—but always as James Stewart.”

News-Wk p27 Ap 3 '37

“A great deal of the original feeling is recaptured, though Henry King directs for bread and butter rather than the sharp ecstasy of the earlier version. ... James Stewart, all things considered, offers a Chico that is fluent and correctly keyed throughout. ... Stewart is not a little hampered by the disconcerting inertia of Simone Simon.” Herb Sterne

Script p9 Mr 27 '37

“I'm awfully afraid that James Stewart and Simone Simon have a bit too much polish for gutter-snipping Chico and Simone Simon's likeable egoism, but Simon's eyes belied her.” Katharine Beattie

Trade Paper Reviews

“Twenty-First Century-Fox, in its remake of 'Seventh Heaven,' has a picture of wide appeal and unquestionable box-office value. The advance speaking dialogue over the original doesn't seem so great, however, for the picture is essentially pantomime and music. Nevertheless, it returns as a beautiful, vibrant love story, and the present production is excellently performed and directed.”

Film Daily p12 Mr 18 '37

“Simone Simon and James Stewart ... triumph in the parts. It is a new Simone and a new Stewart who are here presented, and they not only enhance their individual but prove anew the vitality of the fragile and sentimental but moving romance of the World War.”

Reuterp p5 Mr 16 '37

Motion Pict Daily p2 Mr 17 '37

“Sound version of the popular silent success with the story familiar to movie goers, this should draw patronage for comparison of old, new plays and the old acting effort in it many departments. Estimate: good program.”

Phila Exhibitor p34 Ap 1 '37

“Tenderness of this Austin Strong fable has been present in a fine film product, but it is James Stewart's performance which will likely account for the film's pulling power. Seventeen is a romance that can stand another telling. ... Whether it will do as much for Simone Simon is a moot point. Here is a mixed, and at times disturbing, performance. Frequent impression is that she's uncertain of the character.”

Variety p17 Mr 31 '37

“Coming completely to life for the first time on the screen, the Austin Strong play projects James Stewart to unquestionable star status in a magnificent portrayal of the 'very remarkable fellow,' Chico. For Simone Simon as Diane the verdict isn't so conclusive, but with allowances for the handicap of language, hers also is a deeply moving, persuasive performance.”

Variety (Hollywood) p3 Mr 16 '37

SHALL WE DANCE. RKO 116min My 7 '37

Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore

Director: Mark Sandrich

Dance director: Hermes Pan

Lyrics: Ira Gershwin

Music: George Gershwin

Musical advisor: Nathaniel Shilkret

Based on a short story Watch Your Step, by Lee Loeb and Harold Buchman. A musical romance in which Astaire, supposedly a Russian valet, and Rogers, but really a citizen of Philadelphia, falls in love with Ginger Rogers who resists him. When the story of their marriage is repeatedly circulated, Ginger is forced to propose.

Audience Suitability Ratings

"[It] will prove wholly satisfactory to [Astaire's] enthusiasts, possibly because the film is constructed on the same plan of the former successes. ... The picture has spontaneity both of playing and direction and is recommended as excellent fare for the family.” T. J. Fitzmorris

America p168 My 22 '37

"A: good of kind; Y: doubtful value; C: hardly.”

Christian Century p631 My 12 '37

"Unique dancing novelty sequences, lavish settings, expert direction, pleasing music and comedy, [add to] this latest Fred Astaire-Ginger Rogers feature. ... The lines are clever, but at times, in questionable taste. Family." Calif Cong of Par & Teachers

"Excellent. Mature. Family." DAR

“Certain of the comedy situations are so constantly expressed that one is not always in the best taste. ... Sprightly, vivacious and refreshingly entertaining. Family.”

Gen Fed of Women's Clubs (W Coast)

My 4 '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 My 15 '37

"The entire family will like this picture. Very good.”

Motion Pict Guide Je 3 '37

"A new Fred Astaire-Ginger Rogers picture is a welcome event to admirers of these dancing stars, and their latest achievement should be especially welcome because it is one of their best stories. ... Among their 12-16: excellent; children, 8-12: good.”

Motion Pict R p9 My 37

"General patronage.”

Nat Legion of Decency My 18 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

93

This new picture lives up to all the Astaire-Rogers traditions, excellent dancing calculated to make you and me feel like lumps; good tunes, draggy plot. You'll also have to sit through some dull stretches of plot, but we suppose we'll have to put up with that sort of thing until the dance. "Shall We Dance?" is a plot with practically no story or all dancing.

+ Scholastic p36 My 15 '37

"Ample opportunity is of course given for wonderful dancing by Ginger Rogers and Fred Astaire. They are marvelous dancers, but they cannot sing, and one feels that their vocal numbers would fare better with real singers. Some insinuating lines and situations. Mature. Outstanding."

+ + Sel Motion Pict p3 Je '37

"Family. Outstanding."

+ + Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"There is plenty of novelty... plenty of good tuneful songs from George and Ira Gershwin, and it is evident with Edward Everett Horton and Eric Blore doing their best, and if that's not enough for anyone we don't know what is. However, it looks like another outstanding success." Laura Elston

+ + Canadian M p52 Je '37

"Adults & young people."

Christian Science Monitor p15 My 22 '37

"[It] compares favorably on the whole with its many predecessors, losing ground in the music, but regaining it in the dancing." J. P. Cuningham

+ + Commonwel p104 My 21 '37

"[If... [it] isn't the best that spurtly pair has yet turned out, it is at least the equal of whichever of those predecessors happens to be your favorite... This department considers "Shall We Dance?" worthy of a rave notice." Mark

+ + Gus p17 My 15 '37

"A highly polished Astaire-Rogers musical, with the stars in excellent form... As an admirably blended, super-smart entertainment, this picture is in the same class as 'Top Hat.'"

+ + Film Wkly p27 My 22 '37

"When RKO eliminates at least twenty minutes of the story of 'Shall We Dance?' and puck after this picture has been released, it will have another Astaire-Rogers picture which should duplicate the success each of the predecessors at the box-office. As previewed [it] dragged to the yawning-producing point.

Hollywood Spec p8 My 8 '37

"Not, by any means, as good as 'Swing Time' or 'Top Hat.' You can't go on endlessly topping your previous efforts. Yet, 'Shall We Dance' has much speed and ingenuity, smart musical numbers by George Gershwin and at least two outstanding dance novelty numbers." (3½ stars)

Beverly Hills

Liberty p19 Je 4 '37

"It is less romantic than earlier wares from this nimble team and there are those who will gibe daintily over the Gershwin score. Mark Van Doren reviewed with complete awareness of the narrative's weaknesses. The result is force in the big scenes, concentration on display and comedy and a fine evasion of confused plot points."

+ + Lit Digest p20 My 15 '37

"It is no fun to have to record that Fred Astaire and Ginger Rogers, who have been descending since their first fine song-and-dance picture of not so long ago, have apparently struck the dragon's tail. "Shall We Dance?" [It] is long and dull." Mark Van Doren

+ + Nation p655 Je 12 '37

"Fred Astaire and the Gershwins are chiefly responsible for the infectious gayety of 'Shall We Dance?'... With elegant songs... giving a rich musical texture to the doings, it is almost certain to continue the trend of Mr. Astaire outdoing himself in his terpsichorean demonstrations." Howard Barnes

+ + NY Sun p38 My 14 '37

"'Shall We Dance' is, to put it mildly, all right, a shiny, dancing, tuneful show that gets in a laugh or two with each scene. When they can turn out another hit as bad, this starring team is breaking up partnership, each of its members to try solo starring..." Eilen Creswell

+ + NY Sun p30 My 14 '37

"[It] is one of the best things the screen's premiere dance team has done, a zestful, prancing, sophisticated musical show. It has a grand score." F. S. Nugent

"It's an outstanding..."

Advertising & Marketing

+ + NY Sun p30 My 14 '37

"If I say that [the Astaire-Rogers] new musical is somewhat disappointing, it may be because their other six co-starring vehicles were so exceptionally good. Yet there is enough fun in 'Shall We Dance' to make it reasonably enjoyable. With all these virtues [it] is hardly up to the Astaire-Rogers standard." William Boehm

+ + — NY World-Telegram p23 My 14 '37

"It's big and smart and bright, with a shimmer of the proper sentiment and a peppering of wholesome mirth. That's the thing, when I saw it, more sharply edited than the others have been, and without quite the drag of plot and incident that has distinguished so many of them," John Mosher

+ + New York p36 My 15 '37

"Is there a comedy?..."

Mystery Science Monitor p15 My 22 '37

"This piece doesn't ever seem to get started... Nothing seems really to awaken Ginger. She goes through her part like a tired marionette, her face a mask... Fred would have been better challenged had he danced with Harriet Hoctor." Rob Wagner

+ + + Script p8 My 3 '37

Reviewed by Stuart Loggie

Spec p105 Je 4 '37

"'Shall We Dance' is whipped up into the frothiest kind of jollity. Fred Astaire dances as he never has before in a RKO picture... on release of an Astaire-Rogers picture) and Ginger Rogers doesn't laugh quite as much as I'd like, but she has a good time, too." Katharine Best

Stage p72 Je 37

"The plot of 'Shall We Dance?' is so involved that the picture is almost half over before [Astaire and Rogers] dance together. Once it starts [they] are well up to their par and most cinemadicts will doubtless consider it well worth waiting for."

Time p67 My 10 '37

Trade Paper Reviews

"Commenting on Astaire-Rogers pictures is about as variable as grading pure gold and this one is no different from its predecessors in its delivery of 24-karat entertainment and box-office. In fact many critics will declare it the best ever made. Family."

+ + Box Office p31 My 8 '37

"Box office success for this picture is assured... as for all the Astaire-Rogers films enjoy unusual popularity, and this is one of the best."

+ + Canadian Moving Pict Digest p5 My 15 '37

"Keeping step with its predecessors, the newest Astaire-Rogers musical will delight their followers and win new fans. It has much that is new in story and dancing, and will no doubt consider it well worth waiting for."

+ + Film Daily pAp 30 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
AN EXCELLENT PICTURE OF ITS KIND, WITH MORE THAN THE USUAL AMOUNT OF HISTORICAL AUTHENTICITY. 
SUGGESTED FOR DOWNSIZING AND LIBRARIES. FAMILY-JUVENILE. OUTSTANDING.

NEWSPAPER AND MAGAZINE REVIEWS
Reviewed by Laura Elston
Canadian M p36 My '37

THERE IS A LOT OF TALK ABOUT BUILDING THE CANADIAN PACIFIC RAILROAD BUT MOST OF THE ATTRACTION TO SUCH TRADITIONAL WESTERN TRIVIA AS BARROOM BATTLES, DANGEROUS ESCAPADES BY THE HERO, TREACHERY FROM VARIOUS SIDES AND FINALLY VICTORY OVER ENEMIES & ADULTS & CHILDREN.

CHRISTIAN SCIENCE MONITOR p15 My 8 '37

"GAUMONT-BRITISH PICTURES, THE PRODUCERS, SUBMIT THE PLAY TO AMERICAN AUDIENCES AS REPRESENTATIVE OF ONE OF BRITAIN'S FINEST MOTION PICTURE EFFORTS TO DATE, A CLAIM TO WHICH THEY HAVE FULL RIGHT. IT IS AN INTERNATIONAL DOCUMENT.

+ + COMMONWEAL p539 Ap 2 '37

"THE BUILDING OF THE CANADIAN PACIFIC RAILROAD WAS AN ENGAGING FEAT OF THE FIRST MAGNITUDE, IT WAS SO ARTICULATED AND MOUNTED AS TO LUCCEEDED AS A MUSICAL PICTURE BASED UPON IT SHOULD APPEAR WITH PICTURES AS PLEASING MATERIALS. UNFORTUNATELY "SLIENT BARRIERS"... FAILS TO TAKE ADVANTAGE OF ITS OPPORTUNITIES. THE RESULT IS A SADLY DISAPPOINTED BY THE LOW ESTIMATES SCENE AND SOME CREDIBLE PERFORMANCE BUT MARRED BY AN ARKWARD, CLUMSY SCENARIO AND EXTENDED DIALOGUE.

+ + CUE p19 Mr 27 '37

"SPLENDIDLY PHOTOGRAPHED, VIGOROUSLY DIRECTED AND WELL ACTED, IT PRESENTS A BEAUTIFUL PANORAMA OF THE CANADIAN ROCKIES AS WELL AS A MORE PERSONAL STORY OF THRILLS AND ROMANCE. VERY GOOD."

+ + FILM WKLY p34 Ap 24 '37


"IT CELEBRATES THE BUILDING OF THE CANADIAN PACIFIC RAILWAY IN SEQUENCES THAT HAVE OCCASIONAL ADVENTUROUS EXCITEMENT, BUT ARE MORE OFTEN A MUSICAL COMPOSITION OF ROMANCE AND MELODRAMA... [IT] HAS SOME INTERESTING DOCUMENTATION ON RAILWAY CONSTRUCTION, MUCH IN THE MANNER OF "MONTANA HORIZON" BUT ITS MUSICAL POINTS IN AS SILLY SITUATIONS AS YOU ARE LIKELY TO FIND IN A FILM SCENARIO. [THE CAST] FOLLOWED DIRECTOR'S DIRECTIONS WITH GOOD TACT, MAKING THE VALID PORTIONS OF THE MUSICAL BUILDING EXCITING AND SOMETHING EPIC, AND DOING WHAT THEY CAN WITH THE SEQUENCES THAT CAN BEST BE DESCRIBED AS EMBARRASSING." HOWARD BARNES

+ + N Y HERALD TRIBUNE p10 Mr 27 '37

"GAUMONT-BRITISH EXECUTIVES SURELY COULD NOT HAVE SEEN "THE GOOD EARTH" AND "LOST HORIZON" WHEN DECIDING TO RUN "SILENT BARRIERS" IN COMPETITION WITH THESE OUTSTANDING HOLLYWOOD PRODUCTIONS. [IT] IS AN ENGLISH STUDIO'S EFFORT TO DO THE KIND OF PICTURE HOLLYWOOD HAS DONE SO OFTEN AND SO WELL, A DRAMA OF THE BUILDING OF A COUNTRY. AS A MELODRAMA, THE PRODUCTION TRIES TO COVER SOME ENCOUNTERS IN THE TELLING THAT THE PICTURE FALLS DOWN. THE DRAMA DOES NOT BUILD. ITS TELLING IS LEFT TO THE ACTORS AND SOME EXPLICIT SUBTITLES THAT COULD EASILY HAVE BEEN TRANSLATED INTO ACTION. THE PEOPLE ARE STOCK CHARACTERS." EDWARD CREIGHTON

+ - N Y SUN p15 Mr 26 '37

"THE BRITISH HAVE ENDEavored TO RECORD FOR THE AGES THE GIANTIC TASK OF PUSHING THE CANADIAN PACIFIC RAILWAY ACROSS THE CANADIAN ROCKIES... IT IS UNPLEASANT TO HAVE TO REPORT THAT THE PICTURE MISSES ITS MISSION BY A WIDE MARGINAL, AS WELL AS BECAUSE IT FAILS BECAUSE IT TRIES TOO HARD TO BRING INTO FOCUS A LOT OF FEATURES THAT THE BRITISH APPARENTLY BELIEVE TO
be essentials in epic films about the New World." — P. M.

N Y World-Telegram p15 Mr 24 '37

"I recommend 'The Silent Barriers' to those who like punch, excitement and thrills in their entertainment. The film has plenty of each." William Boehnel

+ N Y World-Telegram p15 Mr 26 '37

"Richard Arlen is a rather gentle hero in this British Western, but it's the great outdoors that counts throughout the picture." John Mosher

New Yorker p71 Mr 27 '37

"There is drama in the C.P.R.'s conquest of the Bocktown, but pictorial beauty in the British Columbian scene, but both are inex- curably subordinated to a trite story of love and generation." — + News-Wk p27 Ap 3 '37

"There is a certain heroism inherent in the theme that the most uneven direction cannot completely nullify. But the sappy courting that roars on in the face of the devastat- ing fastnesses of the Canadian Northwest, I don't believe it."

Katharine Best

Stage p84 My '37

"The Silent Barriers' amounts to one more indication that Great Britain's cinema industry will do well to give Hollywood an ex- clusive franchise on celebrations of the British Empire's past. To make a dull picture about the 1868 building of the Canadian Pacific Rail- way ..., sounds difficult. The Silent Barriers ..., makes it look discouragingly easy. With the exception of a few shots ..., the picture contains nothing that could not have been better photographed in a studio or better still not photographed at all." — Time p54 Ap 5 '37

Trade Paper Reviews

"There is excitement and thrill aplenty, but the players in this romantic story are frequently dwarfed by the awesome grandeur of the authentic mountain backgrounds. Family." — Box Office p27 Ap 17 '37

"Interesting drama based on the building of the Canadian Pacific Railroad. It has some exciting episodes and plenty of action." + Film Daily p7 Mr 26 '37

"This is violent, outdoor, unashamedly heroic 'frontier melodrama.' It should draw fairly, if given sufficient support because it is filled with Canadian nationalism, British mannerisms; because the two American names, Arlen and MacDonald, don't mean very much." + + Phila Exhibitor p38 Ap 1 '37

"With the best intentions this latest im- portation seeks a select spot among the outdoor films like 'Covered Wagon,' 'The Iron Horse' and even the more recent 'Rhodes,' which visualized the opening of the African Transvaal to English enterprise. But 'The Silent Barriers' falls short on performance. ... This film is just another Western, and in general circulation will fall into the classification of melodramatic action films. ... Without the benefit of an expertly prepared script, [it] misses the points wherein its opportunities reside for box-office pull and artistic acclaim." + + Variety p19 Mr 31 '37

SLAVE SHIP. 20th-century-Fox 100min

JL 2 '37


Director: Tay Garnett

Screen writers: Sam Hellman. Lamar Trott- ti. Gladya Leeman

Based on the novel, The Last Slayer, by George S. King. "Warner Baxter plays the cap- tain of a slave ship who gives up, or tries to give up, slave trading when he falls in love with a pretty Virginia girl. ... The captain informs his crew of his change of plans. They mutiny, in due time, and shanghai him and his bride to Africa." (N Y Sun)

Newspaper and Magazine Reviews

"The final sequences have a certain sustained excitement, but the exposition as a whole is faltering. In spite of Tay Garnett's frequently brilliant direction, the show spins under its own weight of implausible melodrama. ... It has very little substance." Howard Barnes — Chicago Tribune p17 Je 17 '37

"It ... provides several reels of good lusty thriller stuff. ... These expensive piece of drama are apt to fall into a pattern. It is, just as is a pattern for films, a usually a reliable pat- tern." Elleen Creelman

+ + Exceptionally Good; + Good; — Fair; + Mediocure; — Poor; —+ Exceptionally Poor.
SLAVE SHIP—Continued

"Slave Ship" is a take-it-or-leave-it adventure story, active and colorful, and no one dare object too seriously to its romantic con

clusion. Its hour-and-twenty-minute run is pleasant. Elaborate stunts, with D. AlexanderEXPORT as the ship's captain, are well done.

"It is not a good picture, and it is badly directed by Tay Garnett, who exhausts all known hokum to no purpose but to give the film juvenile excitement. "Slave Ship" is Hollywood hysteria at its most synthetic. It is strictly for the box office slave trade, in artist-

ry and characterization but a painted ship upon a painted ocean." Douglas Gilbert

— + N Y World-Telegram p13 Je 17 '37

Trade Paper Reviews

"[It is] strong well directed melodrama light-

ened by romance and comedy." Film Daily p7 Je 17 '37

It is a whole arrestingl theatrical, al-

though the melodrama is at times forced and

the characters seem for some reason to fade

out of the focus of reality in a number of

its entertainment and box office probabilities are not readily calculable, but it looks to be a satisfying success, with

sufficient name strength and exploitation pos-

sibilities to give it strong momentum. A man's picture. It is most certainly, rather than a woman's."

Variety (Hollywood) p3 Je 12 '37

SLIM. Warner 85min Je 12 '37

Cast: Pat O'Brien, Henry Fonda, Margaret

Lindsay, Stuart Erwin

Director: Ray Enright

Based on a novel of the same title by William

Winter Haines. Henry Fonda plays a simple

country lad who is ambitious to become a line

man with an electric power company. He meets Pat O'Brien, best of the linemen and a nomad

at heart. Together they go through hardships from coast to coast and both fall in love with a girl, Margaret Lindsay. In his and O'Brien is killed on the wires during a blizzard and Fonda

sacrifices love to go on with his job.

Audience Suitability Ratings

"The film is wholesome fare for all." T. J. Fitchmorr

+ America p240 Je 12 '37

"Family-mature." Am Legion Auxiliary

"Adults; interesting; children; good; family; good." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Profes-

sional Women's Clubs

"Mature-family. Good." DAR

"Family; exclusive of young children." Nat

Soc of New England Women

"Excellently cast and directed. Family." S

Calif Council of Fed Church Women

"The picture is an excellent one of its type. Adolescents, very interesting; children, too exciting and much emphasis on the line of danger." Women's Univ Club (Los Angeles)

+ Fox W Coast Bull My 29 '37

"Family." + Gen Fed of Women's Clubs (W Coast)

My 19 '37

"Deft direction, superior acting, fine dialogue and excellent photography make this tragedy a very interesting picture. Outstanding photo-

graphy of snowstorms and Boulder Dam. Fam-

ily." + + Nat Council of Jewish Women My 19

'37

"General patronage."

Nat Legion of Decency Ap 15 '37

SMILING GENTLEMAN. See L'uomo
e che sorride

SMOKE TREE RANGE. Universal 59min

Je 6 '37

Cast: Buck Jones, Muriel Evans

Director: Leslie Selander

Screen writer: Francis Graham

A western melodrama.

Audience Suitability Ratings

"[It is] a routine Western tale... Good en-
	
tertainment of its kind. Family." E Coast

Preview Committee

+ Fox W Coast Bull Ap 24 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
“A, Y & C: good.”
Parents' M p73 Je '37

“Good. Family.”
+ Sei Motion Pict p11 My 1 '37

**Trade Paper Reviews**

**+ Motion Pict Daily p4 Je 9 '37**

“‘37 Phila. NY Seldom. Motion It Variety, Variety Sel. The disappointing.”

“The background stuff—with the sweep of Tartar and Cossack at war—is rich and colorful; the Hollywood foreground acting is more than adequate.” (3 stars) Beverly Hills Liberty p61 Apr 4 '37

“You will find it a blood-and-thunder fantasy that is never quite exciting enough not to seem a bit ridiculous. It has been staged and acted up to and considerably beyond the hilt, . . . Those with a fondness for undiluted melodramatic hokum will find the show eminently satisfactory, but the mustiness of the plot and dialogue is a number of chuckles at the wrong times.” Howard Barnes

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**THE SOLDIER AND THE LADY. RKO**

85min Ap 9 '37


Director: George Nicholls, Jr.

Music director: Nathaniel Shilkret

Based on the novel Michael Strogoff by Jules Verne. First released until title Michael Strogoff. This version is a combination of scenes from the French picture which was filmed in Siberia and additional scenes made in Hollywood. Anton Walbrook starred in both versions. It depicts the amazing adventures of Michael Strogoff, Captain in The Russian army, who makes a perilous journey in order to deliver a message to the Grand Duke which frustrates an invasion by the Tartars.

**See issue of March 29, 1937 for other reviews of this film**

A Guide to the study of the screen version of The Soldier and the Lady, formerly known as Michael Strogoff, has been prepared by Frances Taylor Patterson and is obtainable from Educational and Recreational Guides, Inc, 158 Washington Street, Newark, New Jersey at fifteen cents per copy.

**Audience Suitability Ratings**

“Suitability: adults & adolescents. The tendency to emphasize brutalities will not commend itself to those who are very sensitive to such things, and animal-lovers will not care for the fight with the bear.” A. V.

Mo Film Bul p60 Mr '37

“A & Y: exciting and good; C: too tense.”
Parents' M p64 My '37

“The piece never once impressed this reviewer as anything more than overdeveloped melodrama.”

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Scholastic p20 Ap 3 '37

**Newspaper and Magazine Reviews**

“It is all very stirring and admirably done and will be appreciated by those of strong nerves and faintly sanguinary tastes.” Laura Elston

+ Canadian M p31 My '37

“Adults & young people.”

*Christian Science Monitor* p15 Ap 3 '37

“The scenes of the wild trip across the steppes, the Tartar camp and the stirring battle are unequalled for excitement and seeming authenticity. ‘Seldom has the screen seen such giant spectacles. The performances are on a par with the story and the photography.”

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Pare Lorentz

+ Judge p3 My '37

“Generally speaking, it's good entertainment.”

**SONG OF THE CITY. MGM** 65min Ap 2 '37

Cast: Margaret Lindsay, Jeffrey Dean. J. Carroll Naish. Nat Pendleton

Director: Errol Taggart

“Against the colorful background of San Francisco's fishing banks story tells the romance of a gallant damsel of an Italian fishing family and a pampered cocktail-drinking son of the rich. The boy, Jeffrey Dean, loses his money, but refuses to marry Marla Shelton in spite of her millions.” Variety (Hollywood)

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Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
SONG OF THE CITY—Continued

Audience Suitability Ratings

"The story [is] interesting for uncritical audiences of any age." T. J. Fitzmorris
America p16 Ap 17 '37

"The picture will be enjoyed by all the family."
Am Legion Auxiliary

"Interesting program picture. Family." Calif Cong of Par & Teachers

" Mediocre. Wholesome. Mature." DAR

"An utterly improbable story which nevertheless provides good entertainment. Mature."
Nat Soc of New England Women

"The family life of the Italian fishermen, with their love of music, is realistically and delightfully portrayed, and the photography of the scenes of San Francisco Bay with the fishing fleet leaving at dawn with glimpses of the bridge and the boats returning in the sunset, are outstanding. Family." S Calif Council of Fed Church Women

"A fair program picture. Family." Mrs T. G. Winter
Fox W Coast Bul Ap 10 '37

"The photography is very fine, unusually beautiful shots of the fishing boats at sunrise and sunset, and an exciting fire and rescue at sea provide thrilling moments. Family." + Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"Most developments of the plot can be foreseen, but the novelty of the fishing scenes and Carroll Naish give the film real entertainment value. Suitability: family." H. D. H. + Mo Film Bul p84 Ap '37

"Adolescents, 12-16: yes; children, 8-12: no interest."
Motion Pic R p10 My '37

"Pleasant entertainment is provided by a good cast, able direction and an interesting though trite story. Family."
+ Nat Council of Jewish Women Ap 10 '37

"General patronage."
Nat Legion of Decency Ap 8 '37

"A, Y & C: fair."
Parents' M p73 Je '37

"Mature."
Sel Motion Pic p5 My 1 '37

"A good deal of singing and jumping in the water. Family."
Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"[It] spends most of [its] running time in the tangy atmosphere of the fishing fleet at San Francisco. . . And we enjoy ourselves hugely. . . 'Song of the City' is not a great picture or an outstanding one. But see it if you get the chance. It is thoroughly enjoyable." Paul Jacobs + Hollywood Spec p11 Mr 27 '37

Trade Paper Reviews

"Despite the apparent weakness of this story and a plot worn smooth from overwork, the production has its enlightened moments and will serve well on the top side of the lesser duals."
+ Box Office p65 Ap 3 '37

"In less capable hands than those of M-G-M, 'Song of the City' might have fallen far short of the good, solid entertainment that it is. For here is the sort of story that demands astute casting of the leads, and equal care taken in the selection of the supporting characters."
+ Film Daily p12 My 7 '37

"This conglomeration of romantic and melodramatic episodes will have to be relegated to dual support. Michael Pessier . . . evidently started with a real idea. He aimed at a folk-tale of the kindly Italian fisherfolk who run the crabbing fleet out of San Francisco bay. This part has the authentic note and the scenes are picturesque and sympathetic. But there has been added a mixture of stock ingredients from everywhere, overloading a palatable dish."
+ Hollywood Reporter p3 Mr 16 '37

"Programmer for mass consumption, this is a good down-to-earth story with particular appeal to neighborhoods."
+ Phila Exhibitor p30 Ap 1 '37

"This picture is going to require bolstering almost everywhere because it not only lacks marquee strength but in trying to be vigorous it makes a presumptuous story of what might have been a nice, homey tale."
+ Variety p16 My 5 '37

"Metro has a program offering in 'Song of the City' destined to hit the masses right and amidships. This picture has vitality and punch and will satisfy every type of audience."
+ Variety (Hollywood) p3 Mr 16 '37

SPEED TO SPARE. Columbia 60min My 4 '37

Cast: Charles Quigley, Dorothy Wilson, Eddie Nugent
Director: Lambert Hillyer
Screen writers: Bert Granet, Lambert Hillyer

"A famous auto racer finds in the same game a lost lost brother whose utter ruthlessness is outside the bounds of sporting rules and at great personal risk teaches him a much-needed lesson." Sel Motion Pic

Audience Suitability Ratings

"Excellent racing scenes. Family." Nat Bd of R
Fox W Coast Bul My 22 '37

"General patronage."
Nat Legion of Decency My 27 '37

"There are an over-abundance of racing scenes and some insignificant comedy, but the cast does satisfactory work. The plot, however, is only a slight variation of a time-worn theme. Adults & young people."
+ Sel Motion Pic p11 Je 37

Trade Paper Reviews

"Spiked with auto racing's renowned dare-devilry, this is an actionful melodrama, with, in fact, so much action that even the fans who thrive on fast-moving screen fare will welcome the occasional scenes which momentarily lose tempo on behalf of romantic and comedy interludes."
+ Film Daily p12 Je 14 '37

"Speedwagon yarns are not new, but with some spirited help via the library route, a fairly workable play of humor and action has been created here. Somewhat fragile on marque e lure, but okay for multiple."
+ Variety p25 Je 9 '37

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

REVIEWS DIGEST
A STAR IS BORN. United artists 111min Ap 30 '37
Cast: Janet Gaynor, Fredric March, Adolph Menjou, May Robson, Andy De-Vine, Lionel Stander
Director: William A. Wellman
This is the first modern story in Technicolor. Previously not attempted under the title. 'What Price Hollywood?' 'The picture, which starts off merrily enough as a rather amusing satire on Hollywood mores, soon settles down to its real business of portraying the decadence of a great film idol, to drink, to drink, to drink, his love for a little screen-struck Western girl and his final suicide when he finds that he is getting in the way of her ascendant career.' ( Cue)

Audience Suitability Ratings
"There is a great deal to recommend in this Technicolor film on the Hollywood scene but, unfortunately, exception must be taken to one aspect of it. This intangibleness of the film presented is provided by a suicide." T. J. Fitzmorris
America p128 Apr 15 '37
"A: dependent taste: Y & C: no."
Christian Century p665 My 19 '37
"A select cast gives excellent support for this superior picture. Mature." Am Legion Auxiliary

The inevitable tragedy of the theme lingers hauntingly in memory. Mature." Calif Cong of Par & Teachers

"[It is] a truly human document beautifully photographed in soft tones of Technicolor. . . . The authentic background of studios and places of Hollywood will interest many. Mature." Calif Fed of Business & Professional Women's Clubs

"This is a highly entertaining romanticized [film] version of the Hollywood success of an untrained small town girl. Beautiful Technicolor. Adults. Excellent." DAR

"This is an attractive and informative film for mature audiences." Nat Soc of New England Women

"The picture is highly entertaining, and one wonders if success is always worth the price paid, but admires the determination and fortitude displayed to attain it. . . . The whole is both interesting and entertaining, making it suitable for the family." S Calif Council of Fed Church Women

"A picture high in entertainment value so human in its appeal yet so dramatic that it will please and satisfy all audiences. Mature audience." + + Gen Fed of Women's Clubs (W Coast) Ap 19 '37

"From Hollywood have come many scenarios, both real and false . . . but nothing previously depicted has approached the complete un equivocal realism of Fredric March's role in 'A Star Is Born.' Adolescents, 12-16 & children, 8-12; mature, no. . . . Motion Pic R p180 My 37

"Completely fascinating entertainment is provided by this inside, authentic story of Hollywood. Family." + + Nat Council of Jewish Women Ap 21 '37

"Objectionable in part." Nat Legion of Decency Ap 29 '37

"The result is not only highly gratifying to the eye: it's a good movie—amusing, entertaining, more than a little moving, and what else? . . . A Star Is Born is offered out to be a pretty good travelogue of Southern California." Scholastic p28 My 8 '37

"A haunting, bitter tale of love and heartbreak in that world apart called Filmland—a truly human document beautifully photographed in soft tones of Technicolor. . . . Adults. Excellent." + + Sel Motion Pict p4 My 1 '37

"A singularly caustic picture of movie people and movie fans, ranging from very funny comedy to tragedy. Fredric March is notably excellent in a cast full of people it is fun to recognize. Mature. Outstanding." + + Wky Guide Ap 24 '37

Newspaper and Magazine Reviews
"Toward the close the production is somewhat anti-climactic, and there is the unnecessary inclusion of a funeral scene. Given so, it is an unusually worthy film, one that is extraordinarily effective from both its acting and prismatic angles." Mordaunt Hall + Boston Transcript p1 My 15 '37

"In many ways this is an admirable picture. For almost the first time color is used as a servant of the art, rather than its master, and it is almost the first time that color has been used in modern settings . . . it runs the risk of a grand satiric bright comedy to melodrama and tragedy." Laura Elston + Canadian M p15 Je 37

"[It] turns the spotlight, glaringly, on the frequently pathetic bowed down stars and on their worshiping public, but in a manner that is more entertainingly satirical than previously. People laugh and, certainly, more human." J. P. Cunningham + Commonweal p75 My 14 '37

"The ladies will love every minute of 'A Star Is Born.' Fortunately the sheer beauty of the technicolor photography and a magnificently subtle and sympathetic performance by Fredric March in providing the characters whose entertainment appeal is not limited to the matinee audience. Were it not for a highly incredible story and the woeful miscasting of Janet Gaynor, the whole picture might flow along at the high dramatic level which it actually only reaches occasionally." + - Cue p17 Ap 24 '37

"Physically an artistic and obviously expensive production . . . in its other aspects it is cheap in both theme and sentiment. It probably will earn a profit by virtue of the presentation of Hollywood scenes which will interest the world, but the lower quality of the production being its chief asset. Spiritually it is a tame presentation of Hollywood, not even approaching the necessity for its abilities as screen material." + + Hollywood Spec p6 My 8 '37

"March never has been better than as the skidding favorite. It is a rounded, humorous, moving performance. William Wellman's direction is shrewd and adroit." (4 stars) Beverly Hills Liberty p57 My 29 '37

"Filmed in Technicolor, which does not sacrifice the picture for the sake of arty backgrounds, it flows along as unself-consciously as if it were black and white. . . . [It] should double the demand for color films." + Lit Digest p20 My 1 '37

"'A Star Is Born' is a good picture and the first color job that gets close to what screen color is supposed to eventually convey and it is presented with a rare verve. The main part of the film is written . . . with such edge, charity, old knowledge, feeling; the support is so dependable, the direction so firm through comedy and pathos, that the whole body can turn some pretty ancient corners and climb several talky rocky hills with full conviction and stridency, and not leave the ground or loose or falter in its momentum." Otis Ferguson + New Repub p17 My 19 '37

"Hollywood has turned brilliantly introspective. The photoplay has its fabulous aspects, but through it all there is a louring quality of honesty that makes it the most remarkable account of pic-
A STAR IS BORN—Continued
ture making that has yet reached the stage or screen. The work becomes an exciting docu-
ment of the biggest business, and an engrossing entertainment." Howard Barnes
+ + N Y Herald Tribune p17 Ap 23 '37

"Hollywood, until now, has never been really successful as a theme, even as a background for
movies. 'A Star Is Born' is a Hollywood drama that, unlike most of its predecessors, should prove
a lasting hit. Its length is excessive, even for a good picture. [II] it also has the
best of both worlds. It is the least noticeable and most pleasing Technicolor pho-
tography yet presented. This new drama of Hollywood careers is a certain, often moving
production, one that should fascinate every moviegoer who has never been inside a studio." Eileen Creelman

+ + N Y Sun p30 Ap 23 '37

"[It is] one of the year's best shows. . . For here, at least, is good entertainment by any
standards, including the artistic. 'The Music Hall, after a long famine, is spreading a feast
again." P. S. Nugent

+ + + Film Daily p25 Ap 23 '37

"Janet Gaynor and Fredric March have no difficulty in performing the sticky and maudlin
antics arranged for them. Both are gifted and persuasive, capable when given the
chance, of providing a good time in the cinema. That opportunity, however, is absent
from 'A Star Is Born.' When this film is good, the audience is really
report, is considerably below par." William Boehnel

+ + N Y World-Telegram p25 Ap 23 '37

"There's an unusual pleasant movie on the
screen now. . . It manages somehow to present
the lives of film actors. . . without burlesque
but with a nice humor, and without lunatic
direction with sufficient action. Thus there are
many nice touches. And some of them, I might add, are contributed by Adolph Menjou, a producer who seems to be always in his right
mind." John Mosher
+ + New Yorker p51 My 1 '37

"Ranging from bright comedy to melodrama
and tragedy, the story is stretched farther than
its simplicity warrants. . . Directed by William
A. Wellman. . . Janet Gaynor and Fredric March
have no difficulty roles with restraint and
humor and achieve the finest performances of their respective careers. . . [The film has]
the most effective and unobtrusive use of color
to date." News-WK p29 My 1 '37

"The production is lavish, and Wellman's
direction is superb. But why color? What is the
picture without Technicolor? It loses in pictorial
beauty." Rob Wagner
Script p8 My 1 '37

Passing over the production, which is particularly noteworthy, the color, which is
marvelous, and the general excellence of large
and small parts, I get to Fredric March. . .
He has been, throughout this grandiose camp-
paign, Fredric March. Now suddenly, in a role
of infinite difficulties, he becomes Norman
Maine. N Y can think of none now who could
fuse the bravura and tragic humility of this
character as Fredric March has done it." Katharine Kent
+ + Stage p72 Je 37

"Trenchantly directed by William Wellman, . . . it emerges as a brilliant, honest and un-
failingly exciting picture which, in the welter of
violence and ballyhoo, Hollywood so
tribute by stage and screen, stands as the
last word and the best." Time p23 My 3 '37

Trade Paper Reviews

"[II] is destined to make box office history
through its universal appeal. Family.

+ + Box Office p17 My 1 '37

"'A Star Is Born' is without a doubt one of
the outstanding films of this or any other
year, and no exhibitor can make any mistake
by booking this picture. Arrangements should
be made before playing the film, to be ready
for extensive booking." + Canadian Moving Pic Digest p6 My 22 '37

"You can chalk this up as a production that
will have its own ballyhoo, and a natural for
the word-of-mouth advertising. It is the sort
of film that is bound to create plenty of dis-
cussion in theatrical circles. But that is
nothing to be alarmed about." + Film Daily p2 Ap 23 '37

Not for a long time has there been a picture
as susceptible to legitimate exploitation and
few if any that better deserved it or could
make a bigger return in dollars. 'A Star is
Born,' with a responsive world-audience ready
made, is due for a record-smashing career
everywhere.

+ + + Hollywood Reporter p3 Ap 19 '37

"Tailor-made for the millions interested in
Hollywood, this is a Technicolor trip through
movieeland, a swell picture that should sell
office receipts at any man's theatre." + Phila Exhibitor p61 My 1 '37

"A smash which unquestionably will rate
among the half dozen best of the season. . .
It is fine entertainment making, is in
for heavy advance advertising, and arrange to
hold the film extra days. It is one of those
rare cases where everyone will want to see and
will talk about." + Variety p15 Ap 28 '37

"A Star Is Born' [is] a picture which takes
its place in the most great pictures and
which can hardly miss the gold-mine class. . .
In black and white [II] would easily achieve its
mark, but with the added impetus of Techni-
color, Selznick offers a production which can
be counted on to do capacity in any locality and
with any audience put through a
+ Variety (Hollywood) p3 Ap 19 '37

STEP LIVELY, JEEVES. 20th century-
Foxy 70min Ja 30 '37

Cast: Arthur Treacher, Patricia Ellis, Robert Kent, Alan Dinehart, George Givot
Director: Eugene Forde

Based on the character of Jeeves created by
P. G. Wodehouse. "Jeeves, the perfect valet,
played by Arthur Treacher, is this time tricked
into taking the place of Princetonian. Framed.
Easily put through as a bogus Earl of Braddock.
He is brought to America by his rascally backers, George Givot,
masquerading as a Russian prince, and Alan
Dinehart as an authority on family trees. In
New York the three are picked up by a big
time crook whose hideout is a Long Island
estate and whose plebeian wife has developed
social ambitions. "Hollywood Reporter
See issue of March 29, 1937 for other reviews of
this film

Audience Suitability Ratings

"Family-mature."

Film: End of Women's Clubs (W Coast)
F 17 '37

"Amusing if you like light rollicking enter-
tainment. Good. Adults & young adults."
Motion Pic Digest Guide My 37

"Plenty of action and some excellent comedy.
Family."

Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"It's one of the best Jeeves pictures to date. Family.
+ + Christian Science Monitor p17 Je 5 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"[It] is an unpretentious but ingratiating and amusing cinematic trifle. Its comedy sequences evoke about five laughs to its precession owes with the result that 'Step Lively, Jeeves', is a lively party for everyone concerned.

Cue p19 Ap '37

"The whole thing turns out to be a pretty hilarious affair," Parc Lorentz

Judge p8 '37

"Although 'Step Lively, Jeeves' was not fashioned by F. G. Wodehouse, the creator of this hilarious character, the Hollywood authors responsible for the screen, has enough talent of their own for light-hearted fooling to make this acceptable minor league fun. ... Although the plot is quite routine, there is enough slick comedy and good acting in 'Step Lively, Jeeves', to make it bearable entertainment."

William Boeckel

+ — N Y World-Telegram p7a Ap 3 '37

Trade Paper Reviews

"Happily for audiences who like their laughs served straight and generously the situations of this amusing comedy step freely from start to finish. They are slapstick situations, but therein lies the chief secret of the film's ability to entertain."

+ Film Daily p6 Ap 5 '37

"A muddled version of one of P. G. Wodehouse's sunnier characters emerges in this production. Studio elected to take the character and Frances Hyland furnished an original story. It's a weak effort, and the transition to the screen weaker still, with result that 'Step Lively, Jeeves' will have trouble holding up even in the duals."

Variety p14 Ap 7 '37

SWING HIGH, SWING LOW. Paramount 92min Mr 12 '37

Cast: Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour

Director: Mitchell Leisen

Based on the play, Burlesque, by George M. Cohan. Originally filmed under title Dance of Life, starring Nancy Carroll. 'In Burlesque,' Skid was a hobo, who is a hot trumpet player. Just out of the army, he and the girl meet in Panama where he helps him become an outstanding attraction. He moves on to Broadway, neglects to send for her and is drafted. His trumpet is seen again but finally arrives. They separate, but she comes to his aid again when he needs her." (Hollywood Reporter)

Audience Suitability Ratings

"Besides the facile playing of the stars, there is a nonsense content supplied by Charles Butterworth and the highly gifted Jean Dixon. There are also, to be sure, some pleasant musical numbers and jazz, very effective. The film may be recommended as light entertainment, but for adult audiences." T. J. Fitzmorris

+ America p600 Mr 27 '37

"A: depends on taste; Y & C: unwholesome."

Christian Century p48 Mr 31 '37

"The plot is rambling and drawn out. Family-mature." Am Legion Auxiliary

"[It] is very good entertainment. Mature-family."

Calif Cong of Par & Teachers

The old stage favorite 'Burlesque' has been given too elaborate a setting and the production seems too top heavy—the implications of the theme are lost thereby. ... [The story] is told in a welter of noise and liquor. Carole Lombard does some excellent work in spots, but her singing is something else again. Mature." Calif Cal of Business & Professional Women's Clubs

"Good. Adults." DAR

"Adults & young people." E Coast Preview Committee

"Mature." Nat Soc of New England Women

"The cast is good for this poor plot and the direction is objectionable. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 27 '37

"A thoroughly enjoyable picture in which the lure of the tropics, the lifting melodies of a trumpeter, the appealing voice of a singer, hilarious comedy contrasted with pathos and clever dialogue, capture and hold the interest from the opening to the closing scenes. Mature audience.

+ Gen Fed of Women's Clubs (W Coast)

Mr 19 '37

"This trite and familiar plot follows its inevitable course amid somewhat somber surroundings. Here Carole Lombard a few opportunities to score with well put over wisecracks, but otherwise she is wasted on such poor material. Suitable: adults & adolescents."

E. P.

+ Motion Pict Bul p44 Ap '37

"Good. Adults & young adults."

+ Motion Pict Guide My '37

"Because of its popular cast the film will probably get its share of patronage though it has little else to recommend it. Adolescents, 12-16; unsuitable: children, 8-12; no."

+ — Motion Pict R p8 Ap '37

"Highly entertaining. Mature."

+ Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency Mr 25 '37

"A: good musical melodrama; Y: sophisticated; C: soda."

Parent's M p64 My '37

"Oh what a story! Into it is packed, jammed and mangled every threadbare dramatic device you can think of for making a simple love story very complicated and unbelievable. ... The dialogue as played by Carole Lombard a general failure. This is no way to exploit Charlie Butterworth's good comic talent is wasted."

+ Scholastic p28 Ap 10 '37

"The cast is one that can handle this or any other story with ease and effectiveness, the songs introduced should prove popular, there are plenty of catchy high spots and no dull moments from first to last. Adults & young people.

+ Sel Motion Pict p11 Ap 1 '37

"Good music and excellent comedy supplied by Charles Butterworth. Family."

Wkly Guide Mr 15 '37

Newspaper and Magazine Reviews

"On the whole, worth seeing. It discloses some pleasantly breezy comedy, a good jazz score exploiting the hot trumpet and quite the best performance we have seen by Carole Lombard."

+ Christian Science Monitor p15 Mr 20 '37

"[It] entertainment curve is indicated by its title. ... [It] swings high in the opening sequence. Characters which are full of the sort of cockeyed hilarity that characterized 'The Princess Comes Across,' and swings low indeed in the latter half which lacks something but 'Sonny Boy' to make it pure early Jolson.

+ — Cue p17 Ap 17 '37

"A romance which starts on a strong note of bright comedy and degenerates into sub-stuff of a very familiar kind. The first part of the picture, enlivened by the snappy work of Carole

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
SWING HIGH, SWING LOW—Continued
Lombard, MacMurray and swing, skating picture does Groovy good live, but what follows drags the picture down to the level of only fair entertainment.
+ — Film Wkly p52 Ap 10 '37

Hollywood Spec p9 Mr 27 '37
"Carole Lombard and Fred MacMurray, whom you'll remember from 'Hands Across The Table,' is, this time, seen to less advantage. The type is not Lombard-MacMurray, having-love stuff but with just enough crackpottery in it to be worth seeing." — Pare Lorentz
— Film Daily p8 My 27 '37

"Director Mitchell Leisen has tried to hit upon a casual, studiously untheatrical style of telling this story, particularly as to dialogue. It is an attempt to translate drama in terms of the almost inarticulate patter of the everyday. But somehow the whole thing never hits its mark." (2 stars) Beverly Hills Liberty p57 Ap 24 '37

"Mitchell Leisen makes good comedies; indeed there is enough concentrated film craft in his current 'Swing High, Swing Low' to fit out half a dozen of these gentles who are always dashing around in an independent capacity. No more, of course, than a competent image. The picture will play the big time and there will be press raves and an audience of millions; but it doesn't have to speak of art until a picture becomes unavailable because of an unfamiliar language or a lumbering eccwolike motion."
— Otis Ferguson
+ New Repub p386 My 5 '37

"There is unfortunately no way of stopping a film half-way through a string that you have heard it before... The extraordinary thing is that the first half-hour of the film is pure dislay, as funny as can be, with Charles Butterworth in delightful form, and some very amusing dialogue. Mr. MacMurray's trumpet-lugging is phenomenal, even that rival that falls after halfway..."
+ New Statesman & Nation p555 Ap 3 '37

"The script and song writers, between them, have fashioned plenty of entertainment... The dialogue is pungent and raucy, and the music is the sort that you will find yourself hearing and whistling as some time to come... The first half of the show has more dramatic substance than the latter sequences, but it never lacks interest and is likely to pack with credulity. The story, for that matter, might have been considerably worse and sneaked by with the subsidiary comedy and song."
— Howard Barnes
+ N Y Herald Tribune p18 Ap 15 '37

"It's far from new. The movies know that yarn well. 'Swing High, Swing Low' therefore does not take it too seriously. The film spends most effort on light comedy, on the gay little scenes between Carole Lombard and Fred MacMurray. It looks as though the Paramount has another hit." — Eileen Creelman
+ N Y Sun p13 Ap 15 '37

"Carole Lombard and Fred MacMurray skip through the formula devices of 'Swing High, Swing Low' with their usual ease, raising a routine story to a routine-plus picture. The plus is entertainment, sometimes being almost invisible... 'Swing High, Swing Low' like most Falls, doesn't go anywhere—at least nowhere that you have not been. Its players are really worthy of better treatment." F. S. Nugent
+ N Y Times p19 Ap 15 '37

"[It is] a good, canny entertainment that you may call 'Lombard-MacMurray' stuff."
— William Boehnel
+ N Y World-Telegram p20 Ap 15 '37

"[It is], all active and familiar... This [is] giddy, light kind of cinema fare..."
— John Mosher
New Yorker p31 Ap 17 '37

"Maybe I'm alone in this: I find it difficult to become interested in the love life of a loafer, however personally charming the fellow who acts the role." Rob Wagner
+ Script p8 Mr 27 '37

"Gay and slow by turns, much of the fun being too hysterical for complete effectiveness. It swings low often; than it swings high."
+ The St. Paul Pioneer Press p19 Ap 27 '37

"[It] somehow fails to give the spectacle of a wind instrument expert keeping a stiff upper lip the emotional intensity which it no doubt deserves. In fact, by way of Paramount, the picture's chief virtues are providing pretty Carole Lombard with a few comedy lines almost up to the standard of the other she had in 'My Man Godfrey,' and reminding cinemaddicts that Fred MacMurray, who can really play a trombone, got his start in cinema after a five-year career as a member of the California Collegians."
+ Time p11 Mr 22 '37

Trade Paper Reviews

"One of the brightest cinematic candles on Paramount's 25th Birthday cake. In the company's quarter century of picture-making it has produced few better features than this sparkling, refreshing, entertaining concoction of comedy, music and romance—with just a dash of moralism to make it universal in its appeal Family."
— Box Office p23 Mr 20 '37

"This is an ideal vehicle for Carole Lombard and Fred MacMurray and should score heavily at the box-office. They both have sympathetic roles and troupe effectively..."
+ Film Daily p15 Mr 15 '37

"It offers top names with assured draws in Carole Lombard and Fred MacMurray, the latter delivering undoubtedly his finest performance in his best opportunity to date. It will send MacMurray's stock soaring... It is a particularly notable job of writing, both in fresh atmospheres and in dialogue..."
— Hollywood Reporter p3 Mr 10 '37

"Motion Pict Daily p7 Mr 11 '37

"Well made throughout, it has been so fashioned, with a finale sock, that it ought to please anywhere. Estimate: good box office..."
— Phila Exhibitor p35 Mr 15 '37

"[It] has already proved itself in some of the key cities with strong word-of-mouth. Carole Lombard and Fred MacMurray topping a strong cast, plus the basic entertainment ingredients, no reason to believe that [It] will not jam them at the gate."
+ Variety p14 Ap 21 '37

"'Swing High, Swing Low' is a distinguished show which will pendulum to smash grosses... It will rank among the major offerings of the season. Definitely it adds to the stature of Carole Lombard, Fred MacMurray and Director Mitchell Leisen."
+ Variety (Hollywood) p3 Mr 10 '37

The

TALENT SCOUT. Warner 60min J1 24 '37
Director: William Clemens
Screen writers: George R. Bilson. William Jacobs

"A movie talent scout, after many difficulties, succeeds in making a star of an attractive young singer, discovered in a small town on amateur night." — Gen Fed of Women's Clubs (W Coast)
**Audience Suitability Ratings**

"Family." • Am Legion Auxiliary

"Music and dancing that is pleasing, adequate production qualities, and many amusing situations afford average entertainment. Family." • Calif Cong of Par & Teachers

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

"Slow moving, but good average program picture. Mature." • Nat Soc of New England Women

"A rather clever development of a not unusual theme and plot material. On the whole, a clever entertainment. Family." • Calif Council of Fed Church Women

**Fox W Coast Bus** My 15 '37

"Light, breezy entertainment. . . The picture is well staged, the work of the director most satisfactory, the shots of the studio interesting, and the music pleasing. Family." • Gen Fed of Women's Clubs (W Coast) My 4 '37

"General patronage." • Nat Legion of Decency My 20 '37

"An average program film. Family." • Sel Motion Pic p6 Je 37

**Trade Paper Reviews**

+ Motion Pic Daily p2 Je 5 '37

"Obviously aimed at the deal, it packs a raft of laughs and is well suited for any type of audience." • Variety (Hollywood) p3 Je 2 '37

**TALK OF THE DEVIL**

Gaumont Brit- ish 76min Je 1 '37

**Cast:** Ricardo Cortez. Sally Eilers. Basil Sydney

**Director:** Jack Raymond

Filmed in England. An English shipping magnate kills himself when he loses a big deal. Suspicion is fastened on his ward who is cleared by her American sweetheart after a series of fantastic adventures.

**Audience Suitability Ratings**

"Objectionable in part." • Nat Legion of Decency My 6 '37

"If Ricardo Cortez and Sally Eilers had to go clear to England to make this film they probably wish right now they'd stayed in Hollywood. Because as it turns out 'Talk of the Devil' isn't even worth the trouble of going to see, let alone making. . . Interest [in it] falls as dead as the badly worked out plot." • Scholastic p26 My 15 '37

"Family." • Wkly Guide My 15 '37

**Newspaper and Magazine Reviews**

"The English have a way with a movie melodrama—a casual, slow-moving, realistic way that frequently can pile detail upon detail until a tensely dramatic situation has the paying customers gasping in their seats. 'Talk of the Devil' is such a film, an unpretentious but intelligent, engaging thriller." • Cue p18 My 15 '37

"[It is a] mildly exciting melodrama. . . Good performances from the leading players help to make the picture fairly entertaining." • Film Wkly p26 Ap 24 '37

"This polite British-made melodrama has a neat and engaging idea. This will hold your interest all the way through it, although you'd seem inclined to pull its punch." • Liberty p50 Je 19 '37

**TAMING THE WILD**

Victory 56min Je 11 '37

**Cast:** Rod La Rocque. Maxine Doyle. Barbara Pepper

**Director:** Bob Hill

Based on a news story, Shipmates, by Peter B. Kyne. "This has La Rocque as the lawyer looking after madcap heiress Maxine Doyle. When she gets involved with racketeers, especially with a gentlemanly racketeer, he has quite a time disinviting her, taming her." (Philo Exhibitor)

**Audience Suitability Ratings**

"A, Y & C: crook melodrama with an improbable plot poorly directed." • Parents' M p56 Je 30 '37

**Trade Paper Reviews**

"Light program fare for family trade, neighborhood . . . Instructor. . . Besides, the cast of the rest is strictly independent in performance." • Philo Exhibitor p38 Ag 4 '38

++ Exceptionally Good; + Good; ± Fair; — Mediocre; — Poor; —— Exceptionally Poor
TAMING THE WILD—Continued

"Doomed to be the left-handed member of a dual bill, "Taming the Wild" is a lame one. Dialog is stilted and most of the cast reads the lines as if they were being digested. Cameraman was bad on about a third of the shots, faulty lighting fogging the film."

— Variety p24 Jl 27 '37

THANK YOU, MADAME. Broadcast
films 80min Ap 26 '37

Cast: Jan Kiepura; Friedl Cspeg. Lulu Desti
Director: Carmine Gallone
Music: Vienna Philharmonic Symphony Orch-
chera

German musical film produced in Vienna with
English subtitles. Known abroad as Im Son-
nenschen. "The story is one more version of
the Cinderella tale, this time demonstrating the
climb by a poor young man (and driver) from
rags to riches on operatic heights." (N Y Herald
Tribune)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"An interesting 'crime-does-not-pay' picture.
Acting quick and the action is well done. -
Adults; possibly family." Calif Cong of Par &
Teachers

"An average program picture. The picture
is not convincing or logical. Adults." Calif
Fed of Business & Professional Women's Clubs

"A trite melodrama, poorly directed. Mature."

DAR

"Novel in setting, well acted and minus
grossme claims. this film is constructive
and thought-provoking. Mature." Nat Soc of
New England Women

Constractive as it deals with efforts made
to do the right thing. Mature." S Calif Council
of Fed Church Women

Fox W Coast Bel Mr 13 '37

"Fairy. Adults & young adults." +
Motion Pict Guide Je 37

"The story will entertain those to whom an
attractive leading man, suspense and a love
story are more important than originality or
sound reasoning. Adolescents. 12-16 & chil-
dren, 8-12. no." +

+ Motion Pict R p8 Ap '37

"A trite and implausible story is well enacted
by a good cast. Consideration of the weakness
and hodge podge of the plot, the director
and actors have done well. Mature." +

Nat Council of Jewish Women Mr 3

"A: fair; Y & C: unsuitable." Parents' M p73 Je 37

"Family." Sel Motion Pict p11 My 1 '37

Newspaper and Magazine Reviews

"Although 'That I May Live' will never be
remembered twenty-four hours after you see it.
this novel 'Sol. M. Wurtzel production nearly
fulfills its mission. It is an hour of solid
entertainment." Paul Jacobs

Hollywood Spec p11 Mr 13 '37

N Y Times p23 My 10 '37

"It is neither better nor worse than the
average program picture. Parts of it are first-
rate; others are considerably less than
satisfactory. This is the result of a fair-to-middling
entertainment at best. 'That I May Live'
may be called a harmless second-rater, with
occasional good moments but not possessed
of enough of them or devised skillfully enough
to entertain what are known as discriminating
audiences." William Boehnel

+ N Y World-Telegram p19 My 11 '37

"At least the authors were dead set on using
illustrious models for their story. It's reminis-
cent of both 'It Happened One Night' and
'True Only Live Once.' A diluted blend." Herb
Sterne

+ Script p10 Ap 17 '37

Trade Paper Reviews

"A human depiction of the struggle of a pair
of youngsters to overcome the prejudice of
society against an ex-convict, this nevertheless
lacks the compelling force and tension which
its theme implies. It is loosely made, but the
vibrant performance of Edward Bromberg
as a modern Good Samaritan who comes to the
rescue of the prison-haunted Robert Kent lends
a touch of distinction and makes the picture a
satisfactory offering. Family." +

Box Office p31 Mr 15 '37

"Very well done."

Film Daily p9 My 11 '37

"Regular run of the mill melodrama, this
should satisfy on lower half of dual bill as well
as in the neighborhoods."

+ Phila Exhibitor p36 Mr 15 '37

THAT I MAY LIVE. 20th century-Fox
70min Je 11 '37

Cast: Rochelle Hudson. Robert Kent. J.
Edward Bromberg
Director: Allan Dwan

"The story depicts the desperate efforts of a
youth, Robert Kent, who, having run foul of
the law once, attempts to go straight but is
prevented from doing so by his former part-
ners in crime." Variety (Hollywood)

See issue of March 29, 1937 for other reviews
of this film

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
"This cop and robber picture is sufficiently well mixed with low humor to please dualists anywhere and additionally, for the type of film which it is, has fair narrative allure."

+ — Variety p13 My 12 '37

THAT MAN'S HERE AGAIN. Warner

60min Ap 17 '37

Cast: Tom Brown, Mary Maguire, Hugh Herbert, Teddy Hart

Director: Louis King

"The story concerns apartment house elevator boy Tom Brown and his discovery of Mary Maguire, a poor discharged shopgirl, in the cellar. He secures her a position as chambermaid, and they fall in love, but she has a baby in a nursing home she hasn't told him about. She runs away when she breaks a Ming vase belonging to tenant Herbert, and Bredon, children - 12 & 10- after discovering the child." Hollywood Reporter

Audience Suitability Ratings

"As long as Hugh Herbert is about there is enough wholesome humor in the picture to please general audiences."

T. J. Fitzmorriss

+ America p15 Ap 17 '37

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

Christian Century p567 Ap 28 '37

"Family." Am Legion Auxiliary

"Light-weight, social comedy with amusing characterizations, but with questionable ethics and too much drinking. Mature." Calif Cong of Par & Teachers

"An amusing, well acted comedy, but too illogical to be convincing. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Attractive appointments and good photography, but a bit for the smaller program. Mature." Nat Soc of New England Women

"[It has] a very weak, exaggerated and not too clear plot. It is the honesty of the would-be philanthropist that is rather naive. Mature." S Calif Council of Jewish Women

FOX W Coast Bui Ap 3 '37

"Light, entertaining comedy, pleasantly staged, well cast and ably acted and though a bit slow, the direction is satisfactory. Family."

+ — Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"Fair. Adults & young adults."

+ — Motion Pict Guide Je 37

"[It] is a strange mixture of hokum and sophistication but it combines the two rather entertainingly. Adolescents, 12-16: not recommended."

+ — Motion Pict R p8 Ap '37

"The film introduces a new screen personality, Mary Maguire, who is not only good to look at but portrays a sympathetic role with understanding. Family."

Nat Council of Jewish Women Mr 24 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A & Y: fair; C: possible."

Parents' M p73 Je '37

"Attractive appointments and good photography in a film for an average program. Mature."

+ — Sel Motion Pict p5 My 1 '37

"Family. A light and entertaining story."

+ — Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Weak, almost wholly transparent, commonplace, inconsequential and uninteresting in point of story, its efforts for compelling drama falling, yet I have no hesitation in recommending [it]. The answer is Hugh Herbert. You will not regret seeing That Man's Here Again if you are a Hugh Herbert admirer. All those who aren't!" Allan Hertz

+ — Hollywood Spec p13 Mr 27 '37

Newspaper and Magazine Reviews

"One of those pictures usually referred to as 'harmless,' meaning, not necessarily fatal, 'That Man's Here Again' is a barefaced, artless, and occasionally ingratiating little harlequinade." B. R. C.

+ — N Y Times p23 My 6 '37

"[It] is a quixotic and hopeless little weakness called, for some vague reason, 'That Man's Here Again.'... Feeble, fumbling, acted with little style or zest and directed with a lack of freshness or imagination, it has practically nothing in it to recommend." William Boehnel

— N Y World-Telegram p28 My 7 '37

"An unpretentious offering that is pleasantly human and quite enjoyable. The theme possesses an intrinsic scope that isn't fully exploited: There might have been a timely and sociological aside, becomes just another boy-loves-girl exercise with gag-comedy trappings." Herb Sterne

+ — Script p8 Je 5 '37

Trade Paper Reviews

"Unpretentiously produced, at times strongly melodramatic, this is saved from mediocrity by the masterful comedy touches inserted by Hugh Herbert in his usual eccentric role. The feature has a certain human appeal and will suffice as a programmer."

+ — Film Daily p8 My 11 '37

"'That Man's Here Again' is a sentimental melodrama which turns into a cheerful farce somewhat too late. Offering little in the way of box office name except that of Hugh Herbert, it can be further stated that it offers little in the way of entertainment, except that delivered by the farceur. Whatever success it will enjoy will be on the lower end of the bill." — Hollywood Reporter p8 Mr 16 '37

Motion Pict Daily p12 Mr 19 '37

"Past moving comedy, this has a well formed plot, pleasing romance. Estimate: okay for duals." + — Phila Exhibitor p28 Ap 1 '37

"This comedy-drama is going to have difficulty getting by. There are no names to really float it over, and the effort to fuse the farce comedy of Hugh Herbert with a serious drama of young boy-young girl love doesn't come off successfully." + — Variety p15 Ap 21 '37

"Bryan Foy's ability to turn out good entertainment is well demonstrated in 'That Man's Here Again.' With only the names of Hugh Herbert and Tom Brown as draw, the cast is well picked with Mary Maguire, the Australian girl who makes her debut, is revealed as possessing striking beauty and excellent talent."

+ — Variety (Hollywood) p9 Mr 16 '37

++ Exceptionally Good; + Good; ± Fair; — — Mediocre; — Poor; —— Exceptionally Poor
THERE GOES MY GIRL. RKO 75min
My 21 '37


Director: W. S. Van Dyke

Original story: Raymond St. John

Screenwriter: Raymond St. John


**Audience Suitability Ratings**

**“Mature audience.”**

Gen Fed of Women's Clubs (W Coast) Je 2 '37

**“This is a frothy bit of nonsense with some humorous situations and a dash of mystery which gives little opportunity for the talents of its cast, but will serve as light divestment. Fair.”**

**— Nat Council of Jewish Women Je 2 '37**

**“General patronage.”**

Legion of Decency Je 8 '37

**“Adults & young people.”**

Motion Picture p11 Je 3 '37

**“[it is] an amusing comedy. Family.”**

Wkly Guide My 22 '37


**Newspaper and Magazine Reviews**

**“It's all quite funny, but don't make the mistake of taking it too seriously.”**

Current Films Je 13 '37

**“It comes out as a pretty poor specimen of screen craftsmanship. If the squabbling of the two leads had been carried on in whispers to keep it from alien ears; if good taste had been the dominant note of the stormy romance, a really clever comedy would have resulted. But as it comes to us it reveals no sense of humor in the direction, maintains no definite mood, and makes far too much noise. The preview audience greeted it with considerable laughter, in which at times I joined heartily. My criticism is based upon the conviction that it could have been a sparkling comedy if all its possibilities had been developed.”**

Spec & Screen p15 Je 8 '37

**“There Goes My Girl! doesn't pretend to make much sense. It simply tries, by being fast, to be also funny. There it doesn't often enough succeed. Too much of the time it is only silly.”**

Eileen Creelman

**— N Y Sun p11 Je 12 '37**

**“There Goes My Girl,” for all its antics, never manages to keep more than a few steps ahead of the plot-undertaker's horse. If we call it a moderately diverting comedy, we are thinking merely of its best moments, not of its worst.”**

F. S. Nugent

**— N Y Times p8 Je 12 '37**

**“[it is] another newspaper story, no better, no worse than thousands of others.”**

Douglas Gilbert

**— N Y World-Telegram p9 Je 12 '37**

**“Ann Sothern and Gene Raymond costar for the fourth time, and do mightily for laughs, with only moderate success.”**

**— News-Wk p28 Je 12 '37**


**Trade Paper Reviews**

**“This latest in the series of Gene Raymond-Ann Sothern comedies is on par with their past starring efforts. Family.”**

**Box Office p31 Je 5 '37**

**“It rings up a healthy quota of laughs despite rather familiar story.”**

**— Film Daily p4 My 29 '37**

++ Exceptionally Good; + Good; ++ Fair; + Mediocere; — Poor; —- Exceptionally Poor


**THEY GAVE HIM A GUN. MGM 97min
My 14 '37

Cast: Spencer Tracy. Gladys George. Franchot Tone

Director: W. S. Van Dyke

Based on the novel of same title by William Joyce Cowen. The theme of this dramatic story is that if men are made heroes during war because they are good killers in battle, one can hardly blame them if they continue the same road when they return to civil life. Franchot Tone plays the timid pedophile bookkeeper who is converted by the war into a savage gangster. His friend is a tough carnival worker (Spencer Tracy) who tries to help him. Both fall in love with a Red Cross nurse, who, though in love with Tracy, marries Tone when she hears that Tracy is dead.

**Audience Suitability Ratings**

**“While it is disappointing that the novel's full potentialities have not been realized, nevertheless 'They Gave Him a Gun' is a mildly engrossing and in spots convincing movie.”**

**— Bul on Current Films Je 7 '37**

**“A: good of kind; Y: probably good; C: no.”**

Christian Century p935 My 26 '37

**“Adults, excellent; children, tense; family, good.”**

G. E. Corton

**“Spencer Tracy. Gladys George and Franchot Tone give outstanding performances. Mature.”**

Calif Fed of Business & Professional Women's Clubs

**“Adults. Good.”**

DAR

**“A vivid film with realistic dialogue and Franchot Tone and Spencer Tracy in effective characterizations.”**

Nat Soc of New England Women

**“Understandingly directed and well cast, this picture provides material for mature consideration.”**

S Calif Council of Fed Church Women

**“The whole is a dramatic, impressively realistic tragedy. Mature. Women's Univ Club (Los Angeles) Fox W Coast Bul My 29 '37**

**“Adults & young people. From the opening scenes of the battlefield to the final ending, the direction provides the hards of that master craftsman, W. S. Van Dyke is dynamic and superb. The work of the cast is notably fine. Spencer & George are outstanding in their characterization, closely seconded by the excellent work of Franchot Tone and Gladys George.”**

**— Film Daily p4 My 29 '37**

++ Exceptionally Good; + Good; ++ Fair; + Mediocere; — Poor; —- Exceptionally Poor
"This excellent picture will delight all who truly hate War, for it is timely, vital and intelligent..." + Nat Council of Jewish Women My 19 '37

"Objectionable in part." + Nat Legion of Decency My 29 '37

"A thought-provoking" production dealing with the transition from wartime thinking to normal social living. Mature. Outstanding. + Sel Motion Pict p4 Je '37

"The anti-war effect would be stronger if the case were not so special, and were more convincing." + Wky Guide My 15 '37

**Newspaper and Magazine Reviews**

"They Gave Him A Gun" fallters after an interesting and sardonic start and lapses into unconvincing and strangely unscientific cinema philosophy. [It] can be summed up as a superior production that fails to live up to its own promise. A war movie which nowhere contains some original and trenchant material." + Hollywood Spec p14 My 22 '37

"They Gave Him A Gun" seems hurriedly made, as well as being long and rambling." (2½ stars) Beverly Hills Liberty p55 Je 19 '37

"No sort of melodramatic side-tracking affects "They Gave Him A Gun," a stark, super-realistic preachment against the evils of war as they apply to the individual... For those with an abiding hunger for peace and its ways, the picture is superb." + Lit Digest p28 My 22 '37

"[It is] a tremendously indignant and compelling anti-war photoplay. [This] is both an effective propaganda and a piece of expository fiction. It is a challenging screen offering." Howard Barnes N Y Herald Tribune p18 My 14 '37

"The theme is powerful enough. The story itself is not always up to its possibilities indulging in too many Hollywood hystericisms for correction makes its point effectively, and gets in plenty of melodrama in the telling. It never quite lives up to its promise, in spite of excitement." Elleen Creschen + N Y Sun p30 My 14 '37

"The mildly stimulating if not exactly revolutionary social thesis that war breeds mobsters is rather unevenly maintained. The plot sags woefully in the middle, weaving forward punch-drunkonly... and finally rushing with undigested preachment to an inept conclusion. At times there is a slight air of justifiable embarrassment on the part of every one concerned." B. C. + N Y Times p21 My 14 '37

"Superbly directed... and acted to perfection... it provides entertainment that is at once packed with thrill and a bitter indictment of legalized killing. This [is] a filleted killing. That is, a filleted killing of no little distinction." William Boehnel + N Y World-Telegram p33 My 14 '37

"It's difficult to be certain as to what exactly is involved in this wild little drama. The triangle is a little vague, and one gets an idea that nobody involved knows what he does feel. If that's true, there's a good deal about this film, but nothing seems definite." John Mosher + New Yorker p94 My 22 '37

"This often effective drama should have been a superior movie. Instead, its vivid and original theme—about the brutalizing effect of war on a timid bookkeeper—is changed into a routine account of two friends who love the same woman." + News-Wk p29 My 32 '37

"Popgun melodrama with several good moments, but not enough to go round." Spencer Tracy plays the uncharacteristic role of a war story you'd like to know. Slightly embarrassing." + Stage p12 Je '37

"As a preachment against war, [it] would be more persuasive if it did not permit the impression that experience in the trenches may have improved. Proof about as much as it weakened Jimmy. As melodrama, it would be more effective if Director W. S. Van Dyke had avoided more cliches. To be its place against war are concerned, the story is action-roomed and will prove grade 'A' entertainment for those who enjoy cinematic portrayals of life in the raw." + Box Office p23 My 15 '37

"Here is a comedy drama of tremendous and moving power that will make a lasting impression on all who see it... It is assured of a tremendous reception and its box office earnings will be among the year's tops." + Hollywood Reporter p3 My 4 '37

"About the only angle that might lift this one over the bump is that it embraces a slight anti-war preachment. But, like most of the picture's emotional text, even that preachment has a spurious ring... [It is] a fairly exciting melodrama with soggy sentimental overtones. Regardless of what box-office weight the cast names may add, it will be doing well if reaching average figure." + Variety p25 My 19 '37

"Metro undertook a difficult chore in setting out to convert William S. Cowen's incendiary indictment of the war god into mass screen entertainment. The result is more interesting in its preachment than for its dramatic weight... Box office may be spotty but should hit a satisfactory level, depending a good deal on how it is sold." + Variety (Hollywood) p3 My 4 '37

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**THEY WON'T FORGET.** Warner 09min

*Cast:* Claude Rains, Gloria Dickson, Edward Norris, Lana Turner

*Director:* Mervyn LeRoy

*Music:* Adolph Deutsch

*Screenwriters:* Robert Rossen, Abe Kandel

Based on the novel, *Death in the Deep South,* by Ward Greene, *Edward Norris* is convicted, without trial, of the murder of Lana Turner, a pupil in his business college class. Allyn Jos-
THINK FAST, MR. MOTO. 20th century-Fox 65min Je 25 '37
Cast: Peter Lorre, Virginia Field, Thomas Beck, Siegfried Rumann
Director: Norman Foster
Based on the Saturday Evening Post serial novel of the same title by J. P. Marquand.
"Moto, after masquerading in Frisco's Chinatown as a Persian rug peddler, next appears on board ship, Sailing at the same time is Thomas Beck, madcap young son of the steamship line's Shanghai manager."

Audience Suitability Ratings
"The oriental settings are good and give tone to the picture... Too exciting for children. Mature." Am Legion Auxiliary
"Adults." Calif Cong of Par & Teachers
"To lovers of the mystery story, this will prove a little away from the usual trend with its Shanghai atmosphere, smuggling ring and lovely Russian lady. Adults." Calif Fed of Business & Professional Women's Clubs
"Mature. Good." DAR
"A mystery drama which holds the interest and suspense until the close. Mature." S Calif Council of Fed Church Women
"Moto!" Fox W Coast Bul Ap 34 '37
"A fast-paced mystery drama, given interesting settings, capable direction and an able cast... Excessive drinking in the opening scenes. Adults & young people." Gen Fed of Women's Clubs (W Coast) Ap 10 '37
"Adolescents, 12-16: not advised; children, 8-12: no." Motion Pict R p10 My '37
"General patronage." Nat Legion of Decency My 27 '37
"Adults." Sel Motion Pict p8 My 1 '37

Newspaper and Magazine Reviews
"[It] has everything it takes to make box-offices sit up and beg. Flashing from the sinister tempo of oriental life to the dignity and folly of accidental blunder, this fast-paced sketch of a dynamic Japanese whose versatile brilliance in action rights the action is a 'must see' picture. And Peter Lorre supplies the 'must;' always commanding, Lorre is here at his arresting best." Hollywood Spec p17 Ap 10 '37
"This first in the series of Mr. Moto films is quality entertainment. It sets a high mark for productiveness and enjoyable suspense, which others in the series may aim. Family." Box Office p27 Ap 17 '37
"New type of detective plus rapid action and well maintained suspense make this an entertaining mystery film. Regular audiences should find it very enjoyable fare and the mystery plot especially will find it something a little different." Film Daily p8 Ap 6 '37
"J. P. Marquand's Mr. Moto, who has been appearing in the Saturday Evening Post, comes to life realistically in Lorre's expert hands and the result is a suspenseful program picture that the dual devotees will find better-than-average fare." Hollywood Reporter p3 Ap 2 '37
"This should prove popular neighborhood fare." Phila Exhibitor p26 Ap 15 '37
"The first picture in the series, packs plenty of punch and has what it needs in the way of suspense, action and romance to satisfy audiences from the aluxers right through to the blue bloods. Peter Lorre, in the title role of the calm little Japanese detective, is entirely convincing." Variety (Hollywood) p8 Ap 2 '37

THIRTEENTH CHAIR. MGM 62min My 14 '37
Cast: Dame May Whitty, Madge Evans, Lewis Stone, Elissa Landi
Director: George B. Seitz
Based on the play of the same title by Bayard Veiller. Filmed as a silent picture in 1919; a talkie in 1929. "The story concerns the solution of a murder that occurs under the eerie circumstances of a seance. The finding of the criminal is exciting, unique and comes as a complete surprise." [Variety (Hollywood)]

Audience Suitability Ratings
"There is some excitement in the film but it is not well sustained, and the relationship between certain characters is more obscure than the name of the murderer. On moral grounds, too, one or two of them are suspect. However, if you make a practice of seeing this sort of melodrama, it is suitable for adult audiences." P. J. Fitzmorris
"Adults." America pl65 My 22 '37
"A & Y: very good of kind; C: too strong." Christian Century p895 My 26 '37
"Dame May Whitty gives an especially fine performance as the medium. Adults." Am Legion Auxiliary
"Interestingly adapted from the stage play, this murder mystery is well acted and ably directed, with sustained suspense throughout. Adults." Calif Cong of Par & Teachers
"A murder mystery, carefully plotted, which is made tense by the acting of a good cast under good direction. Family." Nat Bd of R
"An excellent entertainment, but gruesome for any but an adult audience." Nat Soc of New England Women
"This picture will prove highly entertaining to all who like a really good thrill. Mature." S Calif Council of Fed Church Women Movie Guide Ap 23 '37

FORECASTS...
"This well enacted mystery melodrama is tense, exciting, and suspenseful. Adults." + Gen Fed of Women's Clubs (W Coast) My 5 '37

"Adults." Nat Legion of Decency My 13 '37

"Adults." Sel Motion Pict p8 Je '37

"A murder mystery, carefully plotted, which is made tense by the acting of a good cast under good direction. Family." + Wkly Guide My 8 '37

News paper and Magazine Reviews

"No other Hollywood studio seems to take the painfullv meticulous care M.G.M. insists upon for every film which bears its crest. The Thirteenth Chair is an excellent example. . . . This profoundly stirring document of the emotions comes to us packed with the pick of filmdom." Paul Jacobs + Hollywood Spec p13 My 8 '37

"What is remarkable about The Thirteenth Chair is not that it is antiquated but that it should have withstood at all the fierce corrosion of two theatrical decades . . . [It] still [contains] a sepulchral shiver as does the solution, but the maturity it is more convincingly dead than any of Dr. Mason's victims." + Time p56 My 17 '37

Trade Paper Reviews

"Bayard Veiller's perennial thriller has been brought to the screen again, retaining all of the spine-tingling horror which has made it a stage and screen favorite for so many years. Fans, old and new, will love it. Family." + Box Office p51 My 8 '37

"Developed in a highly suspenseful manner, this mystery holds one's attention at all times and should make nice program entertainment."

+ Film Daily p8 My 4 '37

"Bayard Veiller's murder mystery play, still remembered as a huge success nearly a quarter of a century ago, reappears as one of the best detective thrillers in many months. . . . The picture belongs right at the top of the program group."

+ Hollywood Reporter p8 Ap 29 '37

+ Motion Pict Daily p4 Ap 30 '37

"Good [murder mystery] but not sufficiently strong to create box office suction. . . . Playgoer type will get more enjoyment from it than the moviegoer, action being limited for the most part to one set."

+ Variety p15 Je 9 '37

"Metro has a first class program film in this mystery thriller. . . . Preview audience remained absorbed after the film got under way and evidenced enthralling interest until the mystery was finally unravelled."

+ Variety (Hollywood) p3 Ap 29 '37


Cast: Elsa Merlini, Nino Besozzi, Enrico Viarisio

Director: Mario Bonnard

Italian dialogue film produced in Rome without English titles, also called Trenti Secondi di Amore. "[It is the] account of how a philandering young man offers to take a thirty-second kiss in compensation for having been hit by a charming unlicensed driver." (N Y Times)

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ap 22 '37

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; --- Exceptionally Poor

Newspaper and Magazine Reviews

"[It] is no cause for dancing in the streets. Nevertheless, the new film is facile and sometimes amusing, if undistinguished, and confines itself to romance, which seems much more Hollywood in conception and setting than the traditional pre-Musolinilove story." Margaret Tazelaar

+ N Y Herald Tribune p19 Ap 5 '37

"With never a serious moment, the film is witty and entertaining."

+ N Y Times p17 Ap 5 '37

Trade Paper Reviews

"Thoroughly diverting romantic farce, expertly cast and acted. Film ranks high in entertainment value among contemporary foreign features."

+ Film Daily p11 Ap 8 '37

"Sufficient number of chuckles and abdominal laughs in this wordy farce to insure trim business with Italian-language houses. Based on hearty response in this theatre, the dialog seemingly is packed with maximum laughter."

+ Variety p15 Ap 8 '37

THIS IS MY AFFAIR. 20th century-Fox 100min My 28 '37

Cast: Robert Taylor, Barbara Stanwyck, Victor McLaglen, Brian Donlevy, Sidney Blackmer

Director: William A. Seiter

Dances: Jack Haskell

Music & lyrics: Mack Gordon, Harry Revel

Music director: Arthur Lange

Screen writers: Allan Rivkin, Lamar Trotti

"[It is the] story of a compact made between President McKinley and a young navy lieutenant (Robert Taylor), whereby the latter is to ascertain the identity of the big man behind an epidemic of bank robberies which the secret service has not been able to fathom." Variety (Hollywood)

Audience Suitability Ratings

"The film is stirring all the way, flavored by the quaintness of period costumes and manners and acted with a measure of excellence. Victor McLaglen's characterization of a hard cafe
genius is not convincing."

+ T. J. Fitzmorris

+ America p240 Je 12 '37

"A: fair & C: doubtful interest or value."

Christian Century p791 Je 16 '37

"A picture that builds up to a climax that will have audiences gripping the arms of their chairs. Excellent for mature audiences." Am Legion Auxiliary

"Adults. Children (8-16). Family." Calif Cong of Par & Teachers

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

"Mature." Nat Soc of New England Women

"The suspense is sustained until the final surprising denouement. Excellent portrayal of historical characters. Mature." Calif Council of Fed Church Women

"Adolescents, questionable because of crime element; children, no." Women's Univ Club (Los Angeles)

Fox W Coast Bui My 29 '37

"A tense exciting picture. . . . The cast, an able one, is Robert Taylor and Victor McLaglen, excellent while the characterizations of Presidents William McKinley and Theodore Roosevelt are equally pleasing. William Seiter's direction merits high praise, he has made each character an individual and blended well all
MOTION PICTURE

THIS IS MY AFFAIR—Continued

material, providing an unusually interesting
photoplay. Mature audience."
+ Gen Fed of Women's Clubs (W Coast)
My 19 '37

"[It has] one of the most suspenseful climaxes
ever accomplished on the screen. . . . The
direction is masterly. Family."
+ Nat Council of Jewish Women My 19 '37

"General patronage."
Legion of Decency Je 3 '37

"Interesting characterizations, with the sup-
porting cast all well chosen. The direction is
masterly. Mature."
+ Sel Motion Pict p4 Je '37

"Outstanding. Family."
+ Wkly Guide My 29 '37

Newspaper and Magazine Reviews

Boston Transcript p6 My 29 '37

"Adults and young people."
Christian Science Monitor p17 Je 5 '37

"Robert Taylor and Barbara Stanwyck lead
an effective cast, and the combination of
characterization, theme and substantiating
colorful production detail, embellished by music
and dancing of the era, provide desirable en-
tertainment, even though the excursion into
the realm of history may not receive the unan-
imous endorsement of students." J. P. Cun-
ningham
Commonwealth p188 Je 11 '37

"This Is My Affair, is a long, elaborately
produced, moderately well-acted melodrama
which partially conceals its routine and of-
tended plot beneath a coating of 1901 costume
and atmosphere. Regrettably, the story . . .
just isn't good enough to justify the lavish
talent expended upon it."
+ Cue p16 My 29 '37

"Excellent entertainment. It takes us back
to the turn of the century and makes its re-
action visually and psychologically authentic."
+ Hollywood Spec p14 My 22 '37

Reviewed by Beverly Hills
Liberty p61 Je 26 '37
Lit Digest p22 Je 12 '37

"The material has been managed shrewdly
and the settings and costumes are elegant. If
you find yourself anticipating situations, you
will at least find them delightfully decked
out. . . . All in all, 'This Is My Affair' is good
entertainment." Howard Eastman
+ N Y Herald Tribune p14 My 28 '37

"By setting it in a period hitherto ignored
by Hollywood, the scenarios of 'This Is My
Affair' have considerably freshened up their
artificial underworld drama. . . . [It] does not
sentimentalize about the days of thirty-six
years ago, nor is it interested in them as any-
thing but atmosphere. This atmosphere, the
songs and dances, the costumes and hairdos.
. . . are a good deal more vivid than the story
itself, certainly than its main actors."
Eileen Creelman
N Y Sun p14 My 28 '37

"It is the job of period reconstruction, rather
than the dramatic weight of its theme, that
distinguishes 'This Is My Affair' and makes it
an agreeable entertainment—even with Mr.
Taylor and Miss Stanwyck. The most endearing
feature of the film—far more engaging than Mr.
Taylor's deep-dyed skiing, or Miss Stanwyck's
billing—coining—is the skill with which the pro-
ducers have conjured up the naughty-naughty
background."
E. H. Nugent
+ N Y Times p17 My 28 '37

"Dark intrigue and romance are nicely blend-
ad against the picturesque background of
America at the turn of the century in 'This
Is My Affair.' . . . In its own quiet, graceful
way [it] works itself into a lather of high-
grade suspense and results in an entertain-
ment that is novel, colorful and interesting
from beginning to end." William Boehnel
+ N Y World-Telegram p15 My 28 '37

Reviewed by John Mosher
New Yorker p74 My 29 '37

"A vivid re-creation of the early 1900s, com-
plete with slang, songs, and vaudeville turns,
distinguishing otherwise uninspired story."
News-Wk p26 Je 5 '37

"I liked the story and I liked the songs and
dances. You may gather from all this that I
liked the picture." Bob Wagner
+ Screen p38 Je 5 '37
Time p35 Je 7 '37

Trade Paper Reviews

"In every department here's a picture that
has exactly what it takes to bring superlative
entertainment to every type of film fan and,
resolutely, it cannot miss being a boxoffice
bonanza."
+ Box Office p21 My 22 '37

"This is rich in color and suspense and should
do nicely at the box-office. It has the names of
Taylor, Stanwyck and McGlen in its make-up,
and William A. Seiter's direc-
tion is at his best and skillfully blends color,
comedy and drama."
+ Daily Pict p8 My 18 '37

"This is a detective melodrama fitted into a
historical American setting and so gorgeously
caparisoned as to make it grand and glorious
entertainment. . . . It will be a big
money-maker everywhere."
+ Hollywood Reporter p3 My 14 '37

"Barbara Stanwyck . . . has rarely been seen
to better advantage; a good program."
+ Phila Exhibitor p8 My 15 '37

"The narrative is slow and weak in compari-
son to its cast, but it shouldn't have any
trouble reaching the fair box-office class."
+ Variety p15 Je 2 '37

"Treatment, background and a topperous cast
give impressive sense of importance to a theme
which in less imposing trappings would be iden-
tified as a minor picture. The result is a score
of pictures of lesser pictures. Its feeling of historic reality is
enhanced by the impersonation of many
notables of the period."
+ Variety (Hollywood) p3 My 14 '37

THREE LEGIONNAIRES. General 83min
Cast: Robert Armstrong, Lyle Talbot, Fifi
D'Orsay, Anne Nagel
Director: Hamilton MacFadden

"Action takes place in a remote and isolated
hamlet of Russia at the time the Armistice
was signed in the World War. Robert Arm-
strong and Lyle Talbot are stationed there to
represent the American army and to work
with the Russian Cossacks who were with the
Allies. Not knowing the Armistice had been
signed until six months later, Armstrong and
Talbot carry on their vigil for the enemy." Variety (Hollywood)

Trade Paper Reviews

"General Pictures' first effort in the produc-
tion field is a slapstick comedy that will be a
showman's dream."
+ Box Office p63 Ap 3 '37

"Good old slapstick serves its purpose in
this picture and the result is a healthy total
of laughs."
+ Film Daily p3 Mr 20 '37

"Calculated to find its niche in the neigh-
borhoods. 'Three Legionnaires' has been sup-
plied with a saleable cast and a plentitude of

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

REVIEW DIGESTS.
laughs. Although entirely unsophisticated, and lacking the rudiments of an intelligible story, it should have no difficulty in succeeding in the secondary entertainment market.

Hollywood Reporter p5 Mr 13 '37

"Hokum, action, definitely made for laughing purposes this is a commendable offering of a good company. It should fit nicely as comedy support on dual programs. . . This is good, wholesome fun."

Philos Exhibitor p35 Ap 1 '37

"Throwing logic overboard to effect a laugh, Robert E. Welsh has delivered his first picture under the new General Pictures banner with pleasing results. Film is packed with comedy hokum, fabricated from the proven formula of the old slapstick type that dominated in the silent days."

Variety (Hollywood) p3 Mr 13 '37

THUNDER IN THE CITY. Columbia. 76min Ap 25 '37

Cast: Edward G. Robinson, Luli Deste, Nigel Bruce, Constance Collier. Ralph Richardson

Directed by Marion Gering

Filmed in England. "Dan Armstrong, the advertising director of a big American motor corporation who goes in strong for sensational stunts, is dropped by his superiors because his ballyhoo activities are undignified and out-of-date. So Armstrong goes over to London to study dignity, and before you can say 'P. T. Barnum' he has turned England upside down in exploiting the sale of stock in a Rhodesian miracle metal." (Liberty)

See issue of March 29, 1937 for other reviews of this film

Aimer Entertainment Ratings

A: Fair; Y: Good; C: Perhaps...

Christian Century p631 My 12 '37

"Of particular interest is the subtle satire used in contrast to the England and American manners and customs. Adults & young people."

E Coast Preview Committee

Fox W Coast Bul Ap 24 '37

"The film has some very amusing passages, particularly those satirizing certain aspects of aristocratic English life; but its main implications (the apparent exaltation of a peculiarly blatant form of advertisement) are crude, and will not be to everybody's taste. Suitability: family."

Mo Film Bul p35 Mr '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"The climax is exciting and provides a pleasing ending to a production that has some good characterizations, is well acted and smoothly directed. Adults & young people."

Sel Motion Pic p11 My 1 '37

"A pleasant boost for cordial relations between the two countries, some of it amusing. Mature."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"[This is] a part unsuccessful farce and part unconvincing drama and at no time entertaining."

Cue p17 My 1 '37

Edward G. Robinson is as brilliantly comic in 'Thunder in the City' as he was sinsterly forbidding in his menacing gangster roles. There are some preposterous doings in the photoplay, but on the whole it is an amusing and heart-warming offering."

N Y Herald Tribune p17 Ap 23 '37

"[It is] a story in which both American and Britisher come off rather well. The audience also can have its bit of fun. . . [It] is fair entertainment and safe for children but diverting in a mild and amiable manner." Eileen Creelman

N Y Sun p30 Ap 23 '37

"The British are having a bit of good wholesome fun at their own expense, . . Whether you have fun will depend largely on how you feel about the Edward G. Robinson brand of Napoleonic. . . The film has the superficial smoothness and pace that might have been expected from a little American collaboration." B. R. C.

N Y Times p25 Ap 23 '37

"Poor, Mr. Edward G. Robinson has to be good in 'Thunder in the City,' and there isn't a gunman in sight. In fact, this is comedy, and only Constance Collier seems happy in it." John Mosher

New Yorker p81 My 1 '37

"Moderately amusing." + News-Wk p50 My 8 '37

"Thunder in the City' and 'Head Over Heels,' compete for the position of worst English film of the quarter. I think the former has it, with its self-conscious attempt to break Hollywood's mold, its dreariness worse accelerated, its horde of Hollywood stars on holiday. Mr. Ned Mann's worst 'special effect' to date, and its complete lack of personality in spite of its national studio—of English life and behavior." Graham Greene

Spec p56 Mr 19 '37

"This smoothly unfolded comedy is notable in only one respect: It is the U. S. debut of a Viennese girl . . using the name Luli Deste." Time p30 My 1 '37

Trade Paper Reviews

"Family."

Box Office p21 Je 5 '37

"This British production from the Atlantic Studio qualifies for the 'moderately entertaining' list."

Film Daily p10 Ap 27 '37

"This is not Robinson's best picture but it is acceptable. The star comes very near overcoming the handicap of British production. Face is a bit leisurely, as usual with British shows; story is definitely weak." + Philos Exhibitor p26 Ap 15 '37

"It's not distinguished by production superior--it is distinctly inferior to fair; but 'Thunder in the City' in many ways makes itself quite likable." + Variety p15 Ap 28 '37

TIME OUT FOR ROMANCE. 20th century-Fox 72min Mr 19 '37

Cast: Claire Trevor, Michael Whalen, Joan Davis, Chick Chandler

Director: Malcolm St. Clair

"The story opens with Claire Trevor enacting that now-famous role of the runaway bride, fleeing a fortune-hunting husband, who is picked up on her flight to California by Michael Whalen, member of an automobile caravan which is driving new cars out to the Pacific Coast."

Box Office

See issue of March 29, 1937 for other reviews of this film

Aimer Entertainment Ratings

"It is fairly amusing and maintains a sprightly if not hilarious tempo. There are enough bright situations to recommend the film as mild family amusement." T. J. Fitzmaurice H. R. B. H. New Yorker p81 My 1 '37

"Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; + Exceptionally Poor
TIME OUT FOR ROMANCE—Continued


"Dialogue light and amusing; cast, direction and photography excellent. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

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

"Family, but mature for children." DAR

"Story is loosely constructed and although there is some good comedy the film is in every way distinguished. Family." Nat Soc of New England Women

"A light, amusing comedy with an improbable plot. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

"The direction is workmanlike, and keeps things moving. The humour is obvious and ingenious, and the dialogue might have been crisper. Suitability: family." E. P. Mo Film Bul p85 Ap '37

"Fair. Adults & young adults." + — Motion Pict Guide My '37

"It is all decidedly nonsensical. Some of it is quite funny and some of it pretty poor. Adolescents, 12-16: undesirable; children, 8-12: no." — + Motion Pict R p9 Mr '37

"General patronage." Nat Legion of Decency Mr 25 '37

"A & Y: fair; C: little interest." Parents' M p84 My '37

"Lively action and sustained interest, an able cast and clever comedy lend a variety of characteristics which, although not very subtle, are, nonetheless, amusing. Family." + — Sel Motion Pict p6 Ap 1 '37

Newspaper and Magazine Reviews

"The film may be classified as endurable second rate, if that isn't hair-splitting." B. R. R.

+ — N Y Times p23 Mr 13 '37

"[It is] a gauche and artless film... The plot is only about enough for a short film, and keeps repeating itself altogether and too often for comfort until the end, when it speeds up a little bit without any unforeseen eventualities." William Boehnel

— + N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews

"Just misses being able to stand on its own legs as a solo performer. Weakie plot, which St. Clair's direction has nearly managed to squeeze under camouflage all the way, shows its tatters at the start. That's enough of a crimper for the film to dual chores. For this class, however, it's plenty strong on laughs and general deportment." + — Variety p15 Mr 17 '37

TOO MANY WIVES. RKO 60min Ap 16 '37

Cast: Anne Shirley, John Morley, Barbara Pepper. Gene Lockhart

Director: Ben Holmes

Based on the short story, Satisfaction Guaranteed, by Richard English. "The story concerns a young complaint man on a newspaper, endures all the joys with an incurable wife and child, who falls in love with an heiress and whose romance is nearly wrecked by her belief that he is married." (Sel Motion Pict)

"A series of patchy ideas, unmatched for absurdity constitute the story, material of a slapstick farce in which the humor is of very poor quality... Both acting and direction are amateurish, the settings are inartistic and the entire production is of a boring quality. Family." E Coast Preview Committee

— Fox W Coast Bul Ap 3 '37

Audience Suitability Ratings

"A series of misunderstandings adds excitement and amusement. Family." Am Legion Auxiliary

"A slow-moving program picture with a hackneyed plot. Adults: 14-18 & 8-14: poor." Calif Cong of Par & Teachers

"A simple, light comedy-farce—too simple for most audiences. Family." Calif Fed of Business & Professional Women's Clubs


"Wholesome, but lacking in entertainment value. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 17 '37

"Though given a satisfactory cast, this picture is lacking in entertainment, draggery and uninteresting, due to poor production values, especially direction and cutting. The story is a disconnected one, Family." + — Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"Fair. Family." + — Motion Pict Guide Je '37

"It is not a class A picture but fairly agreeable comedy. Adolescents, 12-16: yes; children, 8-12: passable." + — Motion Pict R p10 My '37

"This is a dulle, forced little picture with a far-fetched title, undistinguished cast, silly story which seems carelessly put together all resulting in a very poor DAR amateur performance. Family." + — Nat Council of Jewish Women Ap 7 '37

"General patronage." Nat Legion of Decency Ap 1 '37

"Family." + — Sel Motion Pict p11 Ap 1 '37

Trade Paper Reviews

"A farce comedy that smacks of the old silent days, this mild effort is short on laughs, weak on acting talent and tedious in direction. Audiences will find it nothing more than another program feature that is below the standard of the usual RKO radio product. Family." + — Box Office p27 Ap 17 '37

"This is a fast and moving farce, containing some refreshing material. It has been well directed by Ben Holmes and introduces John Morley, a likeable actor who shows much promise." + — Film Daily p8 Ap 7 '37

"In marked contrast to the polyglotous threat of its title this minor domestic comedy is a gentle and innocuous affair aimed at juvenile risibilities and tickling them pleasantly enough for useful support service in the neighborhoods. Its weakness is in the story." + — Hollywood Reporter p3 Ap 3 '37

+ — Motion Pict Daily p2 Ap 6 '37

"The attempts at comedy are very weak throughout. Estimate: for neighborhoods, twin bills." + — Phila Exhibitor p31 Ap 1 '37

++ Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"This film is crippled by faulty writing and mediocre direction; marred by primitive acting and absurd casting. Even excused as light comedy, "Boston Wife" is shallow entertainment. Duals only, and then it won't mean a great deal.

- Variety p15 Ap 28 '37

"Here is a fast-stopping, amusing farce, well off the beaten story path, which will provide its full share of entertainment on the average multiple, and its whimsical comedy nicely suited to the talents of Anne Shirley and the comparative newcomer, John Morley."

- Variety (Hollywood) p8 Ap 8 '37

TOP OF THE TOWN. Universal 86min Ap 18 '37

Cast: Doris Nolan, George Murphy, Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan

Director: Ralph Murphy

Music & lyrics: Jimmy McHugh, Harold Adamson

A musical comedy in which a rich girl tries to elevate night club entertainment.

Audience Suitability Ratings

A: depends on taste; T: doubtful value; C: no:

Christian Century p502 Ap 14 '37

"Some of the comedy bits, mainly Hugh Herbert and a few of the vaudeville acts, are amusing but the overlarge cast and the excessive action without seeming purpose leave an impression of confusion. Adults & young people.

- E Coast Preview Committee

+ Fox W Coast Bul Ap 17 '37

"A lavishly produced, gay, diverting musical extravaganza, in which lively music, modern singing, dance numbers, specialties and spectacular scenery are blended together in an entertaining fashion, reflecting credit upon the director. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Suitability: family." T. G.

- Mo Film Bul p85 Ap '37

"Good. Adults & young adults."

+ Motion Pict Guide Je '37

"The production is entertaining of its kind, though not outstanding. Adolescents, 12-16: amusing; children, 5-12: too tiring and too mature."

+ Motion Pict R p10 My '37

"Light entertainment is provided in this musical comedy. Family."

+ Nat Council of Jewish Women Ap 7 '37

"General patronage."

He Nat Legion of Decency Ap 8 '37

"A musical extravaganza, lavishly staged and swiftly paced, but a bit too noisy. . . Those who enjoy musicals in vaudeville style may like this one. A matter of taste for family. (The New England Women consider this picture a new low in entertainment.)"

- Sel Motion Pict p6 My 1 '37

"A lavish production with almost a fantastic finale. . . A picture worthy of a star. Family."

+ Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Evidently, jigging, jazzing, and swinging were uppermost in the minds of the producers, but now and again something quite original creeps into the mad medley. It is a brilliant spectacle with a curiously inept tale, but one which aroused intermittent gates of laughter from an audience, Manhattan Hall.

+ - Boston Transcript p6 Ap 3 '37

CANADIAN M p28 Ap '37

"With six veteran comedians, several singers, dancers, a large chorus and one of the most elaborate mountings on record, this falls far short of its looks like a gargantuan joke by Busby Berkeley, Family."

- Christian Science Monitor p17 Ap 10 '37

"With a few notable exceptions such as the Astaire-Rogers, MacDonald-Eddy productions, most film musicals follow a pattern cut from exactly the same cloth. . . Top of the Town is the latest of Hollywood's intolerable procession of such films, deserves a rating of no better than spotty from even the most charitable point of view. Its virtues are two infectious and lively songs. . . Its faults include the small use made of such a large roster of comedians in the cast, the inept and clumsy maneuvers of the script and the miscasting of the heroine's role."

- - - p15 Ap 3 '37

"The rest of 'Top of the Town' does not live up to the contribution made to it by John Harkrider who designed the sets which give it outstanding stage and film beauty. . . I do not wish to convey the idea that 'Top of the Town' is not entertaining in spots. My complaint is that the manner of its presentation does not make the most of the talent included in the long cast."

- - - Spec p14 Ap 10 '37

"Doris Nolan [and] George Murphy . . . are pretty good. Ostentatious, expensive, not very original—but big."

- - - (3 stars) Beverly Hills Liberty p39 My 8 '37

"[It] resulted in exhausting your correspondent, though many in the audience yesterday showed great enthusiasm, but in small doses. 'The Top of the Town' is good. . . The specialty numbers become almost 'home work' for the audience in their elaborate—yet not well executed, but in spacing and pacing. . . It is an eye-filling show with lots of funny gags, and, if you have the endurance, you will probably enjoy all of it." Marguerite Taseliar

- - - - N Y Herald Tribune p10 Mr 27 '37

"Its sole purpose is amusement. To achieve that, it tosses its plot out of the window now and then, retrieving it for a scene or two, then returning to straight song-and-dance stuff. It is rated a revue. [It] is a cumbering, some, handsome, tuneful, almost pointless musical of the revue type. Eileen Creelman

- - - - N Y Sun p11 Mr 27 '37

"Through some unaccountable oversight, Universal omitted the kitchen sink, but it tossed practically everything else it could find into its new musical. . . This, that is, except a sense of humor, a semblance of continuity and the veriest morsel of credibility. They would have been handy things to have around. Without them the picture is just a big and dumb variety show with one fair turn following another." F. S. Nugent

- - - - N Y Times p19 Mr 27 '37

"If elaborateness makes a screen musical comedy a success and the book matters not at all, then the one at the Roxy, called 'Top of the Town,' which is lavish enough to make even the Warner Brothers look to their laurels, is good entertainment. [It] is largely bankrupt of what it needs—most—humor, sparkle and imagination."

- - - - N Y World-Telegram pl7 Mr 27 '37

"Some good-looking young people and Hugh Herbert—who is very handsome, of course—are busy to no purpose in 'Top of the Town.' Easy giggles will be happy with it." John Mosher

- - - - New Yorker p90 Ap 3 '37

"Top of the Town is no feather in anyone's cap. A lighter and less lavish hand might have done something with the story."

- - - - News-Wk p26 Ap 10 '37

"The picture didn't quite jell. Big, gaudy, and raucous, with the only thing that mildly appealed to those who venerated the once-annual

- - Exceptionally Good; + Good; - Fair; - - Mediocre; - Poor; — Exceptionally Poor
TOP OF THE TOWN—Continued

Shubert ‘Passing Show.’ The movie is little number, elaborates upon a simple theme, and, although a world of musical revue, is diffuse, too often either forgets or scorns the central plot.” Herb Sterne

— Variety p10 37

“(It) promises a surprisingly dismal total. Though a title little plot is of no help, most of the blame belongs on the stupendous and somewhat distasteful finale.”

Stage p10 My '37

Trade Paper Reviews

"An impressive extravaganza, lavishly mounted, this falls short of the entertainment mark its heavy budget should indicate. The picture will need intensive exploitation to maintain a position in top bracket billings. Doris Nolan is disappointing. Family." + Box Office p11 Ap '37

"Producer Lou Brock certainly has gone to town with a lavish show that will be rated tops in any town.

+ Film Daily p8 Mr 27 '37

"Here is a musical extravaganza built along the lines of a three- ring circus with a couple of rings added for good measure. It is packed with every kind of entertainment than have ever previously been seen on the screen in a single picture, some extremely good, some not so good. Selling can put over "Top of the Town" for sock box office, for there is no denying that it is big, plenty big and expensive.” + Hollywood Reporter p8 Mr 26 '37

+ Motion Pict Daily p2 Mr 27 '37

"It is a lavish, thoroughly entertaining, light-hearted musical, with excellent songs, well known names, two appealing principals, some fantastic sets, well staged dance numbers. Estimate: top-notch musical." + Phila Exhibitor p34 Ap 1 '37

"A series of blackouts, bits, songs, little or no story, and a wild swing finish that's more noise than anything else, wraps 'Top of the Town' up in a bundle of mediocrity. There isn't a punch name in the cast and the lineup actually comprises one of the greatest conglomerations of just fair talent any filmusical has offered. Nobody is really bad, but it is also obvious that nobody is very good, either. [It] had a radio preview on the 'Hollywood Hotel' program. It affords an opportunity to find out what a network broadcast can do for a poor picture." — Variety p17 Mr 31 '37

"What it lacks in romantic warmth and beguiling intimacy it overrides with sheer movement and production opulence. It is a hodgepodge of activity and revue type entertainment. Because of its lack of compelling draw names, it will have to depend on exploitation.

+ Variety (Hollywood) p3 Mr 26 '37

TOUGH TO HANDLE. Conn 58min

Cast: Frankie Darrow. Kane Richmond. Phyllis Fraser

Director: S. Roy Luby

Original story: Peter B. Kyne

Screen writers: Sherman Lowe. Jack Neville

"Frankie Darrow is the youthful hero, along with his nemesis reporter pal Kane Richmond. They uncover a sweepstakes counterfeit ticket racket in their city, which results from Frankie's hunching having taught a phoney that turns out to be one of the big prize winners.” Film Daily

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

TRAPPED. Columbia 57min Mr 5 '37

Cast: Charles Starrett. Peggy Stratford. Robert Middlemass

Director: Leon Barsha

A western melodrama.

Audience Suitability Ratings

"Following the usual Western story routine, authority in disguise overcomes seemingly hopeless conditions and establishes law and order. Family." E Coast Preview Committee

Fox W Coast Bul Ap 24 '37

"General patronage.

Nat Legion of Decency Ap 8 '37

"There are exciting episodes, fine riding and beautiful scenery. Family." Sel Motion Pict p12 My 1 '37

Trade Paper Reviews

"The twist the story takes will keep the Western fan on edge. This should please." + Phila Exhibitor p25 Ap 1 '37

"Charles Starrett is much more at home in these muscle melodramas than he ever was when trying the other type of film. He's fast becoming Columbia's best bet for the Western traffic. 'Trapped' is fast enough and the story has more heat than usual." + Variety p24 Ap 25 '37

TRENTI SECONDI DI AMORE. See Thirty seconds of love

TROUBLE IN MOROCCO. Columbia 65min Mr 25 '37

Cast: Jack Holt. Mae Clarke. C. Henry Gordon

Director: Ernest B. Schoedsack

"Holt is an American newspaper man who gets a tip from Max Clark, a girl rival reporter, that there is an epidemic of gun-running to the Moroccan Arabs. Stooling her passwords and ticket he heads for the trouble, with the girl not far behind.” Hollywood Reporter

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no." Christian Century p71 Ap 7 '37

"Both trite and tense situations prevail in a fast-moving and well-acted plot. Filled with thrilling action and fine desert scenes, the picture will be enjoyed by those who like adven-
tured stories. Family." E Coast Preview Committee
+ — Fox W Coast Bul Ap 17 '37
"Fair. Family."
+ — Motion Pict Guide Je '37
"General patronage."
Nat Legion of Decency Ap 8 '37
"A, Y & C: fair."
Parents' M p64 My '37
"Both trite and tense situations prevail in a fast-moving and well-acted plot. Piled with thrilling action and fine desert scenes, the picture will be enjoyed by those who like adventure stories. Family."
+ — Sel Motion Pict p12 Ap 1 '37

Newspaper and Magazine Reviews

"Check your sense of reason at the boxoffice, dull your intelligence and say, 'I'm going to like this,' and you may work yourself into a state of appreciation for 'Trouble in Morocco.' It's not bad fun, though a little far-fetched."
+ — Cue p19 Mr 26 '37
N Y Times p27 Mr 15 '37
"[It is a] shambling and bogus melodrama. . . . Full of all the intrigues, stock figures and soap-opera phrases of penny-shot melodrama, 'Trouble in Morocco,' is hackneyed to the core." William Barnes
— N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews

"Plenty of action and comedy, a well-knit story and the usual two-fisted Jack Holt portrayal makes this production by Larry Ostlund a success all that could be desired for punch-packed entertainment. It will be enthusiastically received by action-loving families."
+ — Box Office p31 Mr 13 '37
"This is just a programmer which should be enjoyed best in action houses . . . Estimate: pleasant action program."
+ — Phila Exhibitor p29 Ap 1 '37
"They've got Jack Holt in the Foreign Legion for this melodramatic thriller. Seems to be a happy choice despite unbelievable clasp trap with which he is surrounded. This feature is hitting Broadway nearly two weeks ahead of national release; ideally suited for this and other houses where they like red-blooded fare. Liked approved for dual duty."
+ — Variety p14 Mr 17 '37

TRUSTED OUTLAW. Republic 52min F 1 '37
Cast: Bob Steele, Lois January, Joan Barclay
Director: Robert N. Bradbury
A western melodrama.

Trade Paper Reviews

"Rapid-fire, interesting and exciting Western with star and story first rate."
+ — Film Daily p9 My 4 '37
"There is lots of action in this one. Estimate: okay Western."
+ — Phila Exhibitor p33 F 15 '37
"Bob Steele brand of Western is shoved up another notch in action estimation with 'Trusted Outlaw,' a fast-moving film with formula departures."
+ — Variety p12 Ap 14 '37

TSAR TO LENIN. Lenauer 67min Mr 6 '37
Editor: Max Eastman
A silent documentary film compiled from hundreds of newsreel fragments filmed from 1913 to 1920 and accompanied by a running commentary by Max Eastman.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: interesting; Y: doubtful; C: no."
Christian Century p277 Je 2 '37

Newspaper and Magazine Reviews

"It is an outstanding example of the use of the motion picture in presenting history from actual scenes." J. P. Cunningham
+ — Commonweal p688 Ap 16 '37
"Eastman's pro-Soviet editing reveals his distaste for Stalin, his liking for Trotsky, but on the whole it is a fairly objective survey." (2½ stars) Beverly Hills Liberty p65 Ap 31 '37
"The result is highly interesting and valuable. It does not establish, however, that the documentary film is absolutely better than the imagined one. "Razumov is different from 'Tsar to Lenin' in the same way that poetry is different from history; and in my opinion it is better." Mark Van Doren
+ — Nation p368 Mr 27 '37
"The 'Tsar to Lenin' film that was released here recently is strange in many ways but the best of its type we have seen. It takes camera bits gathered from high and low and all four corners and builds into a feature-length show that holds the audience more surely than most fiction." Otis Ferguson
+ — New Repub p564 Ap 7 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
TSAR TO LENIN—Continued

"'Tsar to Lenin' is one of the worst films of the year... The use—or misuse—of documentary material is a matter of deep concern to all those who regard the motion picture as a social instrument... The finest shots in the film are marred by the obvious desire to change the meaning of the events."—William Lorenzo

New Theatre & Film p11 Apr '37

"Interesting. 'Tsar to Lenin,' [has] pictures of the Tsar and his intimates which I have not seen before, and otherwise an informative, brief outline of this violent phase of Russian experience..."—John Mosher

+ New Yorker p58 Mr 20 '37

"Thanks to anonymous Red, White, and for- eign nations... this... is made before your eyes in a stirring compo- sition of newscut fragments."—News-Wk p32 Mr 20 '37

"To the main fact at once: This is an amazing film... The whole thing is a document far more exciting—and perhaps more important—than any history yet written of the Revolution..."—Stage p19 Ap '37

"Far greater than its significance as Trotskyist propaganda however is the 'Tsar to Lenin's' importance as one more striking testimonial to the screen's potential value as a medium for revitalizing history... It assembles an extraordinarily complete record of major happenings, catches the spirit of ten incredible years."

+ Time p42 Mr 22 '37

Trade Paper Reviews

Motion Pict Daily p10 Mr 17 '37

"Even for non-Reds, this is immensely absorbing... In short, because the commentator nearly approaches objectivity, and because some of the scenes are previously unfamiliar, this is a good art house stuff."—Philha Exhibitor p37 Mr 15 '37

TURN OFF THE MOON. Paramount

77min My 14 '37


Dance director: LeRoy Prinz

Music & lyrics: Sam Coslow

Music director: Boris Morros

Based on the short story of same title by Mildred Harrington, "Charles Ruggles is cast [as] a department store owner whose every act and emotion is governed by complete re- liance on his horoscope. For 15 years he has postponed his proposal of marriage to Marjorie Gateson because the astrological chart never was quite right for the venture."—Variety (Hollywood)

Audience Suitability Ratings

"A: perhaps; Y: probably good; C: hardly."

Christian Century p695 My 26 '37

"There is plenty of excellent comedy presented by a good cast. Family."—Am Legion Auxiliary

The comedy is due chiefly to amusing situations and the ridiculous escapades of Charles Ruggles as the store owner, (Objectionable drunken scenes). Family."—Calif Soc of Par & Teachers

"This started off rather well with its astrological gag, but became involved in a routine nightclub sequence and then fell to pieces entirely in a rather old-fashioned en-

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor

semble much as was used twenty years ago.

Aside from the charm of the two youth- ful juvenile voices of Benny Baker and the comedy of Charles Ruggles, it is disappoint- ing. Mature."—Nat Soc of New England Women

"[It is] a charming light comedy with music. Well acted, colorful and good entertainment. Fam-

ily."—S Calif Council of Fed Church

Women Fox W Coast Bui My 15 '37

"A merry, melodious assortment of variety acts, specialty dances, and clever comedy find a fitting vehicle to blend them into first-rate enter- tainment. Family."—News-Bull of Women's Clubs (W Coast) My 5 '37

"General patronage."—Nat Legion of Decency My 13 '37

"Eleanor Whitney and Johnny Downs... are a delight in this lively and diverting film which dances on much variety talent. For

(The Business and Professional) Women and the University Women consider this just average fare."—Sel Motion Pict p6 Je '37

Newspaper and Magazine Reviews

"Adults & young people."—Christian Science Monitor p15 My 22 '37

"[We found it] a (comparatively) unheralded, but exceedingly amusing comedy-musical. If you can stand some rather Beverly Hillis nightclub spectacles and some tap-dancing that is merely so-so you'll probably enjoy it. As a matter of fact it's a lot of fun."

+Cue p18 My 22 '37

"I can recommend 'Turn Off the Moon' to you as being fully up to the average standard set by the season's music-dance-spectacle fea- tures. It is the first screen production of Fanchon and suggests no reason why Para- mount should regret its action in adding her name to its roster of producers."

+ Hollywood Spec p13 My 8 '37

"Here you have a mild musical-comedy yarn more concerned with song and dance per- ludes than plausibilities... The comedy runs pretty thin and, although girls and chorus num- bers are seen with a fairly prodigal hand, the result is just a so-so musical."—Liberty p56 Je 19 '37

In a lavish musical production whose in- flated cast includes... impressive names, enter- tainment should be prodigious. And it is. If the quality is not always on a par with the quan- tity, that is a fault not often to the film indus- try, thus leaving room always for improve- ment."—Marguerite Taselaar

+ - N Y Herald Tribune p15 My 20 '37

"[It is] a harmless, good-natured little comedy that conjures up a few light laughs and romantic dances... 'Turn Off the Moon' is un- pretentious entertainment, pleasantly enacted and directed with several chuckles provided by Mr. Ruggles."—Elleen Creelman

+ + N Y Sun p21 My 20 '37

In spite of minor failings in the matter of continuity and a half-dozen situations that will be joyously pointed out by side hunters, this sprightly and musically lifting spoof of the mercantile business seems destined to success. It is a well-written show as far as Charles Ruggles and Marjorie Gateson are concerned."—Kiny M.

+ - N Y Times p37 My 20 '37

"[It is] a harmless and frequently hilarious hour's entertainment... If the film is a hedge- podge affair—if it is strained to the breaking point and revived again and again with
feature acts, it as least has the virtue of some genuinely funny lines and some slapstick high-jinks which make it bearable and at times downright enjoyable. — William Bochner

+ N Y World-Telegram p21 My 20 '37

"For my own pleasure, I would choose the drooleries of Charles Ruggles. ... There are bright and funny bits in this business. It's almost sufficiently crazy to be really fun." — John Mosher

+ New Yorker p65 My 22 '37

"Turning an unpretentious musical into entertainment requires experienced legemen: smart dialogue that bears the unmistakable Paul Gerould Smith tang aids immeasurably." — Herb Sterne

+ Script p5 My 22 '37

"Nobody in this lightweight musical takes it seriously, although it looked for a minute as if Fanchon might go into her dance spectacles too deeply... There's bound to be something in it for the audience." — Stage p12 Je '37

"By all the gauges Hollywood uses to measure a picture's importance, such as cast names, expensive sets and the fame of writers and directors, it should have remained merely a modest little musical for double bills. By a rare cinematic accident, it successfully reduced its sales bracket. Its gags and tunes are good, its patter fast." — Time p65 My 10 '37

Trade Paper Reviews

"This is a good musical comedy filled with some excellent and unique dance numbers directed by LeoRoy Prinz... All in all, it is a crazy quilt of laughter and merriment, and should make money. — Family.

+ Box Office p63 My 29 '37

"Miss Fanchon has gathered together a group of grand entertainers who make this musical show a most enjoyable one which should play to good grosses. Even though this musical isn't a million dollar production, it is nevertheless a mighty enjoyable piece of entertainment." — Film Daily p8 My 4 '37

"Hampered by a lightweight story of all-too-familiar pattern 'Turn Off the Moon' is moderately entertaining musical fare. There are a number of meritorious individual contributions in its favor, but the whole affair fails to come off as it should, due entirely to deficiencies in plot structure." — Hollywood Reporter p3 Ap 30 '37

"As a musical 'Turn Off the Moon' is what it was originally charted for, Grade B ranking... Story is no great shakes, and picture is the first under the Fanchon banner." — Variety p14 My 26 '37

"It has been fashioned into topnotch entertainment of widespread appeal... In addition to its intrinsic merits it has names that will help draw—for satisfactory grosses in any territory." — Variety (Hollywood) p6 Ap 30 '37

Twenty-Three and a Half Hours Leave. Grand National 72min Mr 21 '37


Director: John G. Blystone

Music: Sammy Stept. Ted Koehler

Music Director: Marlin Skiles

Based on the short story of the same title by James Edward Roberts. Riekhart. Filmed previously in 1929. "Yarn depicts the gay adventures of James Ellison as a happy-go-lucky sergeant in training camp, who will bet on practically anything and always wins, much to the disgust of his buddies. One of his haywire bets is that he will have breakfast with the general." — [Variety (Hollywood)]

See issue of March 29, 1937 for other reviews of this film

A Guide to the study of the screen version of Twenty-Three and a Half Hours' Leave, prepared by Charlot Andrews, is obtainable from Educational and Recreational Guides, Inc. 135 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"'Twenty-Three and a Half Hours' Leave' [is] a frothy comedy." — Bul on Current Films My 18 '37

"A: perhaps; Y: amusing; C: probably good." — Christian Century p84 Ap 21 '37

"Lacking in originality and worth, it may prove amusing to some people. Fair. Family-mature." — Motion Pict Guide My 37

+ Motion Pict R p9 Mr '37

"General patronage." — Legion of Decency Ap 1 '37

"A. Y & C: entertaining;" — Parents' M p64 My '37

"Family." — Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Gay and sparkling comedy is found in the Grand National production of Twenty-Three and a Half Hours' Leave... It is a story of light texture and the acting is amusing and enjoyable with its witty dialogue." — S. M. + Boston Transcript p5 Je 5 '37

"Director John G. Blystone has what it takes. When one realizes that the slightest error of judgment, the slightest bit of wrong mood introduced would have turned this comedy into Hollywood hooey, one must bow to the responsible director, Mr. Blystone and Mr. MacLean, my salutations." — Paul Jacobs + Hollywood Spec p9 Mr 13 '37

"The immediate reactions... are (1) that letting bygones be bygones is a pretty sound theory, especially where old war comedies are concerned, and (2) that the revival of this one is not particularly expert." — J. T. M. + N Y Times p23 My 17 '37

Reviewed by John Mosher

New York Sun p65 My 22 '37

"I was a little afraid of the screen revival. I needn't have been... In its talkie form, it should do right well for James Ellison... Young Ellison has a way with ingratiating comedy." — Herb Sterne + Script p11 Ap 24 '37

Trade Paper Reviews

"In these days when most films are based on more complex problems, this will prove refreshing entertainment to all types of audiences. It will manifest box office strength in any situation and will be a wow in neighborhood and larger city showings. Family." — Box Office p31 Mr 13 '37

"This shapes up as good family entertainment that can ride on top of duals in metropolitan situations as well as neighborhoods." — Phila Exhibitor p82 Mr 15 '37

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
TWENTY-THREE AND A HALF HOURS’ LEAVE—Continued

"Highly amusing training camp yarn which will attract the action group, as well as the fast growing Jimmy Ellison fandom which patronizes the E houses. ... Film is apt to do better than fair business in almost every spot and in some bookings will be found strong."

Variety p15 My 12 ’37

TWO WHO DARED. Grand national

75min My 8 ’37

Cast: Anna Sten, Henry Wilcoxon, John Carrick. Viola Keats

Director: Eugene Frenke

Screen writer: W. Chetham Stredes

This was filmed in England and there released under title Woman Alone. "A young peasant girl falsely confesses to an affair with the captain of the guards in order to save the life of her former fiancé. Though her confession forces the captain to resign his commission, he and the girl are happily reunited." Wkly Guide

See issue of June 29, 1935 for other reviews of this film under title, Woman Alone

Audience Suitability Ratings

"Mature."

Wkly Guide My 8 ’37

Trade Paper Reviews

"A dramatic and ably acted climax gives a much-needed lift to this rather disjointed tale of pre-war Russia which has undoubtedly suffered with the cast of the cutters. Anna Sten gives a spirited performance in a role for which, both temperamentally and physically, she is well suited. Family."

Box Office p25 Je 12 ’37

"This is definitely single bill material; its use depends on the exhibitor’s ability to use an English picture with names like Anna Sten and Henry Wilcoxon. It is expensive, richly mounted, well directed, technically quite excellent. The cast is perfect, the suspense, folk music, dancing, love story, depiction of most interesting locale overbalance a slowness of action. Estimated pleasant single for spots which can take the English. Medium superior double."

Phila Exhibitor p34 Je 1 ’37

"‘Two Who Dared’ is not of the timber that will rate attention in first-class houses, neither is it a very classy production. ... Tone of the picture is mopey. Everybody broods. Only one spark of hilarity exists after the opening and that’s in the picture’s most scene—a Russian peasant celebration. ... Picture will not re-establish Anna Sten, nor will it mean much at the box office."

Variety p15 Je 16 ’37

UNDER THE RED ROBE. 20th century-Fox 82min My 21 ’37

Cast: Conrad Veidt, Annabella, Raymond Massey, Romney Brent, Sophie Stewart

Director: Victor Seastrom

Screen writers: Lajos Biro. Phillip Lindsay

J. L. Hodson

Based on the novel and the play of the same title by Stanley J. Weyman. Filmed in England. First filmed in 1929. "The plot has to do with a reckless gambler and duelist, Gil de Berault, who is saved from the noose by Richelieu on condition that he capture the cardinal’s arch-enemy, the Huguenot Duke of Foix. Accompanied by a spaniel-like retainer, he achieves his mission and falls in love with the duke’s sister and lets his prisoner escape."

(N Y Herald Tribune)

Audience Suitability Ratings

"The film is recommended for the family.”

T. J. Flaherty

America p210 Je 12 ’37

"General patronage."

Nat Legion of Decency Je 3 ’37

"The interest of the picture centers around the ruttishness of Richelieu admirably presented by Raymond Massey, rather than in the romance of Gil de Berault and the Lady Marguerite, due to the fact that Conrad Veidt, an admirable actor, seems miscast as a swashbuckling fellow. The story is good entertainment, however, for the period is romantic, the plot interesting. Family."

Sel Motion Pict p11 Je 37

"Family."

Wkly Guide My 22 ’37

Newspaper and Magazine Reviews

"It is colorful, picturesque and historically interesting, rather than exciting. There is none of the thrilling heroics and swashbuckling sword-play one has come to expect in pictures of this type."

Cue p51 Je 5 ’37

"It is a handsome historical romance."

Variety p53 Je 5 ’37

"The picture is measured, the acting is incisive, but humor is woefully lacking. Its great virtue is that it recreates an exciting era as background for the melodrama. While it cannot be compared with ‘Nine Days A Queen’ it is an entertaining delving into the past." Howard Barnes

N Y Herald Tribune p14 Je 1 ’37

"This is of course a costume drama, well furnished if hardly spectacular. ... [It] is much the kind of film that is used to be made in silent picture days. It is an uncomplicated drama, handson to look at if not particularly exciting."

Barnes p31 Je 1 ’37

"[It] is the credit side of average." F. S. Nugent

N Y Sun p31 Je 1 ’37

"This picture pursues its narrative rather more solemnly than we should have preferred. Richard Waring, and John Brent, with a bit more lightness in the script and with a younger man than Mr. Veidt to carry the central role, ‘Under the Red Robe’ might have been a grand romance. As it is, it’s just a bit to the credit side of average." F. S. Nugent

N Y World-Telegram p27 Je 1 ’37

"[It] takes us old wrecks back to the dear days of Stanley Weyman ... It’s all very quaint. Too quaint.” John Mosher

New York p52 Je 5 ’37

"Superior acting and a handsome production alone for the pull stretches."

Wkly Pict p25 Je 12 ’37

"The great charm and no small part of the power of ‘Under the Red Robe’ is that it is old-fashioned. It combines with the tight construction and taut playing of modern screen technique the flowing, subtle photographic language that the great silent directors practiced. Although important as Seastrom’s camera are the superb sets and the performances of Veidt and Annabella." Time p32 My 31 ’37

++ Exceptionally Good; + Good; — Fair; — Mediocre; Poor; —— Exceptionally Poor
Trade Paper Reviews

"A handsomely costumed and vigorously acted historical drama containing a generous measure of adventure, intrigue and romance. In common with most British-made films the introductory episodes are slow-moving. . . A high-class picture. Family."  
+ Box Office p25 Je 12 '37

"Stirring romance and delightful costume production splendidly acted and directed."  
+ Film Daily p8 Je 1 '37

"Considering its only moderate success at a legitimate show and that it may be automatically and erroneously tagged as a costume production, 'Under the Red Robe' turns out to be surprisingly fine entertainment. It may not stand alone, excepting in art houses, but it is strong dual fare."  
+ Variety p15 Je 2 '37

L'UOMO CHE SORRIDE. Nuovo mondo 67min Ap 16 '37  
Cast: Vittorio De Sica. Assia Noris. Umberto Melnati  
Director: Mario Mattoli  
Italian dialogue film produced in Rome. "Story is a simple little yarn of the capricious, complaining, over-aging wife with a 'Smiling Gentleman' of a husband who answers her every whim and does back-bends to please her." (Variety)

Trade Paper Reviews

"The acting is good, the direction fair, and the yarn will strike a responsive chord with Italian-speaking family and friends, a fine little comedy sure to please in Italian sectors."  
+ Variety p15 Ap 21 '37

VENUS MAKES TROUBLE. Columbia 38min My 14 '37  
Cast: James Dunn. Patricia Ellis. Gene Morgan  
Director: Gordon Wiles  
Screen writer: Michael Simmons  
"James Dunn is the press agent who comes to the big city where his genius can find expression. He is followed by Patricia Ellis, the girl from the home town who believes in him. From poverty to riches they go overnight, when they show a big dealer how to increase his sales of peanuts." Film Daily

Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency My 27 '37

"Adults & young people."  
Sel Motion Pict p11 Je '37

Trade Paper Reviews

"This one will serve as the second half of a double feature bill in houses where the audiences are not very discriminating. For the significant tellers have been told many times before, and much better."  
+ Film Daily p9 My 18 '37

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; - Poor; - - Exceptionally Poor

"Too thin even to stack up as the farce it was cut out for is this Columbia programmer. It has a few stock shots, a lot of stock gags, and only a couple of real laughs. 'Venus Makes Trouble' isn't likely to rate better than neighborhood bookings."

+ + Hollywood Reporter p3 Ap 10 '37

"[It stars] tiresome, never-changing James Dunn, for whom stories seldom change, either... it's another dubious success story for Dunn, which will be dubious box-office. Duals are its market, but as the secondary feature."  
- Variety p33 My 19 '37

WAIIKIWI WEDDING. Paramount 90min Mr 26 '37  
Director: Frank Tuttle  
"Miss Ross has won a contest as the pineapple queen and has come to the Hawaiian islands on a promise of the biggest role of romance. There is no romance until Crosby, an employee of the pineapple company, is forced to provide the heart appeal. To keep the girl on the islands for the necessary exploitation he concocts an elaborate scheme." Variety (Hollywood)

Audience Suitability Ratings

"There is not a great deal of entertainment in this complex musical comedy apart from the vocalizations of Bing Crosby and the Arkansas witticisms of Bob Burns. The story takes itself too seriously. Unobjectionable for family patronage." T. J. Fitzmorris

+ America p48 Ap 17 '37

"A: depends on taste; Y & C: doubtful value."  
Christian Century p471 Ap 7 '37

"Comedy is supplied by Martha Raye and Bob Burns, and, while some of it has too much slapstick, it is good for many laughs. Family." Am Legion Auxiliary

"This is a well directed, entertaining picture... Martha Raye and her drunken scene are most objectionable. Adults." Calif Cong of Par & Teachers

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

"Good. Mature." DAR

"A good family film." Nat Soc of New England Women

Fox W Coast Bul Ap 3 '37

"A most entertaining picture... Bing Crosby's performance is natural and pleasing, and he is ably supported by a large, varied and competent cast. Family."  
+ Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"Suitability: adults." T. G.  
Me Film Bul p53 Ap '37

"Exceptional photography and sound effects. Light and appealing entertainment for adults & young adults. Good."  
+ Motion Pict Guide My '37

"This light musical film is made enjoyable by Hawaiian music and dancing and lovely scenery. Martha Raye, secretary for the company, acts her usual boisterous comedy part and is a discordant note in her surroundings. Adolescents, 12-16: entertaining; children, 3-12: possible."  
Motion Pict R pl1 My '37
WAIIKII K WEDDING—Continued

"A very thin plot holds together the threads of this lightweight. Those who enjoy Bing Crosby and the peculiar comedy of Martha Raye and Bob Burns will find refreshing entertainment despite the slow tempo and certain vulgarity. Familiar..."

Nat Council of Jewish Women Mr 24 "’37

"General patronage."

Nat Legion of Decency Ap 1 ’37

"Scenic effects that are unbelievably lovely, haunting melodies and gay comedy entitle this film to serious, despite its somewhat trite story, which is acceptable as a peg on which to hang excellent entertainment of a light and appealing kind. Adults & young people."

Sel Motion Pict p12 Ap 1 ’37

"An entertaining and highly amusing story of Hawaiian Family."

Wkly Guide Mr 27 ’37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 Mr 27 ’37

"The combination of soothing Hollywood-Hawaiian songs and a liberal sprinkling of inspired gags is successfully in making ‘Waikiki Wedding’ a fairly diverting example of the genre film-musical."

Cue p17 Ap 3 ’37

"Too many sugary melodies and Hawaiian dances hold up the development of the quite amusing story, and cause many tedious sequences. Crosby is his usual very competent self but the film is unsatisfactory entertainment."

Film Wkly p38 Ap 17 ’37

"This is an innocuous, pleasant little trifle that gently kids the glamour, the lush language, of hula-hula land. Mr. Crosby, it should be noted, sings some soft and pleasant tunes very ingratiatingly."

(3 stars) Beverly Hills Liberty p37 My 8 ’37

"Bing Crosby... strikes better fare in ‘Waikiki Wedding.’ For one thing, if no other, the loon content is not only better but funnier, and the music provided is very voluble..."

Hollywood Spec p7 Mr 27 ’37

"Daffy situations are given amusing twists in ‘Waikiki Wedding’ and the result is an engaging light comedy with music. What is most disarming about ‘Waikiki Wedding,’ is that it keeps flirting with conventional banalities. One is continually anticipating some screen drivel, only to be pleasantly surprised by effective burlesque..."

Lit Digest p29 Ap 3 ’37

"It is a friendly, inoffensive, reasonably diverting musical. Your enjoyment of it will depend largely upon your relish of Hawaii & its' Hawaiiana."

F. S. Nugent + N Y Sun p19 Mr 25 ’37

"It is a moderately amusing little screen musical, with enough catchy songs, chuckles and Hawaiian scenery to make it a happy Easter for the Paramount of Eileen Creelman..."

N Y Times p29 Mr 25 ’37

WAKE UP AND LIVE. 20th century—Fox 93min Ap 23 ’37


Director: Sidney Lanfield

Based on the book of the same title by Dorothy Brando. The plot centers about a shy vaudeville singer who is given a job in Winchell’s lounge when he arrives in New York. Determined to become a success, the singer practices into dead microphones and when one accidentally is connected, he makes a hit as a phantom singer on Ben Bernie’s broadcast. + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor.
MOTION PICTURE REVIEW DIGEST

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"Wake Up and Live," because of a solid script, excellent Sidney Lanfield direction, hopping fine performances by the two leading stars, and a production that is one of the major screen delights of the year."

*Lit Digest* p20 My 1 '37

"Speed and expert timing have shaped the random elements of 'Wake Up and Live' into a thoroughly enjoyable screen carnival. You will find it consistently amusing and sometimes hilarious... Mr. Winchell reveals himself as an accomplished trouper... [Jack Haley] is innumerable entertaining and he sings the chief numbers magnificently." Howard Barnes

*N Y Herald Tribune* p10 Ap 24 '37

"In you-know-what's words, it's a blessed event at the Roxy, a bundle from Darryl Zanuck's West Coast heaven, a first dividend from that clearly eugenic (and thoroughly compatible) blending of Walte Winchell and the talkies... Sidney Lanfield, its director, has timed his sequences perfectly, cutting his song and dance into the story at strategic points and accenting comedy through-out." F. S. Nugent

*N Y Times* p16 Ap 24 '37

"Infinite seems the number of blessings of this opulent spring. Among them we must note 'Wake Up and Live.' Mr. Winchell is perfectly the man a director, before the camera, genial and benign." John Mosher

*New Yorker* p83 Ap 24 '37

"It's Jack Haley's picture. At last, this fellow's charm, good looks, and voice have found expression... True, this is a Big Production mélange, but you'll remember the story and Jack Haley for a long time." Rob Wagner

*Script* p8 My 1 '37

"Mr. Lanfield has this month just outdone himself fairly and produced a mountain of merriment. 'Wake Up and Live' is about the snappiest thing in town." Katharine Best

*Starn*'s* p3 My 37

"That this almost impudently daring tour de force turns out to be wholly successful is due to shrewd manipulations... and to a narrative... which for sheer ingenuity is possibly the season's high." Time p67 Ap 19 '37

Trade Paper Reviews

"Here is the smashing climax to 20th Century-Fox's series of satirically-melodious musical hits... It is all set to roll up thundering grosses for every exhibitor in every situation, and looms as a strong contender for the year's top comedy-musical honors..."

*Box Office* p23 Ap 24 '37

"Exhibitors can start tossing orchids in the direction of 20th Century-Fox because of 'Wake Up and Live.' It is a grand load of entertainment and should be a showman's delight. The Winchell-Bernie 'feud' has been cleverly handled and lends itself to exploitation." Film Daily p7 Ap 10 '37

"Dust off all your SRO signs. 'Wake Up and Live' will make box offices in the nation do exactly that. It is headed for record-breaking business. For some time now, 20th Century-Fox has been pioneering a form of screen entertainment that can be described only as musical satire." *Motion Picture Daily* p8 Ap 7 '37

"This is a swell box office picture, a comedy-musical with clever dialogue and a line of speciality artists... In short, 20th Century-Fox has done it again. The result is a dough show anywhere." *Hollywood Reporter* p3 Ap 7 '37

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor

Audience Suitability Ratings

"There are several tuneful production numbers and Jack Haley and Alice Faye are harmoniously present. This [is a] family attraction." T. J. Fitzmorris

American p36 My 1 '37

"A & Y: excellent of kind; C: probably amusing."

Christian Century p567 Ap 28 '37

"This picture furnishes witty dialogue and much comedy for an hour of hilarious entertainment. The cast is excellent, and the well-known stars add much to the entertainment value. Fun for all. Family." Am Legion Auxiliary

"[It is] a fast moving, scintillating comedy with fascinating music. The whole family can enjoy this well directed production. Family. Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR


"This picture will prove entertaining for all who like vaudeville. Family." S Calif Council of Jewish Women

*Fox* W Coast Bui Ap 17 '37

"[It is] scintillating, effervescent, sparkling and fast paced... Refreshingly entertaining for all."

*Gen Fed of Women's Clubs* (W Coast) Ap 5 '37

"Grand fun for the family. Very good."

*Motion Picture Guide* Je '37

"For sheer gay amusement here is a film that rates 'tops.'... The picture abounds in amusing dialogue, catchy new songs and excellent numbers by Bernie's orchestra. Adolescents, 12-18: good fun; children, 8-12: yes."

+ *Motion Picture R* p11 My '37

"Jack Haley proves himself an able actor, Alice Faye gives her best performance to date, while the public interest in Winchell and Bernie is gratifyingly satisfied. Family. Nat Council of Jewish Women Ap 7 '37

"General patronage...

*Nat Legion of Decency* Ap 22 '37

"The whole fare is generously spiced with wise-cracks. The plot is as far-fetched and fatuous as is to be expected in a musical film, but if you are willing to throw yourself into the spirit of the thing, it can be fun."

*Winchell's* p57 '37

"Family Outstanding."

+ *Sel Motion Picture* p4 My 1 '37

"Funny, fast-moving and tuneful show. Family."

*Wkly Guide* Ap 17 '37

Newspaper and Magazine Reviews

"Jack Haley delivers the surprise performance in this new song and dance affair. Adults & young people."

*Christian Science Monitor* p17 My 1 '37

"[It] comes as a tuneful and refreshing surprise to a public growing increasingly weary of the eternal love-in-the-wings plot. One tune in particular, 'Never In A Million Years,' is a hit that most audiences are sure-fire hits."

*Cue* p18 Ap 24 '37

"For down right cleverness it beats anything else we have had in a picture of the sort... Without reservation - can recommend it as an addition to list of those film must see."

*Hollywood Spec* p12 Ap 24 '37

"Easily one of the best musicals of the year... Walter Winchell, it should be noted, gives a scintillating performance of Walter Winchell." (3½ stars) Beverly Hills Liberty p57 My 22 '37

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
WAKE UP AND LIVE—Continued

"'Wake Up and Live' is a sock picture because it is thoroughly satisfying film entertainment. It has great charm and will likely be a hit. It is perhaps the most auspicious build-up ever attendant to any motion picture production.

[Variety p15 Ap 28 '37]

"With this one, Darryl F. Zanuck definitely puts 20th-Fox at the top as producer of smart films. The story of the factory is set in the midst of the current war, but through a most ingenious method and arrangement of the action, the film black of the present day. It is a picture which will bring them into any man's theatre. The hit offering of its kind for the season, this film will stand out among the best, if not the all, challenges for this sort of divestment for the year—certainly a high mark to shoot at from the production angle.

[Variety (Hollywood) p3 Ap 7 '37]

THE WAVE. Garrison 57min Ap 20 '37

Cast: Silvio Hernandez, Miguel Figueroa, Antonio Lara, David Valles Gonzales

Directors: Fred Zinneman. Gomez Muriel

Mexican film with Spanish dialogue and English subtitles, by John Donat. Filmed on the Gulf of Veracruz. Also known as Redes.

"This story deals with fishermen who are paid $7.50 a day to catch a certain number of fish. They struggle day and night to bring in the haul, because of greed of a handful of men who use might for right." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"The Wave" cannot be counted entertainment in the common understanding of that word. It is almost entirely a documentary film, with a good deal of attention to artistic effects and emphasis on the social aspects." P. Cunningham, Commonweal p104 My 21 '37

"It comes with an acclaim which unfortunately is rather shrill—great', 'magnificent', 'ranks with the ten great films of all time and all countries,' etc. The plain fact is that "The Wave" moves with a more than desirable slowness, and many of its patterns in the way of faces and mean streets under the sky and nets and living that the Hardy boys are beautiful and strong. The intentions are so good that it seems mean to say that "The Wave" is hardly a motion picture at all, its elementary boss-meets-worker theme worked out in stencils, simple and not brief." Ollis Ferguson, New Republic p587 My 5 '37

"Although [it] spells art with a capital A, it is an absorbing study, too—it has something to say and says it with beauty and power. The picture, with its magnificent photography, is told almost in slow motion, which, curiously enough, does not retard the suspense or lessen the interest. This picture should be a worthy successor to 'Carnival in Flanders,' even though it is unlikely to have a popular appeal." Marguerite Tassel, Variety p145 My 5 '37

"This story finds Laurel and Hardy headed west via the donkey route. Landing in a mining town they seek to open a girls' store. Their dying father entrusted them to a deed to a rich gold mine. The boys are taken in by David Finlayson, who tugs his tough nose and dance hall and who employs Rosina Lawrence, the longest person in town, as a kitchen helper." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film.

WAY OUT WEST. MGM 65min Ap 16 '37

Cast: Stan Laurel, Oliver Hardy, Sharon Lynne, James Finlayson, Rosina Lawrence

Director: James W. Horne

"The story finds Laurel and Hardy headed west via the donkey route. Landing in a mining town they seek to open a girls' store. Their dying father entrusted them to a deed to a rich gold mine. The boys are taken in by David Finlayson, who tugs his tough nose and dance hall and who employs Rosina Lawrence, the longest person in town, as a kitchen helper." Variety (Hollywood)

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing." Christian Century p791 Je 16 '37

"There are some riotously funny scenes, some in which the humor is situations which are overly prolonged and some that border on the vulgar. Family." E Coast Preview Committee

"Hilarious slapstick farce with the kind of clowning that is so effectively portrayed by two of radio's top comics. Which eases taut nerves. Family." Nat Soc of New England Women

"Fox W Coast But My 15 '37

"General patronage." Nat Legion of Decency Ap 29 '37

"Laurel and Hardy are going to have to do better than this if they want to keep the friends they have. The newcomers won for them. . . . It has an average of much less than a laugh to each reel." A+ Scarletistic p26 My 15 '37

"There are some riotiously funny scenes, some in which the humor is situations which are overly prolonged and some that border on the vulgar. . . ." Sel Motion Pic p12 My 1 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; + + + Exceptionally Poor
**Newspaper and Magazine Reviews**

"The very slight story is simply an excuse for the comedians to put over a generous sample of their typical comedy. The fooling is amusing enough, but more use could have been made of the setting. Very fair slapstick."  
+ Film Wkly p49 My 8 '37

"To one who invariably finds that screwy pair, Laurel and Hardy, immoderately comical—a confession not to be proud of, no doubt—their latest effort proved as usual hilarious. While less of a story than their 'Bohemian Girl,' and less funny, [it] has few dull moments."  
Marguerite Tazelaar  
+ N Y Herald Tribune p16 My 4 '37

"It is not subtle or witty or clever. It's anatomical humor is as agelessly and irresistibly comic as a little man with oversized clothes and a baby's bonnet."  
F. S. Nugent  
+ N Y Times p29 My 4 '37

"Way Out West" is good, loud, rough and rowdy fun, and even if it isn't the best of the Laurel and Hardy comedies, this reviewer welcomes its slapstick with open arms because it is an honest and royal form of entertainment."  
William Boehnel

+ N Y World-Telegram p27 My 4 '37

[In their little songs, dances and the muddled embarrassment of their blundering relationship, Stan and Ollie are at their best, but these high spots are swamped by prop-comedy entirely unworthy of their artistry.]  
Rob Wagner

+ Script p8 My 8 '37

**Trade Paper Reviews**

**Canadian Moving Pic Digest**  
p6 Je 12 '37

"LATEST Laurel-Hardy opus just about extinguishes the good results achieved in 'Our Relations,' [their] previous effort. [It] will do most of its pizzazing on the lower side of double-bill teams. Picture may gain a share of patronage through the comedy team's showing in preceding releases, but after that it will be tough sledding."  
Variety p16 My 5 '37

**WE HAVE OUR MOMENTS.** Universal  
66min Mr 21 '37

Cast: Sally Eilers, James Dunn, Mischa Auer, Thurston Hall, David Niven

Director: Alfred L. Werker

"Yarn concerns Sally Eilers, a school teacher, who decides to make a trip to Europe, leaving behind her Babbity small-town fiancé. On the boat, she meets... (three) crooks disguised as cultured and wealthy and a detective on their trail."  
Variety (Hollywood)

**Audience Suitability Ratings**

"A: good of kind; Y: very good; C: good."  
Christian Century p48 My 31 '37

"It is an artificial plot, with prosaic direction, and is acted along established lines. The comedy of Warren Hymer and Mischa Auer is very amusing to adults & young people."  
E Coast Preview Committee

+ Fox W Coast Bul Ap 3 '37

"Mature."  
Am Legion Auxiliary

"The cast is a good one and the direction is excellent."  
Family.  
Calif Cong of Par & Teachers

"Odd situations developed, amusing and otherwise, to the finale, staged at Monte Carlo. It is a rather illogical story, but well directed and acted. Family."  
Calif Fed of Business & Professional Women's Clubs

"Mediocre. Illogical. Mature."  
DAR

"A detective story of average interest. General mature audiences."  
Nat Soc of New England Women

"The story is well told and the dialogue clever, but the drinking scenes which supply the comedy mar the whole. Mature."  
S Calif Coun of Filat Church Women

"Not much sense but good fun. Adults & young people."  
Mrs T. G. Winter  
+ Fox W Coast Bul Ap 10 '37

"Amusing for mature audiences. Adults & young people explicitly."  
Gen Fed of Women's Clubs (W Coast)  
Mr 29 '37

"An artificial plot with mediocre acting and direction. Not much sense but some good fun. Fair. Adults & young adults."  
+ Motion Pic Guide My '37

"Tad taste, a silly plot, cheap dialogue and poor continuity characterize this film. The picture finally ends leaving the audience greatly disappointed that Sally Eilers and James Dunn should have been in such a stupid picture. Adolescents, 12-16 & children, 8-12: no."  
— + Motion Pic R pl1 My '37

"Light, fast-moving direction, good characterizations and a slight but humorous story."  
Family.  
+ Nat Council of Jewish Women Ap 10 '37

"General patronage."  
Nat Legion of Decency Mr 25 '37

"A light, transparent farce. Adults & young people."  
+ Sel Motion Pic p12 Ap 1 '37

**Newspaper and Magazine Reviews**

"While no major epic, it contains considerable entertainment, Family."  
Chris Science Monitor p17 My 1 '37

"On the whole 'We Have Our Moments' is enjoyable enough to warrant commendation as an offering well worth seeing," Allan Hersholt

+ Hollywood Spec pl4 Mr 27 '37

"The picture's complete frankness about being third-rate may seem engaging to those in a charitable mood."  
B. R. C.  
+ N Y World-Telegram pl7 Ap 30 '37

"The strain of lunacy which weaves its shy, nervous course through the proceeding makes them seem fresh, and so the film achieves the end for which it was obviously designed—to fill in on double bills."  
William Boehnel

+ N Y World-Telegram p38 My 1 '37

Reviewed by Herb Sterne

+ Script plr Mr 27 '37

"Mischa Auer is given a comic role so preposterous that even he is non-plussed. They can keep their moments."  
— Stage p19 My '37

**Trade Paper Reviews**

"Reuniting one of the screen's favorite romantic teams, James Dunn and Sally Eilers, this delightfully amusing comedy is sure to please even the most critical audiences and is a cinch for top-notch box office returns. Family."  
+ Box Office p65 Ap 3 '37

"As a breezy comedy highlighted by an outstanding performance on the part of Mischa Auer, this should prove a connoisseur's fare for regular patrons. Auer's portrayal of the comic French detective is a masterpiece which should put audiences in an uproar."  
+ Film Daily pl Mr 21 '37

"'We Have Our Moments' is a roaring good comedy. Its appearance so soon after the box office hits, 'The First Giant' and 'When Love Is Young,' indicates that Universal has the secret of audience appeal with this modern homocentric type of farce."  
Hollywood Reporter pl Mr 20 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + + + Exceptionally Poor
WE HAVE OUR MOMENTS—Continued

— + Motion Pic Daily p1 Mr 22 '37.

"This was probably made as a lower bracket picture. As such it is exceedingly pleasant...
Estimate: pleasant program."
— + Phila Exhibitor p34 Ap 1 '37.

"As the No. 2 feature on doubles, [it] will manage to get by. In single feature territory, it represents a hazardous box office undertaking because of its lack of entertainment force and the fact that neither Miss Eilers nor Dunn is strong enough to pull it across."
— Variety p16 My 5 '37.

"A thoroughly enjoyable comedy romance that should do well in any territory. 'We Have Our Moments' reunites Sally Eilers and James Dunn as a romantic team. Picture is played lightly on a slender theme, but characterizations, situations and comedy, much of which is broad and bordering on farce, carry the production through as a genuinely enjoyable film. It is aimed at the masses."
— Variety (Hollywood) p9 Mr 20 '37

WEEK-END MILLIONAIRE. Gaumont British 62min N 20 '36
Cast: Buddy Rogers, Mary Brian
Director: Arthur Woods
See issue of June 29, 1936 for other reviews of this film.

Trade Paper Reviews

"The principal appeal is the fact that Buddy Rogers and Mary Brian are the featured players. They work heroically to carry the interest, but it sags often in a formula story that has been done many times before with the usual variations on the Cinderella theme."
— Film Daily p3 Ap 6 '37

"This GB import adds no prestige to British film-making and the film will send back to England very little U. S. coin. The marquee values of Buddy Rogers and Mary Brian are no help here, since the film does not aid them much. Direction is off and playing on the whole is nothing for comment."
— Variety p15 Ap 7 '37

WE'RE IN THE LEGION NOW. Grand national 50min Ja 15 '37
Cast: Reginald Denny, Esther Ralston, Eleanor Hunt, Vince Barnett
Director: Crane Wilbur
Original story: J. D. Newsom
Screen writer: Roger Whately
Photographed in Hirlicolor. Filmed in 1936 under title of Rest Cure. "A pair of American gangsters seek refuge from rival racketeers bullets in Europe. When spotted by their enemies in Paris, they join up with the Legionnaires."
See issue of March 30, 1936 for other reviews of this film under title Rest Cure.

Audience Suitability Ratings
"General patronage."
— Nat Legion of Decency D 17 '36

Trade Paper Reviews

"Action, thrills and laughs are to be found in profusion in this entertaining Foreign Legion comedy. Excellent color photography vividly reproduces the picturesque Arabian desert scenes and enhances the blonde loveliness of Esther Ralston and Claudia Dell, who turn in first-rate performances. Family."
— Box Office p31 My 8 '37.

"Probably the kindest description for this one is that it will help fill out a double bill during the warm season. It is mildly amusing, despite obvious feats of adventure, an episodic story, wandering direction, some bombastic acting, unlikable color effects and apparently faulty recording. [It] looks like an effort to apply the Hirliman method of Western opus to a combination gangster-Foreign Legion affair. Production probably would have been more effective in black and white."
— Variety p25 Je 9 '37

WESTBOUND MAIL. Columbia 54min Ja 22 '37
Cast: Charles Starrett, Rosalind Keith
Director: Folmer Blangsted
A western melodrama.

Audience Suitability Ratings

"There are beautiful outdoor scenes, good acting and expert riding to help the plot along. Family."
— E Coast Preview Photographie Fox W Coast Bul Ap 24 '37.'

"Fine. Family."
— Motion Pic Guide Je '37

"General patronage."
— Universal Exhibitor p4 Leg 1 of Decency Ap 8 '37

"Family."
— Sel Motion Pic p12 My 1 '37

"Good outdoor melodrama. Family."
— Wdly Guide Ap 3 '37

Trade Paper Reviews

"Filled with the usual quota of fights, action, with Starrett building up a following, this ought to please the open air fans. Estimate: okay Western."
— Phila Exhibitor p32 F 15 '37

"Pretty good saddle picture to taper the duals. The camera work is worth extra mention. For the brand of film which this is, the photographing is above par and deserves an approbatory smack because of some of the shots, in closeup."
— Variety p14 Ap 7 '37

WHAT PRICE VENGEANCE? Rialto 50min Mr 25 '37
Cast: Lyle Talbot, Wendy Barrie, Marc Lawrence, Eddie Acuff
Director: Del Lord
Screen writer: J. P. McGowan
"Hero Talbot is a crack shot cop who resigns when he fails to fire after fleeing bank burglars. He feels he has no nerve, quits, joins up with the gang responsible for the crime. A police official [is] staged so he can find out the details of the mob."
— Phila Exhibitor

Audience Suitability Ratings

"General patronage."
— Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"[It] takes you back several years in screen entertainment. Without trying to state the exact vintage of the melodrama, it is safe to term it very early gangster..."
— Rialto

++ Exceptionally Good; + Good; +- Fair; ++ Mediocre; -- Poor; - - Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

proudly announces the production as its own, but it might better have disclaimed responsibility."

"...paused at the Rialto yesterday before beginning, in a week or so, its little melodrama among the less discriminating double-bill houses. It's a jerry-built little melodrama, apparently produced on Poverty Row and presented by Rialto Productions for no particular reason." E. S. Nugent

"N Y Times p30 My 26 '37"

"'What Price Vengeance'... paused at the Rialto yesterday before beginning, in a week or so, its little melodrama among the less discriminating double-bill houses. It's a jerry-built little melodrama, apparently produced on Poverty Row and presented by Rialto Productions for no particular reason." E. S. Nugent

"'What Price Vengeance' is cops-and-robbers again." John Mosher

"New Yorker p82 Je 5 '37"

Trade Paper Reviews

"Although lacking in story originality, this crime picture nevertheless is a peppy yarn which should click with those who like their entertainment studded with thrills." + Film Daily p8 Ap 2 '37

"Programmer with an action, cops-robbers background. It has meat for the action houses. Estimate: okay for neighborhoods, twin bills." + Phila Exhibitor p38 Ap 1 '37

"This melodrama from the once-over-lightly school uploads its entire [story] in the first reel. After that it's dull going. It might be a candidate for weekend showing in the less discriminate neighborhoods." + Variety p23 Je 2 '37

WHEN LOVE IS YOUNG. Universal

75min Mr 28 '37


Director: Hal Mohr

Based on the novel, Class Prophecy, by Eleanor Griff. The girl is a far from popular member of her graduating class in the small town. She goes to New York to study voice, but her hopes are struck down by the situation. Finally, into a freak press agent stunt, she eventually lands on Broadway in musical comedy. Only a trip back home as a local heroine tells her where her heart actually lies." (Hollywood Reporter)

Audience Suitability Ratings

"A: fair; Y: probably good; C: little interest."

Christian Century p599 My 5 '37

"Entertaining for the entire family." Am Legion Auxiliary

"The Cinderella theme has been handled intelligently with some amusing sequences injected for comedy relief. The entire production has a feeling of sincerity that takes it out of the usual run of this type. Family," Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"The result is very pleasing entertainment. Family." E Coast Preview Committee

"An ugly duckling story, tenderly appealing, delightfully humorous, and deeply human. It is a film which is worth going far to see. Enthusiastically recommended for family," Nat Soc of New England Women

"Although the theme of this picture is not new, it is cleverly handled and furnishes many amusing situations. Entertaining for the family." S Calif Council of Fed Church Women

"Fox W Coast Bul Ap 17 '37"

"Lively, amusing entertainment, with comedy, drama, music and romance so nicely blended that it will be enjoyed by all. Family." + Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Fair entertainment for adults & young adults." Motion Pict Guide My '37

"The story is unconvincing but has, withal, a goodly supply of entertainment, which makes it fairly entertaining. Adolescents, 12-16: fair; children, 8-12: little interest." + Motion Pict R p8 Ap '37

"A good cast and clever direction make. of this trite story an unusually entertaining picture. + Nat Council of Jewish Women Ap 7 '37

"General patronage." Nat Legion of Decency Ap 8 '37

"A light, smartly done comedy with musical interludes, good dialogue and assurance of performance that result in very pleasing entertainment. Family." + Sel Motion Pict p12 Ap 1 '37

"Family." Wky Guide Mr 27 '37

Newspaper and Magazine Reviews

"Pleasantly inconsequential comedy with a production number here and there to help things along, "The Patty & Young People."

+ Christian Science Monitor p15 Ap 17 '37

"Occasionally the movies turn out what might, with a bit of understatement, be termed 'tripe'. This sort of thing doesn't happen as often as it is used to, but it happens frequently enough to upset the equanimity of this department. 'When Love Is Young' has a familiar ring.' + Cue pl8 Ap 17 '37

"As entertainment [it] is quite ordinary despite the studio's honest attempt to develop its possibilities. One of its weaknesses is the characterization given the leading man, played by Kent Taylor. I hope I have not conveyed the impression that 'When Love Is Young' is a total loss. My complaint is that it could have been much better, perhaps it has quite enough merit to justify your seeing it." + Hollywood Spec p10 Mr 27 '37

"[It is the] most idiotic picture of the month and pardon our understatement." Pare Lorentz

"Another—but pleasant—variation of the ugly duckling who makes good as an actress... Virginia Bruce gives the country girl a real interest and charm." (2¼ stars) Beverly Hills Libr p49 My 1 '37

"The script is at fault. Dragging out tiny situations interminably, it places an impossible burden on the company. There are occasional moments of random humor, but on the whole [it] needs a good strong companion piece to get by on a double feature bill." Howard Barnes

+ + N Y Herald Tribune pl0 Ap 17 '37

"[It is] just another of those amiable little musicals which wander on from Hollywood now and then. It is good light. Its score has a nice song or two. Its cast is sufficiently good looking. That about sums it up." Eileen Brennan

+ + N Y Sun p11 Ap 17 '37

"[It is] an attractively light-weight [film]. It is a simple, unpretentious and harmonious ensemble which wears well for an informal
WHEN LOVE IS YOUNG

MOTION

Hollywood

Though Phila As The Motion Motion make unpretentious true. Other entertainment is included. Though far from startling in its plot or treatment, it moves along swiftly and sufficiently so that in its unpretentious way it turns out to be amusing light entertainment. — William Boghnel

+ — N Y World-Telegram p36 Ap 17 ’37

"Mogh has taken an average story and shown what can be done to transform it. The plot’s initial springboard is more appealing than its ulterior consideration. As in many other pictures, the stage triumph doesn’t ring true. Herb Stern.

+ — Script p20 Mr 20 ’37

Stage p19 My ’37

Trade Paper Reviews


"This is one of those productions that will be seen and forgotten soon after, as it lacks any particular color or individuality in story or treatment. A very capable cast fails to lift it out of the rut of the routine." — Film Daily p15 Apr 19 ’37

"Sweet entertainment from start to a hilarious finish, ‘When Love Is Young’ is one of those little pictures that make big noises at the box office. It is from the same studio and the same associate producer, Robert Pressnell, responsible for ‘Three Smart Girls,’ and there need be no apologies if comparisons are made." — Hollywood Reporter p3 Mr 13 ’37

+ — Motion Pict Daily p4 Mr 16 ’37

"A low budget picture, it rates even with many higher cost productions as good family fare... a worthwhile program." — Phila Exhibitor p35 Ap 1 ’37

+ — Variety p19 Mr 13 ’37

"Another repeat on the Cinderella situation. Rather nicely done and results will provide average film-goers with averagely good amusement. Hal Mohr directs with commendable zip and the characters remain plausible." — Variety p4 Ap 21 ’37

"This will meet general audience approval as a program topper, with credit for its high average entertainment quality going to Hal Mohr for his first directorial job and to a dozen players for good performances. Playing and directing give impressive work to a rather mild and tiresome tale." — Variety (Hollywood) p3 Mr 13 ’37

WHEN THIEF MEETS THIEF

United artists 85min Je 4 ’37

Cast: Douglas Fairbanks, Jr. Valerie Hobson. Alan Hale, Jack Melford

Director: Raoul Walsh

Screen writer: John Meehan

Based on the novel, Jump for Glory, by Gordon McConnell. Filmed in England. "Fairbanks is an American crook with a reputation for pulling off oddities, scandals and sit-ins in London, where the story opens. His partner pulls a double-cross when he learns Fairbanks is going to quit, and tips off the police to where he can be found. Fairbanks escapes, and vows to get even with the double-crossing pal... Later he attempts to rob the home of Valerie Hobson, a glamorous adventurer, who catches him in the act. His nerve intrigues her, and they fall in love. — Film Daily"

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

Newspaper and Magazine Reviews

"The script causes the story to jump down the years in an episodic manner and there is a too-long courtroom interlude, but the photo-play should please those who like straight exposure of the screen." Howard Barnes + — N Y Herald Tribune p6 Je 15 ’37

"[It is] something of a triumph of illogic, not to say of Class B melodrama." — F. S. Nugent

— N Y Times p26 Je 15 ’37

Trade Paper Reviews

"Much of the script is typically British, and that means that in spots it is too detailed and long drawn out. But the direction of Raoul Walsh, and the acting of Douglas Fairbanks, Jr., and Valerie Hobson send it over safely in the division of entertainment pictures that will please the action fans. For it is a good action picture with a strong crime plot that keeps moving and developing surprises and clever insights." — Film Daily p9 Je 15 ’37

"Not too bright a U. S. future looks for this British-fashioned melodrama. While the triumphs are achieved, and the direction water-tight and well-geared, the film frequently sags due to its torpid and tedious writing." + — Variety p27 Je 18 ’37

WHEN’S YOUR BIRTHDAY? RKO 75min F 19 ’37

Cast: Joe E. Brown, Marian Marsh, Fred Kkratt, E. A. Hall, W. B. Keaton, Hal Mohr, Jr.

Director: Harry Beaumont

"Joe E. Brown is putting himself through an astronomical college and thereafter his various adventures hinge on his readings of the planets. He is a waiter, a fortune teller and a horse-race tipster, being conscripted by two other men on a horse to guide their betting. — Hollywood Reporter

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste: Y & C: good." — Christian Century p399 Mr 24 ’37

"Mediocre." — DAR

"Suitability: family. (Children over 12)." — E. P.

Mo Film Bul p55 Ap ’37

"Good cast and direction, and the film furnishes fun for all the family with good-natured humor at those who take their astrology too seriously." + — Motion Pict Guide Je 37

"Adolescents, 12-16: good; children, 5-12: probably good." — Motion Pict R p5 Mr ’37

"A. Y & C: excellent comedy." — Parents’ M p64 My ’37

"A highly amusing comedy. . . Fun for the entire family." + — Sel Motion Pict p7 Ap 1 ’37

Newspaper and Magazine Reviews

"When’s Your Birthday? . . . is a wild affair, but often quite funny." — Mordaunt Hall p399 Mr 27 ’37

"Adulthood’s & young people." — Christian Science Monitor p15 Mr 13 ’37

"[Brown’s] new employers have embellished the opening reel of ‘When’s Your Birthday’ with a color cartoon sequence. . . But no sooner has this novel departure in Joe E.
Brown vehicles made way for the picture itself than "When's Your Birthday?" suffers in relation to the slapstick into the comparatively funny, completely routine slapstick comedies."

"It must be admitted that Joe E. Brown is one of the most ingratiating simplicons current on the screen in spite of the terrible 'real' he inflicts upon his audience and the triteness of his gags. The ones he introduces in 'When's Your Birthday?' come right out of Mack Sennett's archives, but as the film unwind, one finds yourself chuckling anyway." — Marguerite Tazelaar

The \textit{N Y Herald Tribune} p18 Mr 19 '37

"[It] is one of the less subtle Joe E. Brown comedies. That is unsuitable indeed. It is, as his admirers evidently wish, a typical Brown picture, lively, clean, athletic, as near to slapstick as the talking screen permits, and presenting no jokes so new that even a child might find them unfamiliar." — Eileen Creelman

\textit{N Y Sun} p34 Mr 19 '37

"It pains us to report that [this] is not the Joe E. Brown picture you have possibly been waiting for and may not even be one of those you are willing to sit through out of a clinical interest in comedy. Comfortably situated as it is with other comedies in a folk . . . nevertheless does not amuse; full of nearly all the stock gags known to the laughable climaxes, it still fails to register even the success of 'The Shadoks'."

B. R. C.

\textit{N Y Times} p27 Mr 19 '37

"Although it is no masterpiece of plot building, it does have its moments of good solid, slapstick comedy and some first-rate funny talking." — William Boehnel

\textit{N Y World-Telegram} p38 Mr 19 '37

"Joe E. Brown goes through this one as though he and the script writers are intent on proving once and for all that Joe E. Brown is a colossally funny man. . . . So much labor was quite unnecessary. We happen to be a registered member of the Akron (O.) Joe E. Brown fan club, and we knew all along that Mr. Brown is a funny guy. He doesn't have to work so hard to prove his point. All he has to do is yawn and we concur." — \textit{Stage} p30 Ap '37

\textbf{Trade Paper Reviews}

"It's a typical Joe Brown feature. . . . Story pattern resembles 'The Men on a Horse' theme, only instead of a greeting-card rhymer the prognosticator in this instance is an astrological Joe Brown. A good portion of the slapstick is dated."

\textit{Variety} p16 Mr 24 '37

\section*{WHITE BONDAGE. Warner 60min}

\textbf{Cast:} Jean Muir, Gordon Oliver, Howard Phillips, Joseph King, Virginia Brissac

\textbf{Director:} Nick Grinde

"Gordon Oliver, an investigating newspaper reporter on the rise of a travelling racket that enters the scene as the Southern share-croppers, abducts from the interest of Joseph King and Virginia Brissac in short weights and enslaving store charges, organize for protection and revenge." — \textit{Variety} (Hollywood)

\textbf{See issue of} March 28, 1937 for other reviews of this film

\section*{Audience Suitability Ratings}

\textbf{"Mature." Am Legion Auxiliary}

"In spite of having real story value and a prominent star, Jean Muir, who gives an excellent performance, this is not an important picture. Adults." — Calif Cong of Par & Teachers

\textbf{Trade Paper Reviews}

"The picture merits praise for revealing a form of injustice repugnant to American ideals, but one feels that much of the intrigue is glossy-clothed, 'movieized' for audience appeal. The film becomes melodramatic at the beginning, and is rather less than an honest social document in total effect. Adults." — Calif Fed of Business and Professional Women's Clubs

"A good idea got lost in a melodramatic western formula. Mature. Mediocre." — DAR

"Mature." Calif Council of Fed Church Women

\textbf{Fox W Coast Bul} Mr 13 '37

"Growing class hatred is one of America's greatest problems today. It offers a moving theme for pictures but 'White Bondage' treats the subjects with no suggestion that in the end both Capital and Labor can legitimately have the same objectives. A picture of this type only adds fuel to the growing bitterness fostered in many quarters, true as the facts may be in certain instances. . . . It is melodramatic, brutal and at times unbelievable, but is vividly acted by an excellent cast. Adolescents, 12-16 & children, 8-12, no." — Motion Pic R p9 Ap '37

"The photography is excellent and the drama gripping though its chief fault lies in the somewhat heavy-handed earnestness with which it makes its points. Films that call attention to evils existing within our social system are of constructive value. Adults.

\textit{Nat Council of Jewish Women} Mr 3 '37

"Adults.

\textit{Nat Legion of Decency} Ap 1 '37

"A & Y: fair; C: too strong."

\textit{Parents'} M p64 My '37

"The film becomes melodramatic after a promising beginning and seems less than an honest social document in total effect. Mature."

\textit{Sel Motion Pict} p5 Ap 1 '37

\section*{Newspaper and Magazine Reviews}

"Here is one with an interesting weakness. It sticks so closely to its theme, pursues so ruthlessly the path its mounting drama takes, puts such a strain on our feeling of expectancy, that audience reaction is one of nervous tension. The educational or propaganda aspect of 'White Bondage' makes it a picture well worth seeing. Reviews of it you will read will dismiss it as an unimportant quota-bill feature, but you should not let that keep you away." — \textit{Hollywood Spec} p8 Mr 13 '37

\section*{Trade Paper Reviews}

"A routine and rather old-fashioned melodrama, brought up to date because of a timely background. . . . Its sustained action and entertainment values will enable it to ably fill a sustaining spot on a dual program. Family." — \textit{Box Office} p63 Ap 3 '37

"Estimate: okey program for action fans."

\textit{Philба Exhibitor} p52 Mr 15 '37

\section*{WHITE GODS. Treckolog 61min}

\textbf{Cast:} Andre Roosevelt, Cyril von Bauman.

\textbf{Walter Blashke, David Dantes, Natives Narrators:} Zachary Raydor

Produced last year on a jungle expedition into the heart of Ecuador in South America by Andre Roosevelt and Cyril von Bauman.

\section*{Trade Paper Reviews}

"A well-photographed adventure travelogue containing several thrilling episodes, this has unusual exploitation possibilities and will fill in nicely as a companion feature on double bills. Family." — \textit{Box Office} p25 Ap 21 '37

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WHITE GODS—Continued

"This is the type of jungle film that can be ballyhooed plenty with intelligent handling. ... Without suitable exploitation, this one will stand up okay in the neighborhood spots, and the youngsters especially should go for it, as the adventure element is emphasized throughout."

- Sel Motion Pict Daily p3 Mr 20 '37

"[It] will be especially welcomed by red-blooded adventure fans and youngsters everywhere. It will serve as a lively novelty to fill out neighborhood double bills. With good exploitation, for which it is well adapted, it can get along on its own in situations where the novel and exciting is sought.

- Hollywood Reporter p6 Mr 27 '37

- Motion Pict Daily p8 Mr 26 '37

"As a straight travelogue, this would have appealed to a wider audience than as the drama they've made of it. While there are no really exciting encounters with wild animals and the photography of the jungle is anything but astonishing, it does set-up the interest of strange customs, animals would have sustained this as a travel film. As it is, the story limits it to the type house where they'll not pass sarcastic comments. Estimate: fair."

- Phila Exhibitor p88 Ap 1 '37

WILDCATTER. Universal 58min Je 6 '37
Director: Lewis D. Collins
Original story: Tom Van Dyke
Screen writer: Charles A. Logue

"An oil field wildcatter, working for an operator whose methods are shady, meets with opposition from his former friends but squares himself by exposing the nefarious schemes of his employer and forcing him to make amends to the small oil producers."

Sel Motion Pict

Audience Suitability Ratings

A run-of-the-mill picture with some interesting scenes of oil well activities but an average story and commonplace acting. Family.

- Sel Motion Pict p12 My 1 '37

My Sun p35 Mr 12 '37

NeaNote and Magazine Reviews

"[It has] some of New Universal's unknown actors in one of New Universal's swiftly whole-some and unimportant success dramas."

- Time p16 Je 21 '37

Trade Paper Reviews

"Average audiences will like this picture. It is unpretentious but smooth, as well as nicely directed."

- Film Daily p12 Je 14 '37

"Light stuff, stiffly acted and with a cast of unknowns. Picture hasn't a chance except on the lower end of duals. ... Romantic side of the plot is fairly simple and has no more depth than the story. Not much action and the backgrounds, both interiors and exteriors, are sound.

- Variety p13 Je 16 '37

WINGS OF THE MORNING. 20th century-Fox 90min F 19 '37
Director: Harold Schuster

Filmed in Technicolor in England and Ireland. This is the first film in color made abroad. "It concerns an inter-marriage between a lovely young gypsy queen and a scion of a noble Irish house. The husband is killed and the wife goes to Spain to recover. She years later with a great-granddaughter who repeats the early romance very prettily with a young Canadian horse-trainer."

( Hollywod Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: unusual; Y: excellent; C: mostly good."

Christian Century p393 Mr 24 '37

"Good show for the family."

- Motion Pict Guide Ap '37

The color work is enchanting. ... Direction is not as capable as that in the best American pictures; some of the situations are awkward; often the dialogue misses fire, but it is a picture with two or three very amusing scenes and some unusual charm. Adolescents, 12-16: excellent; children, 8-12: yes."

- Motion Pict R p10 Mr '37

Newspaper and Magazine Reviews

"A beautiful technicolor picture laid in England and Ireland. Family."

- Christian Science Monitor p15 Mr 27 '37

"Exquisite colour photography in an Irish gypsy romance. Far removed from realism, the story is slender, sentimental and unromantic. But its refreshing simplicity and the romantic Irish atmosphere give it a gentle, Predisposing charm, considerably enhanced by the lovely settings."

- Film Wkly p27 My 22 '37

"A tender, dreamy little bit of romance ... enhanced by strikingly beautiful color photography, and by the singing of John McCormack."

- Paret Lorents p21 Je '37

"[It] has several distinct virtues. First among them is technicolor. Second, John McCormack sings ... Besides which, there are two or three very amusing scenes and some excellent acting by Henry Fonda and Annabella."

- Lit Digest p28 Mr 20 '37

"The first full-length British film in technicolour has made moving postcards of the moving pictures. The colour is metallic but for most of the time very nice. All the same, the film is as dull as the Hollywood versions. ... It is a singularly confused and usually tedious attempt at an entertaining, the best. The color is about average Technicolor. ... [It] is one of the less important English importations."

- Eileen Creelman

- N Y Sun p35 Mr 12 '37

"England's first Technicolor venture is the best, chromatographically, we have seen. ... [It] is a visual delight and that, it is a whole-some, refreshing and altogether likable little romance which deserves the best treatment the audience can give it. ... As an aside, Annabella is a charming little French actress, as much the gamin as Bergner and vastly more attractive. This is her first English-speaking film and we hope it is to be the beginning of a series."

- F. S. Nugent

- N Y Times p19 Mr 12 '37

"[It is] superbly acted, brilliantly photographed. ... Capitally played by the beautiful French actress who calls herself simply Anna-bella. ... The supporting cast is˚t. The story is smooth, simple and straightforward and more inherently interesting than the plots you usually find in a light romance. All in all, 'Wings of the Morning' is, I think, one of the most genuinely amusing and expertly acted screen
**MOTION PICTURE REVIEW DIGEST**

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attractons now visible on Broadway," William BohneI

+ N Y World-Telegram p38 Mr 12 '37

“Pretty And德拉, . . . is charming, and, one can imagine, may be invited to sacrifice her Continental revenues for a Hollywood contract. . . . The Technicolor is successful in this instance." John Mosher

+ New Yorker p33 Mr 20 '37

**Trade Paper Reviews**

"[It] will get much arty attention. It has more than a little in its favor, including excellent performances, top notch color photography and picturesque background. But it has no marquee weight and it is slow, a combination which will considerably hamper its box office effectiveness. It will be a distinct problem in a lot of spots."

Variety p14 Mr 17 '37

**WINGS OVER HONOLULU.** Universal 80min My 23 '37

Cast: Wendy Barrie, Ray Milland, Kent Taylor, William Gargan Director: H. C. Potter

Based on a Red Book Magazine serial novel of the same title by Mildred Cram. A beautiful young Virginia belle is swept off her feet when she meets a handsome naval flying lieutenant and marries him the next day. He is called to Honolulu and she follows him. She finds the restrictions of navy life tedious and after a meeting with a former suitor she feels she has disgraced her husband and leaves on a yacht with the suitor. Her husband flies to the yacht and crashes in a dense fog. At his court martial she insists on telling the story and they start life together again.

**Audience Suitability Ratings**

"The old story of a frivolous wife married to unromantic surroundings and a husband beset by stern duties is spun out in a fairly plausible fashion in this picture. . . [It] is a family production." T. J. Fitzmorris

+ America p169 July 22 '37

"Family." Nat Ed of R

Fox W Coast Bul My 22 '37

"Family." Am Legion Auxiliary

"Adults; good; children; mature; family; good." Calif Cong of Par & Teachers

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

"Good. Mature." DAR

"Adults & young people." E Coast Preview Committee

"Excellent aviation shots, generally good direction, cast and acting bring a wholesome social drama to a happy ending. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"Thrilling and delightful entertainment for the family." + Gen Fed of Womens Clubs (W Coast) My 26 '37

"Family." Nat Council of Jewish Women My 25 '37

"General patronage." + Nat Legion of Decency My 18 '37

"The plot of this romantic tale is well written and it is acted by a consistently good cast. More of the excellent background would have increased the entertainment value. Adults & young people." + Sel Motion Pic p12 Je '37

"Some very fine flying. Family." Wky Guide My 8 '37

**Newspaper and Magazine Reviews**

"Some pleasant young actors, a few good shots of seaplanes in flight and a completely trite and stereotyped scenario are the ingredients of the run-of-the-mill little romantic drama." + Cue p48 My 29 '37

"It has direct appeal only to naval officers and girls who marry them. When those of us who are not in the navy either by Annapolis or marriage, visit a film theatre, we wish to see stories about us, presenting things which could happen to us." Hollywood Spec p12 My 22 '37

"It was applauded vigorously and with sincerity [by the preview audience]. . . "Wings Over Honolulu" is recommended without reservation as light, intelligent comedy drama of Navy life." + Lit Digest p28 My 22 '37

"Mildred Cram's magazine story must have been typical of magazine novels of fiction. The screen version makes no effort to swerve from the beaten path. . . H. C. Potter in the first reel must have thought he was directing a musical comedy. He soon settled down to a placid direction of a formula story. . ." F. S. Nugent

+ — N Y Times p20 My 29 '37

"[It] considers the problem of the navy wife in a pleasant, wholesome and mildly entertaining manner." William BohneI

+ — N Y World-Telegram p3 My 29 '37

"It's a nice little picture well directed." Rob Wagner

Script p8 Je 5 '37

"A minor but definitely pleasant contribution to the screen's huge dossier on what becomes of taxpayers' money. "Wings Over Honolulu" possesses striking negative virtues: tars are never sounded, the handsome lieutenant's croony and amiable (William Gargan) does not die in a crash and no one rescues anyone from anything." Time p30 My 31 '37

**Trade Paper Reviews**

"This depiction of life in the navy, which might have been just another programmer, is given a fresh slant and lifted into sweeping heights through H. C. Potter's movingly intimate direction. Family." + Box Office p23 My 15 '37

"Here is a finely made feature with such a wide range of entertainment values that it should score a direct hit with audiences of every type and age. . . The screenplay is thoroughly believable and full of worthwhile, cleverly sustained drama." + Film Daily p9 My 24 '37

"This is pleasant but rather casual magazine fiction brought attractively to life for the special edification of the youth of marrying age. . . The picture will serve well as a program leader in the better neighborhoods." + Hollywood Reporter p1 My 5 '37

"Granted that films depicting military aviation have been overdone, "Wings Over Honolulu" seems good enough to justify one more somewhat routine flight. [There is] little that is particularly invigorating in the story and its exposition, but it is a handsome job by director, cameraman and cast, and should find a satisfactory place on the screens." + Variety p15 Je 2 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; - Poor; — — Exceptionally Poor
WINGS OVER HONOLULU—Continued

"Wings Over Honolulu' hits the mark of good entertainment. The fact is that it does not have the draw names its production worth deserves."
+ — Variety (Hollywood) p3 My 5 '37

WOMAN ALONE. See Two who dared

WOMAN CHASES MAN. United artists
70min My 7 '37
Cast: Miriam Hopkins, Joel McCrea, Charles Winninger, Erik Rhodes, Leona Maricle
Director: John G. Blystone

"It is a switch on the son begging financial aid. It is well produced, the musical score is the only point that is that it does not have the draw names its production worth deserves."
+ Variety (Hollywood) p3 My 5 '37

Audience Suitability Ratings

"An engaging farce which degenerates, in its last third, into slapstick farce. There is a good deal of smart talk and the situations are obviously aimed at the grown-up sense of humor. Adults may find it better than fair amusement." T. J. Fitzmorris
+
America p216 Je 5 '37

"Mature." Am Legion Auxiliary
+

"Although extremely light, it is capably directed and acted with a gay enthusiasm that makes it amusing entertainment. Mature." Calif Cong of Far & Teachers
+

"This hilarious bit of nonsense is best described by the one who said it was 'dizzy, daffy and denuts.' The dialogue is particularly clever and the story is a series of wild absurdities with unexpected twists to familiar situations. In other words, the critic is left 'critic-estranged' by the farce of 'Phases of Business & Professional Women's Clubs
+

"Good. For sheer nonsense this hilarious comedy tops current films. Mature." DAR
+

For sheer enjoyable entertainment, this hilarious social comedy... will capture first honors. This [is] well directed example of really good comedy. Family." S Calif Council of Fed Church Women
+

"If you like a dash of insanity with your humor, you will probably get as much fun out of this rollicking comedy as the cast seemed to get out of making it. Mature." Mrs T. G. Winter

Fox W Coast Bui My 8 '37

"Though the story material is filmy the picture is well produced, the musical score good, the lines smart and snappy and the direction satisfactory. Adults & young people." +

Gen Panel of Women's Clubs (W Coast) Ap 24 '37

"A final sequence takes place in a tree. Here the whole mood of the picture changes from skilful farce to silly slapstick. Were it not for this transition the picture might satisfy rated one of the most amusing farces of the season. Adolescents, 12-16 & children, 8-12: No."
+
Motion Pic R p11 My 37

"Adults:"
Nat Legion of Decency My 27 '37

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

Newspaper and Magazine Reviews

"Woman Chases Man' is evidently intended to be something of the stripe of 'My Man Godfrey,' but even though it created no little laughter... its fun is invariably rather forced. This comedy hardly comes up to the public's expectations. This is eccentrical character, B. J. Nolan (Mr. Winninger)." Mordaunt Hall Boston Transcript p6 My 29 '37

"Adults & young people."

Christian Science Monitor p17 Je 5 '37

"Despite its original plot, numerous comic lines and situations, this broad farce burlesqued to the nth degree is a little too absurd and a great deal too much overplayed to be completely effective entertainment. The situations presented in this picture are full of opportunities for hilarity; but regrettably, much of it fails to come off. The acting throughout seems forced and laborous, the situations gagged and mugged to the limit, the wind-up completely unreal." +

Hollywood Spec p11 My 8 '37

"The goodness in this madness runs a little thin. But your Beverly Hills may be all wrong. Who can judge goodness?" (2½ stars) Beverly Hills Liberty p50 Je 4 '37

"Two years ago no one would have touched the script... At its preview, however, it bowled over a professional Hollywood audience, the net result of which will be a series of zany films from every studio in town... It is constantly funny."
+
Lit Digest p29 My 8 '37

"Woman Chases Man' spun out of the sheerest nonsense. It throws daffy characters into inane situations and is absolutely hopeless. Though daffy, its amusing speech. Unfortunately, farcical invention runs thin before the ending and the show goes overboard with rather strained slapstick... It is to be credited with gay characterizations, smooth direction and the smart production that Samuel Goldwyn has a way of giving to his offerings." Howard Barnes
+
N Y Herald Tribune p16 Je 11 '37

"The film is for those who like farce, farce more or less of the two-roller type... The production is jammed with fast, farcical gags, few of them out of the ordinary." Eileen Creelman
+
N Y Sun p26 Je 11 '37

"The treatment has been capricious and not altogether brilliant. There is less wit than slapstick, and not all of that good... The members of the cast are up on their assignments and if the same could have been said for the writer the 'Woman Chases Man' that never has been a first-rate comedy instead of one that needs the courtesy of a Summer-season appraisal."
F. S. Nugent
+
N Y Times p26 Je 11 '37

"It has the grace of the season, a delightfully preposterous little comedy, summery and zephyr-like June. Its banter is good, its situations are amusing... It does not make sense, but it will make you laugh. The script and direction are excellent." Douglas Gilbert
+
N Y World-Telegram p22 Je 11 '37
"There is only rather wispy humor in ‘Woman Chases Man’ and the comedy is slickly spilled. Slapstick handling mars the film, and the levity, which might have been of a waggish species, has been lost in the general 'dumpus.' John Mosher

— + New Yorker p50 Je 19 '37

'No pies are thrown during the often hilariously process, but the spirit of equable thinking is dashed custard hovers delightfully in the background.'

News-Wk p20 Je 19 '37

'Mad cap comedy has come into its own, with a vengeances, its practitioners have started lining a picture, and one of the at least twenty-six capital laugh, which might not sound same so indulged in all at once on the street,' Katharine Best

Stage p72 Je '37

'This is a haywire story made in the mold of the current vogue for haywire stories. After watching ‘Hollywood Follies,’ the comedy is very funny. If you laugh out loud. If you laugh out loud you miss something you want to laugh out loud at later, and at the end of the picture that leaves you twenty-six steps to go, which might not sound same so indulged in all at once on the street,' Katharine Best

Trade Press Reviews

"‘It’ is a fast moving comedy packed with hilarious situations. Estimate: box office.'

+ + Hollywood Reporter p3 Ap 22 '37

"‘It’ sums up as just a fair feature.'

— Variety p13 Je 18 '37

"‘Woman Chases Man’ is shrewdly gauged to the prevailing entertainment mood. It is light, nonsensical and hilarious. Miriam Hopkins and Joel McCrea prove themselves a superb comedy team.'

+ Variety (Hollywood) p3 Ap 23 '37

WOMAN I LOVE. RKO 87min Ap 23 '37

Cast: Paul Muni, Miriam Hopkins, Louis Hayward, Muni, Hopkins, Ford. A love triangle [which is] the chief concern of two members of an escadrille, engaged in suicidal combat over the Western front.' (N Y Herald Tribune)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

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

"Excellent production qualities. Adults." Calif Cong of Parents & Teachers

"The sincerity and repression displayed in [Miriam Hopkins]'s characterization makes a haunting impression on her audience. This is for mature audiences and they will appreciate. Mature." Calif Fed of Business and Professional Women's Clubs

"With finely etched background of wartime Paris seek to make this film is finely acted and sincere. Rapid tempo and scant comedy relief skillfully used. Mature." Nat Soc of New England Women

"Mature." Mrs T. G. Winter

Fox W Coast Bul My 15 '37

"The same old story about valor and bravery, and the devoted friendship between two aviators. Adults." Gen Council of Women's Clubs (W Coast) My 5 '37

"Good. Adults & young adults." + Motion Pict Guide Je '37

"Paul Muni's characterization of the husband is an unusually artistic piece of acting. Otherwise the film is just another of the better-class war pictures, with realistic atmosphere and high ideals. This is a thoughtful, sincere, though not entirely satisfactory picture. Adolescents, 12-16: mature; children, 8-12: no." + — Motion Pict R p11 My '37

"Adults." + Nat Legion of Decency Ap 22 '37

"This production does not glorify war but rather stresses the devastation and grief brought about through conflict and the obvious reluctance of the soldiers to go on with their efforts. Adults & young people." + Sel Motion Pict p13 My 1 '37


Newspaper and Magazine Reviews

"The backgrounds are designed with marked fidelity. The story, however, is not especially moving, for it is the familiar triangle wherein the woman is not apt to win much sympathy... Much of the dialogue is cumbersome." Mor-daunt Hall

+ — Boston Transcript p4 Ap 24 '37

Reviewed by Laura Elston

Canadian M p41 Je '37

"Anatole Litvak's direction is worthy of notice, for it is the familiar triangle wherein the woman is not apt to win much sympathy... Much of the dialogue is cumbersome." Mor-daunt Hall

+ + Boston Transcript p4 Ap 24 '37

Reviewed by Pare Lorentz

Judge p8 My '37

"The technical execution that has been lavished on [it] deserves less banal material. In his direction, Anatole Litvak has created individual scenes of power and authentic screen excitement, and [the] players offer incisive impersonations that are almost convincing. In
WOMAN I LOVE—Continued

“spite of these not incon siderable assets, the production, as a whole, is pretentious and dull.” N. Barnes + New York Herald Tribune p13 Ap 16 '37

“As drama, ‘The Woman I Love’ cannot claim much originality. It does unfold its story well, moving always straight forward, clearly, and with a little humor, and with no taste, either. . . With that cast of course the acting must be good.” Eileen Creelman + Sun p11 Ap 16 '37

“It is a rather turgid wartime tri angle. It was directed by Anatol Litvak, which should have recommended it, but does not; and it has been plagued with incompetence—scarcely more—by Paul Muni, Miriam Hopkins and Louis Hayward. . . For a few minutes, in the beginning, the picture hints it is about to develop an interesting situation.” F. S. Nugent + N Y Times p27 Ap 17 '37

“Some really superior players among them Paul Muni, Miriam Hopkins, Colin Clive and Louis Hayward, struggle almost as gallantly for the film itself as they do for France in it. But these efforts of no avail. ‘The Woman I Love,’ in spite of its excellent acting and some honest direction, is a astonishingly insignificant entertainment.” William Boehnel + N Y World-Telegram p23 Ap 16 '37

“The scene is France and the time is the war. You won’t wonder, really, why the bother.” John Mosher + New Yorker p83 Ap 24 '37


“Fettered by such an unprepossessing plot, Anatole Litvak does his best on this remake of a film which had quite the kudos abroad. . . If you don’t resent an obvious and tattered routine, the picture has its moments.” Herb Sterne + Script p8 My 1 '37

“The late war, with extra-curricular emotional activity by Paul Muni, Miriam Hopkins, and Louise Hayward occasionally make some sign of love and friendship.” + Stage p8 My '37

“As material for 1937 cinema, this story has only one serious fault. Emphasized rather than concealed by the careful direction of Anatol Litvak and the industry performance of Miriam Hopkins, the fault is that it has been told so many times it has ceased being a story at all.” Time p12 Ap 26 '37

Trade Paper Reviews

“With war time aviation in the French Flying Corps as a background to a touching love story, a thoroughly superb cast topped by two established draw names, and plenty of action for the thrill seekers, this Albert Lewis production is set to bring a bombardment of cash customers to the box office. Family.” + Office p11 My 1 '37

“It is a] tragic love triangle against martial background splendidly played.” + Film Daily p16 Ap 16 '37

“The picture is brilliantly conceived and brilliantly executed, sweeping the spectator through a maelstrom of exciting and deeply moving events. It will exert a strong box office pull everywhere and can be counted on for large profits.” + Hollywood Reporter p3 Ap 14 '37

“Motion Pict Daily p4 Ap 14 '37

“Women, [children] will like this. The blood action is not suitable to neighborhoods, action and houses. Story is the old fashioned bromide melodrama.” + Phila Exhibitor p60 My 1 '37

“This picture needs all the marquee help it can get. Spotty business indicated with the Hopkins-Muni names seeing it through most of the territory. A third airport plus a down-to-earth love story. But the love angle is too typically French to convince the average American [woman].” + Variety p14 Ap 21 '37

“With a competent cast, headed by Paul Muni and Miriam Hopkins as marquee vouchers, plus its dramatic, worth, picture should find extensive favor and account for itself substantially at the pay window.” + Variety (Hollywood) p8 Ap 14 '37

THE WORLD’S IN LOVE. Syndicate films My 18 '37

Cast: Marta Eggerth, Leo Slezak, Ida Wüst, Rolf Wanka

Director: W. Tourjansky

Music: Franz Lehár

German dialogue operetta made in Vienna with English subtitles. Based on the operetta Clotilde (Love’s Strife). Franz Lehár is a native of Vienna. The operetta is a week-end trip to Vienna by Peter von Waldau. Paul Muni as Count Francis Leopold, both are captivated by the revue star, Iona Ratkay, and shilly style introductions, but find each other unfree. But in boxes, a dinner invitation meant only for one.” (N Y Times)

Audience Suitability Ratings

Adults: Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

“This picture isn’t another ‘Zwei Herzen’ nor is it a Carnival in Venice; it is, however, amusing farce with some excellent comedy, some good acting, some fair singing, and a general air of friendly, disarming gaiety that wins over the most hardened spectator.” + Cue p16 My 29 '37

“Operetta is too highly artificial a form for the films, to my mind, and ‘The World’s in Love’ proves no exception. The situations of the piece follow each other so languidly that one’s interest is almost certain to wander. The virtue of this Viennese music is that it has mustered enough comic business to bridge the wait between twists in the plot.” Howard Barnes + N Y Herald Tribune p19 My 19 '37

“This is one operetta where the comedy is better than the music. The Lehár score, as rendered by Miss Eggerth and the orchestra, is not particularly interesting. . . The comedy, typical continental operetta, is not unamusing.” + Eileen Creelman + N Y Sun p30 My 19 '37

“The Filmarte Theatre skipped back into the department’s favor yesterday with a gay and lively Viennese comedy called ‘The World’s in Love.’ We recommend that you do not hold the title against it. In this case, it means a tinkling score, a diverting script and a cast with a pleasant sense of farce.” F. S. Nugent + N Y Times p27 My 19 '37

“A gay, sprightly, tuneful little bit of make-believe, capital ly played by its entire cast, has come from Vienna. . . Put down this ‘World’s in Love’ as a gay, tuneful, expertly acted, thoroughly amusing romp that is tonic entertainment for these late spring days.” William Bogert + N Y World-Telegram p23 My 19 '37

News-Wk p27 Je 5 '37

“The German dialogue is humorous, the incidents diverting. Not as pretentious as another melody picture made in the same center, this should please the not too exacting.” Herb Sterne + Script p8 Je 12 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

"Picture is splendidly acted and ranks well up among the best screen charmers to come out of foreign studios during recent months."

Film Daily p30 Je 11 '37

"The film sustains an amusing gait mainly because of the skillful blending of all the elements by the director, W. Tourjansky, who has done a good job."

Variety p55 My 26 '37

YOU CAN'T BEAT LOVE. RKO 60min
Cast: Preston Foster, Joan Fontaine, Herbert Marshall
Director: Christy Cabanne
Screen writers: David Silverstein, Maxwell Shane

"Preston Foster is so constituted he simply cannot resist doing anything anyone dares him to do... A couple of friends dare him to dress himself in top hat, white tie and tails and work on the streets of a gang of larcenous bandits, and, of course, he does it. While so engaged he meets Joan Fontaine and she dares him to run for mayor against her father. And, of course, he does. And that's the story." Hollywood Spec

Y

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"It is an exceedingly slender idea upon which to base a light comedy, but if you will accept the premise, you will find the picture pleasantly entertaining. Apparently the picture was shot in a hurry, close-ups in several instances not matching the longer shots, faults probably due to the film editor's lack of sufficient footage to work with. Cabanne's direction of the dialogue is particularly effective as there is none of the shouting which characterizes so many pictures."

Hollywood Spec p16 Je 5 '37

"The picture is a light, witty and steadily good-natured comedy which achieves such giddy exuberance that something constructive ought to be done about jettisoning its forbidding title. Before general release to the public, something probably will be done. By any other name, or even with it 'You Can't Beat Love' is palatable screen entertainment."

Lit Digest p22 Je 12 '37

Trade Paper Reviews

"Deft direction has made this slight story piece thoroughly amusing and amiable fare which will meet all requirements as a quality programmer. Well-mounted and full of bright situations and brisk dialogue, its chief asset is Preston Foster. Family."

Box Office p21 Je 5 '37

Motion Pict Daily p8 Je 1 '37

"The smooth and neatly gaited direction gives the unpretentious but genuinely amusing comedy a better than average rating as a program support piece."

Variety (Hollywood) p3 My 29 '37

YOU CAN'T BUY LUCK. RKO 60min
Cast: Onslow Stevens, Helen Mack, Paul Guilfoyle, Vinton Haworth
Director: Lew Landers

"A well-developed social drama in which a superstitious race horse owner believes that generous gifts procure the good will and thoughts of the recipient and influences his luck. Both death and romance come into his life and complex situations." S Calif Council of Fed Church Women

Audience Suitability Ratings

"The first part of this picture is interesting, but it becomes heavy and improbable in the later sequences. Not suitable for children. Mature." Am Legion Auxiliary

"Good production qualities and a good cast make this better than average entertainment." Calif Cong of Par & Teachers

"Not recommended for younger children because of the characterizations necessary to the unfolding of the story. Not suitable for Business & Professional Women's Clubs

"Mediocre. Though the theme is constructive, and the mistress-angle is camouflaged, this and her murder make the film unsuitable for family. Adults." DAR

"A plausible story, well acted and cleverly worked out with sustained interest. Adults." Nat Soc of Nat Women's Clubs

"Ethical value negative as gambling is made too attractive and overbalances some lovely ideals that are briefly expressed. However there is a fine demonstration of directing and the picture is highly entertaining. Mature." S Calif Council of Fed Church Women

Fox on Coast Bull Ap 5 '37

"Family. [It is] above the average entertainment."

Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"This is an interesting picture. Adults."

Nat Council of Jewish Women Ap 7 '37

"Objectibility in part."

Nat Legion of Decency Ap 29 '37

"Adults."

Sel Motion Pict p8 My 1 '37

"A pleasing story of horse racing. Family."

Wkly Guide Mr 31 '37

Newspaper and Magazine Reviews

"The story develops into a murder mystery, and although not replete with sleuthy deductions of the Sherlock Holmes type, it is eventful and fast-moving." Boston Transcript p6 My 29 '37

"The authors strive desperately to capture the Runyonese technique in their hackneyed fable. In the beginning the film shows signs of being a minor pleasantry, but in the home stretch murder unexpectedly rears its ugly head and the film becomes minor." T. M. P.

N Y Times p21 My 14 '37

"[It is] an agreeable, unassuming, moderately diverting little melodrama [which]... fits in nicely as the second half of a double bill.

William Boehnel

N Y World Telegram p9 My 15 '37

Trade Paper Reviews

"What starts out to be a tale of the turf, with shots of the Derby and the Frenness prominently portrayed, moves at its midpoint into a murder drama. The story, in both of these widely divergent states, is just interesting and meaty enough to earn for the film a rating as a pretty good program attraction which will fit into dual bills snugly."

Film Daily p21 My 17 '37

This is an above-average comedy drama for support duty on dual bills. It is a concoction in which there is something for every member of the family, but the familiar ingredients are so artfully meshed together that it carries continuous interest and reasonable audience entertainment."


++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; --- Exceptionally Poor
YOU CAN'T BUY LUCK—Continued

+ Motion Pict Daily p5 Ap 27 '37

"Estimate: for neighborhoods, twin bills.”

+ — Phila Exhibitor p60 My 1 '37

"Lightweight entry that stresses the gambling angle contains a fluffy love yarn, a murder that is clear to everybody but the officials and is topped off with routine sleuthing, a courtroom scene and surprise climax. It’s a bewildering pot-pourri but may get by on double pro-
grammers. Exhibitor is not helped much in the matter of marque names, however.”

— Variety p23 My 19 '37

"Fast-stepping, suspenseful, with interesting theme well developed and sufficient comedy to lighten its melodramatic tension, [it] will keep the average audience alert and amply en-
tertained as program support."

+ Variety (Hollywood) p3 Ap 24 '37

YOU'RE IN THE ARMY NOW. Gaumont British 82min Mr 1 '37


Director: Raoul Walsh

Filmed in England and there called O. H. M. S. "Wally Ford, an American wanted for murder in the States, joins the British army accidentally. From a petty thief, a braggart, he changes into someone almost upright, but still a braggart. A brief encounter with his girl from the States nearly sets him back but he weathers it. When the battalion sails for China service, he is with them.” (Phila Exhibitor)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"There is a good deal of action in it but it is neither consistently exciting nor sufficiently motivated... This is an adult film.” T. J. Fitzmorris

+ America p24 Ap 3 '37

"A: mediocre; Y & C: no.”

Christian Century p599 My 5 '37

"The story at large is a slick application of various well-known basic formulas, in places distinctly hard to accept, if one pauses to think about it... The film certainly succeeds, however, in making British Army life seem desirable, in a style which has hitherto been familiar only in American films. Suitability: family."

Mo Film Bu1 p10 Ja. '37

"Fair. Adults.”

+ Motion Pict Guide Je '37

"A, Y & C: good melodrama.”

Parents’ M p64 My '37

Scholastic p23 Ap 10 '37

"Some of the comedy is good and the au-
thentic views of British Army life are in-
teresting, but the plot seems aimless and the acting is mediocre. Unnecessary drinking and several bits of suggestive dialogue are objec-
tionable. Adults.”

+ Sel Motion Pict p13 Ap 1 '37

Newspaper and Magazine Reviews

"Some years ago Raoul Walsh made a loud-
mouthed, vulgar, quite amusing movie about the U. S. Marines called 'The Cock-Eyed World.' 'You're In the Army Now' is a brew of a vastly flatter, more insipid flavor. It is a singularly watered-down version. All of which makes for a completely second-rate stereotyped production.

— Variety p23 My 19 '37

"Director Walsh gives spirit and ruggedness to what would otherwise be a parade of gold braid and patriotism.”

(2½ stars) Beverly Hills Liberty p54 Ap 10 '37

"It was about ten years ago that Raoul Walsh directed 'What Price Glory?'... We were wondering if we might see another Captain Flag, a second Sergeant Quirt or a new Charmaine. We didn’t, but we enjoyed watching Wallace Ford put life into a ques-
tionable yarn in typical Jimmy Cagney fashion... We had a pretty good time.” R. W. D.

— N Y Herald Tribune p18 Ap 35 '37

"[It] adds nothing to what we know already about army affairs in Britain, nor does it con-
tribute to the advancement of the cinema as a dramatic form.” J. F. M.

— N Y Times p27 Ap 17 '37

"[It] is pretty feeble and mediocre enter-
tainment.” William Boehnel

+ N Y World-Telegram p7a Ap 17 '37

Reviewed by John Mosher

New Yorker p33 Ap 24 '37

"Lively pace and Wallace Ford’s wisecrack-
ing comedy are the chief assets of this re-
statement of the military life’s ennobling in-
fluence.”

News-Wk p30 My 1 '37

Reviewed by Alan Page

Sight & Sound p24 Spring '37

"The English version of an American accent is still the funniest of all English Jokes.”

Stage p20 Ap '37

Trade Paper Reviews

"The fine directorial hand of Raoul Walsh is mainly responsible for the fast pace and

ively humor of this British army comedy, in-

ecting as he has American wisecracks and

slight emotional action into the familiar and

obvious story. Family.”

— Box Office p23 My 15 '37

"[It] is curiously unimpressive—apart from

those few moments monopolized as a parading

ground for all the king’s horses and all the

king’s men. The story—a trite little affair... be-

lies the original scheme of glorifying the

military regime.”

— Hollywood Reporter p19 F 11 '37

+ Motion Pict Daily p6 F 10 '37

"Not much to get excited about. Takes off

from a fetching theme, but that nothing much

eventuates can largely be blamed on a dour

and flabby script. Film looks to rate second

billing for duels on this side.”

— Variety p14 Ap 21 '37

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

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Directory of Producers

Academy. See Conn
Alca. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270-6th Av, N.Y.
Ambassador. See Conn
Amkino. Amkino Corp, 728 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 Pictures, Inc, 142 Wardour St, London, W. 1
Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.
Conn. Conn Pictures Corp, Talisman Studios, 6010 Sunset Blvd, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.
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 12
Diversions. Diversions Pictures, Inc, 1501 Broadway, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.
Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.
Empire. Empire Film Distributors, Inc, 723 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, 128 W 46th St, N.Y.
Futter. Wafkins, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.
Gainsborough. Gainsborough Studios, Poole St, Islington, N. I., London
Gaumont. British. Gaumont British Picture Corp of America, 1590 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.
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 Distributing Corp, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 55th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Monogram. Monogram Pictures, 1270 6th Av, N.Y.
Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic pictures Corp, 729 7th Av, N.Y.
Pathé. Pathé Cinema, 6 Rue Francouer, Paris
Principal. Principal Distributing Corp, RKO Bldg, Radio City, N.Y.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
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.
Sezinnick International. Sezinnick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.

Studies. Photosonor, Studies Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
Swiss-Fraesmins. Fraesmins Film A. G., Zurich, Switzerland

Trekatalog. Trekatalog 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

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1011 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.
Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.
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The term "Period Covered" is necessarily only approximate due to delay in printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.

Few new entries are made in the bound cumulation, so that delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month.

- THE ART INDEX is issued quarterly in December, March, and June, with a bound annual cumulation in September and a permanent 3-year cumulation every third year.
- THE BOOK REVIEW DIGEST is published monthly except July with six months' cumulation in August and bound annual cumulation in February including fully cumulated Subject and Title Index. The other issues are current only; but contain Subject and Title index fully cumulated from March to August and from September to February. Cumulated subject and title indexes for the previous five year period are included in the annual volumes for 1931, 1932, and 1933.
- THE MOTION PICTURE REVIEW DIGEST is published weekly with monthly and quarterly cumulations.

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* Bound cumulations cannot be published in the month of issue. Delay in publication depends on the length of the period covered by the cumulation.

† The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.
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How to Use the Motion Picture Review Digest

Sample Entry

**THE GOOD EARTH, MGM 130min F 2 '37**

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph "Nature"

Director: Sidney Franklin

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south."  
(N Y Sun)

**Audience Suitability Ratings**

"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature."  
+ + Motion Pict R p5 Mr '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature."  
+ + Sel Motion Pict p3 Mr 1 '37

**Newspaper and Magazine Reviews**

"The Good Earth" falls in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it... without the whole thing being good; and that is what any work of art is expected to be. I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate."  
Mark Van Doren + — Nation p184 F 13 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic... It is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production... The picture does full justice to the novel, and that is the highest praise one can give it."  
F. S. Seligman + + N Y Times p37 F 3 '37

**Trade Paper Reviews**

"The Good Earth" rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."  
+ Variety (Hollywood) p3 Ja 29 '37

Starting at the beginning, the title of this picture is The Good Earth. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

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.
This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 26. No further reference to Issues Nos. 27-38 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 2

September 27, 1937

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

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Motion Picture Review Digest

Vol. 2 SEPTEMBER 27, 1937 No. 39

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Audience Evaluation Publications
America—America, $4. America Press, 461 5th Av, New York

Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul; Sel Motion Pict


Calif Cong of Par & Teachers—California Congress of Parents & Teachers. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

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; Jt Estimates; Sel Motion Pict


DAR—National Society Daughters of the American Revolution. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

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; General Federation of Women's Clubs (W Coast); Nat Ed of R; Nat Council of Jewish Women; Nat Soc of New England 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). Mrs WM A. Burk, 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict


(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; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

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 Guide—Motion Picture Guide. 75c. Mrs John Waldo, American Association of University Women Motion Picture Committee, 230 E 47th St, Indianapolis, Ind.

(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

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


See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service. See Motion Pict Guide


Nat Soc of New England Women—National Society of New England Women. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

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

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 10c per copy; Educational and Recreational Guides, Inc, 138 Washington St, Newark, New Jersey

Scholastic—Scholastic. $1.50. Scholastic Corp. Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees. Motion Picture Producers and Distributors of America, Inc, 23 W 44th St, New York

(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; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women. See Fox W Coast Bul; Jt Estimates; Sel Motion Pict


Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50. (Saturday). Boston Transcript Co, Inc, Pub, 321 Washington St, Boston

Canadian M—Canadian Magazine. $1.50. Hugh C. MacLean Pub, Ltd, 345-347 Adelaide St, W Toronto 2

Explanations

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

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

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

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.

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

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

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. For final information, consult your local exchange.

Key to Abbreviations

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MOTION PICTURE REVIEW DIGEST

Digest—Digest, $1. Review of Reviews Corp, 233 Fourth Av, New York.
Film Wkly.—Film Weekly, 3d. per copy, Martlett House 31 Bow St, London W C 2.
Lit Digest—Literary Digest, Combined with Review of Reviews under title, July 17, 1937.
New Theatre & Film—New theatre & Film, Discontinued.
Stage—Stage, 30s. Stage Publishing Co, Inc, 50 E 42nd St, New York.
Time—Time, $5, Time Inc, 350 E 22nd St, Chicago.

Trade Papers

Film Daily—Film Daily, $10. The Film Daily, 1501 Broadway, New York.
Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 27, 1937

ACTION FOR SLANDER. United artists
80min Ag 14 '37
Cast: Clive Brook, Ann Todd, Margaretta Scott, Arthur Margeston, Ronald Squire
Director: Tim Whelan
Screen writer: Miles Malleson
Based on the novel of the same title by Mary Borden. Filmed in England. "Story is conventionally die-stamped—that of an officer in the British army accused of cheating at cards and ostracised by his own set, until he finds it necessary to bring a court action to clear his name."

(After Variety)

Audience Suitability Ratings
"It should have been possible to do more than is achieved here with a strong story and a cast of one film star and fourteen highly accomplished stage-trained actors and actresses. Each scene emphasizes the fact that scenes in a film are shot separately and, in this film, seemingly without regard to its relation to the rest of the film, so that the whole lacks driving force, rhythm and continuity. Suitability: family." A P

Trade Paper Reviews
+ Mo Film Bul p41 JI '37

Trade Pict Daily p13 Ag 2 '37
"There is a satisfactory completeness about this picture, probably due to the effective casting... General run of cinema patrons, however, will chafe under the lack of physical movement. For that reason, the percentage of entertainment value for the majority is a trifle watery."

(After Variety) p25 Ag 1 '37

FAVORITE SONG. United Artists
65min N 13 '37
Cast: Joan Blondell, William Tabbert, Jack Oakie, Claire Luce
Director: Elwood Upton
Screen writer: John Bright
Based on a story by Elwood Upton. "This is the story of the progress of a song after a song writer's dictation has been destroyed by fire. It is the story of a group of people who are interested in hearing that song."

Trade Paper Reviews
"This is the story of the progress of a song after a song writer's dictation has been destroyed by fire. It is the story of a group of people who are interested in hearing that song."

Trade Pict Daily p4 JI '37

AFFAIRS OF CAPPY RICKS. Republic
56min My 24 '37
Cast: Walter Brennan, Mary Brian, Lyle Talbot, Frank Molton
Director: Ralph Staub
Original story: Peter B. Kyne
Screen writer: Lester Cole
Based on the well known character, Cappy Ricks, created by Peter B. Kyne. "Cappy Ricks, returns unexpectedly from a cruise to find the happiness of his home and the control of his business threatened by subversive influences. Using drastic efforts, he is able to bring his family back to an understanding of the realities and the true values of life."

(See motion Pict)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
"A, Y & C: entertaining comedy."
Parents' M p32 Ag '37

Newspaper and Magazine Reviews
"'Cappy Ricks' was a delightful magazine character when Peter B. Kyne introduced him to magazine readers a decade or more ago, and he probably would be just as fertile a source of entertainment today, given half a chance. But you wouldn't know it to see him in the films."

-Cue p12 JI 3 '37

"A new plan for disposing of relatives sounds promising but it moves turgidly on the screen. Walter Brennan, as Cappy Ricks, is thin and lacking in color. (1 star) Beverly Hills Liberty p52 JI 3 '37

Trade Paper Reviews
"'The Affairs of Cappy Ricks' won't do any good for either Walter Brennan or the exhibitor. It's consistently dull, offering hardly any action and still less comedy. Other items on the dual setup will have to carry plenty of punch to overcome the 'Ricks' stupor."

Variety p21 Je 30 '37

AFRICA NOIR. Pearl 838min Je 4 '37
Narrator: Harry C. Pearson
It is the story of the adventures of Mr. and Mrs. Harry Pearson in Africa in 1935, making a photographic record of jungle animals for their private collection.

See issue of June 28, 1937 for other reviews of this film

++ Exceptionally Good; + Good; ± Fair; — Mediocre; — Poor; —— Exceptionally Poor
AFRICAN HOLIDAY—Continued

Newspaper and Magazine Reviews

"Interesting narration and a musical score accompanying the film, a well-documented effort." J. F. Cunningham, Commonweal p267 Jl 2 '37

"This department still goes on record as preferred, and see animinals shot in sport with a camera, rather than a gun—but that is a matter of taste. 'African Holiday' is, on the whole, an interesting travelogue, if you like that sort of thing."

Cue p34 Je 19 '37

"It's not nearly as exciting as it should be."

— + Stage p6 Jl '37

ALL OVER TOWN, Republic 60min Ag 30 '37

Cast: Ole Olsen, Chic Johnson, Mary Howard, Harry Stockwell
Director: James Horne
Original story: Richard English
Screen writers: Jack Townley, Jerome Chodorov

"The story concerns a couple of out-of-work vaudevillians with their trained seal who try to put on a show in a haunted theater." Film Daily

Newspaper and Magazine Reviews

"Olsen and Johnson are an entertaining institution with a considerable following. It happens that their brand of comedy makes no appeal to me, but along that line, but that there are many people to whom it does appeal, is demonstrated by their continued appearances on the screen. You will not find 'All Over Town' in the biggest film houses but it is likely to pop up at your neighborhood house as part of a double bill. If it does, take the older children, and let them get some laughs out of the Olsen and Johnson antics. And it is quite possible you will get some laughs yourself."

— + Hollywood Spec p19 Ag 28 '37

Trade Paper Reviews

"This is sad stuff for any man's theatre. Complexity of an hour of cross-talk between Olsen and Johnson utilizing every over-worked vaudeville gag in their repertoire. It is virtually null and void. Its story, and as entertainment will appeal only to the least sophisticated."

Boxoffice p24 S 4 '37

"'All Over Town' fills the bill adequately. Once started, the gags are fast and funny. An outstanding bit is the Olsen-Johnson audition at a radio station."

+ Film Daily p11 Ag 26 '37

"Just another picture, this best serve duty as dual support. Olsen and Johnson use patters, gags from their vaudeville routines which might be new to your generation. Estimate: for duals, neighborhoods."

— + Phila Exhibitor p8 S 1 '37

ANAPOLIS SALUTE, RKO 60min S 10 '37

Cast: James Ellison, Marsha Hunt, Harry Carey, Van Heflin
Director: Christy Cabanne
Screen writer: Christy Cabanne

Based on a novel of same title by John Twist. The narrative of midshipmen's conflicting romances at the Annapolis Naval Academy swings around the determination of Harry Carey, as a chief petty officer, that his son, James Ellison, shall not permit love of Marsha Hunt to eventuate in what the father regards as premature marriage. The rivalry of Van Heflin, a fellow middie, for the girl presents further complications. "[Variety (Hollywood)]

Trade Paper Reviews

"Laudable notably because it manages to keep away from the misty and time-worn naval romance formula, submitting instead a fresh, amusing and at times grippingly dramatic screen play, this is destined for whole-hearted success as one of the best service stories to be produced in several seasons. Family."

+ Boxoffice p21 Ag 28 '37

"This is the type of entertainment that should please audiences generally. It is a service picture done with real authenticity and deserves plugging."

+ Film Daily p1 Ag 17 '37

"It was previewed at a suburban theatre to favorable audience reaction. Estimate: nice program."

+ Phila Exhibitor p8 S 1 '37

"A sound, sweet, cheerful piece of popular entertainment which does credit to its producers and its premise happy enough for its exhibitors as a better class program entry. Its names may not allure the star hunters, but its story so genuinely human and appealing, the playing and direction so competent and the production so colorful that it cannot fail to please and to profit by word-of-mouth."

+ Variety (Hollywood) p3 Ag 13 '37

ANOTHER DAWN, Warner 70min Je 26 '37

Cast: Kay Francis, Errol Flynn, Ian Hunter, Frieda Inescort, Herbert Mundin
Director: William Dieterle
Music: Erich Wolfgang Korngold
Music director: Leo F. Forbstein
Original story: Laird Doyle

A triangle drama of an English desert army post. In which Ian Hunter and Errol Flynn, rivals for the love of Kay Francis, undertake a dangerous mission over the enemy's lines in order to bring in a military blunder in which they have both shared.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Ian Hunter and Frieda Inescort manage to raise above the script with sympathetic performances but Kay Francis and Errol Flynn are not so fortunate. It is mediocre fare for adults." T. J. Fitzmorris

— + America p312 Jl 3 '37

"A: hardly; Y: better not; C: no."

Christian Century p311 Jl 14 '37

"The dialogue—which of there is an immense amount—is alternately trite and flowery, and always laboured and artificial. It is admirably put over by a cast who, participating perhaps in the prevailing spirit of artifism, do their best under almost impossible conditions. Suitability: adults & adolescents." E. P. Mo Film Bui p143 Jl 3 '37

Adults.

Nat Legion of Decency Je 24 '37

Adults & young people.

Sel Motion Pict p10 S 1 '37

Newspaper and Magazine Reviews

Adults.

Christian Science Monitor p15 Jl 10 '37

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
ANYTHING FOR A THRILL. Conn 54min Je 15 '37
Cast: Frankie Darro, Kane Richmond, Ann Evers
Director: Les Goodwins
Original story: Peter E. Kyne
Screen writers: Joseph O'Donnell, Stanley Lowenstein

Frankie Darro wants to be a newsreel cameraman because his older brother Kane Richmond is. As the picture proves, the best way to get pictures of Ann Evers, an heiress who does not want to be photographed, is for Kane to lose his job. In the course of a bank holdup, Frankie gets some pictures. Miss Evers's fiancé is shown to be one of the bandits and she discovers that she loves Kane.

Audio-Suitability Ratings
"General patronage."
Nat Legion of Decency Jl 1 '37

Newspaper and Magazine Reviews
"The film is obviously designed for a naive audience, doubtless intended primarily for children. If you fit into the naive category of the adult public, you will, of course, enjoy the film immensely. But if you are of the more reflective element, the chances are good that you will like the film anyway."
+ Hollywood Spec p12 Jl 3 '37

Trade Paper Reviews
"It is produced in the matinee-thriller groove and presents Frankie and his sidekick, Kane Richmond, in situations that promise plenty of excitement and a few laughs, all of which will add up to satisfactory entertainment. Family." + Boxoffice p29 Jl 17 '37

"Its suspense, thrills and fights make this a peach of a number for any house using action fare. For the [children] especially, it is great stuff. Frankie Darro is in his element in this sort of a fast-moving affair. His work sets a pace that has no letdown."
+ Film Daily p25 Je 22 '37

"Labored comedy, heavy on slapstick this should appeal to the juvenile trade at which it is evidently aimed."
Incredible hokum adventure melodrama. Lightweight effort without marquee values. For downstairs doubles, if at all." + Variety p19 Jl 21 '37

"The very hokey melodramas of 'Anything for a Thrill' may go great guns at the [juvenile] matinees, but it is hard to see how the film is laid on too thick and too old-fashioned for the most part to be classed as entertainment for any other audience. Pictures are staged to be a sensible little program comedy, but when the chases and the fights start everything goes haywire."
+ Variety (Hollywood) p5 Je 18 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; Exceptionally Poor
ARMORED CAR. Universal 65min Je 20 '37
Director: Lewis R. Foster
Original story: William Pierce
Screen writers: Lewis R. Foster. Robert N. Lee
A bank guard on an armored car loses his job when a gangster blasts the car off the road, and steals the shipment. The guard is induced to join the racketeering organization to learn their plans and to effect the eventual capture of the master mind, a music-loving chief who plays sacred organ music for diversion.

Audience Suitability Ratings
"A: ordinary; Y: perhaps; C: the exciting." Christian Century p607 Ag 11 '37
"Adults: fair; young people: yes; children: excelling. Family." Calif Cong of Par & Teachers
"Here is a swiftly paced gangster story with a rather clever humor and comedy touches which make it, on the whole, more entertaining than the usual picture of this type. Mature." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Mature." DAR
"Although comedy relief and love interest are provided, in total, the film is nerve racking. Adults only." Nat Soc of New England Women
"There's something wrong with the plot. Just another crime picture with a slightly different angle." Mature. S Calif Council of Fed Church Women
Fox W Coast Bul Je 12 '37
"Mature audience. The picture, given a surprise climax, is fast moving, replete with suspense, has comedy relief, and a pleasing romance. Satisfactory direction and cast." Gen Fed of Women's Clubs (W Coast) Je 2 '37

"The story is slight but excitement is well maintained throughout the film. The performances and acting help to fill out the story. Suitability: adults & adolescents." A. R.
"As often happens when gangsters are involved in the plot the audience is inclined to be more impressed with the clever technique of the criminals than the bravery and shrewdness of the forces of the law, although the latter are successful in the end. Adolescents, 12-16 & children, 8-12, no. + - Motion Pict R p4 Jl '37
"This is a better than average melodrama. Interesting entertainment. Family." Nat Council of Jewish Women Je 2 '37
"General patronage." Nat Legion of Decency Je 17 '37
"A & Y: fair; C: no." Parents' M p12 S '37
"Mature." Sel Motion Pict p7 S '37

Newspaper and Magazine Reviews
"Adults." Christian Science Monitor p17 Ag 14 '37
"It is good screen story material. We learn something even if the picture does not rate highly in ordinary entertainment values." Hollywood Spec p9 Jl 3 '37
"As one of the better class B pictures, "Armored Car" is good entertainment. It deals with a subject relatively unexplored; is fresh in treatment and its performance, while rather "knobby" here and there, is not too amateur for credibility." Marguerite Tazaela
+ NY Y Herald Tribune pl6 Jl 26 '37

"An unabashed Class C melodrama. It reassures the audience about the comparative invulnerability of the steel, bullet-proof trucks that carry the nation's payrolls and some of our more attractive minor leading men. Once again we have conclusive proof that crime, like a Class C picture, doesn't pay." F. S. Nugent N Y Times p15 Jl 25 '37
"[It is a] feeble and fumbling melodrama. Not only is the film made up of the usual staple elements of penny shocker fiction, but the manner in which they have been handled leaves much to be desired." William Boch nel — N Y World-Telegram p8 Jl 26 '37
"A cops-'n-robbers number that will do well enough, but it lacks the punch of the good Car pants ticket-buyers. [It is] formula material for the most part." Herb Sterne + - Script p11 Jl 3 '37

Trade Paper Reviews
"A passable dueler, geared to the routine action formula, this is competently acted and directed but is not sufficently diverse to be a melodramatic half of a balanced program. Family." + - Boxoffice p25 Jl 17 '37
"Lively, paced cops-and-robbers' thriller has capably acted and comic comedy well." + Film Daily p25 Je 23 '37
"Motion Pict Daily p4 Je 7 '37
"Estimate: best for neighborhoods, twin bills." Phila Exhibitor p64 Jl 1 '37
"No marquee names and word-of-mouth will be negligible. Routine program fodder and okay for below-deck duals." Variety p16 Jl 28 '37
"A murderous villain who plans his crimes under the soothing influence of devotional music, in church and his library, offers a novelty treatment which is too slight to escape detection. The picture is good enough as a run-of-program classer, will serve for an hour's entertainment on the lesser duals." + - Variety (Hollywood) p3 Je 19 '37

ARTISTS AND MODELS. Paramount 90min Ag 6 '37
Director: Raoul Walsh
Original story: Sig Herzig. Gene Thackrey
Screen writers: Walter DeLeon. Francis Martin. Eve Greene. Harnie Ware
"[It is] about an ambitious model who wants to be queen of the Artists and Models Ball, thereby winning an important contract to pose for a magazine and some silver advertisements. Young Townsend wishes some one socially prominent to be the Townsend Girl. The professional model meets him in Miami, pretends to be a debutante and wins not only the contract but his heart." N Y Sun

Audience Suitability Ratings
"There is not much sense to this title but enough amusing nonsense in the picture proper to make it consistently funny. Chief credit goes to the Chicago comedy provided by Jack Benny. An adult film," T. J. Fitzmorris + America p480 Ag 21 '37
"A & Y: very good of kind; C: doubtful value." Christian Century p1055 Ag 25 '37
"Good. Mature." DAR
Fox W Coast Bul Ag 14 '37
++ Exceptionally Good; + Good; - Fair; + Mediocre; - Poor; --- Exceptionally Poor
“An otherwise pleasing comedy padded with some distasteful scenes, and containing several noisy comic turns to use for a change rather than amuse. Adults.” Am Legion Auxiliary

“A well-chosen cast turns in a good performance under able direction. Enjoyment of Martha Raye's number is a matter of taste. Mature. Family.” Calif Cong of Par & Teachers

“Lavishly produced with a multitude of beautiful girls, this will add greatly to the lustre of the radio comedy. Jack Benny is genuine and displays a real screen personality. The puppet Esquire numbers were more than a trifle sophisticated. Martha Raye has been unfortunate in the number assigned her—the vulgar abandon of her dancing and singing with a negro musician and negro ensemble made the entire sequence objectionable. The Committee of Fed of Business & Professional Women’s Clubs

“Good. Mature.” DAR

“Martha Raye in black face, leading a Harlem dance feature, is offensive. Adults.” Nat Society for Negro Women

“The story...is lost in a maze of irrelevant song and dance specialties, some of which could better have been omitted, especially the ones by Martha Raye and Benny which bring a great deal of coarse clowning. Matter of taste. Mature.” S Calif Council of Fed Church Women

“Production values are excellent and entertainment varied and interesting. Family.” + Gen Fed of Women’s Clubs (W Coast) p10 B l '37

“Adults.” Nat Legion of Decency Ag 12 '37

“A, Y and C: good.” Parents' M p12 O '37

“Family.” Sel Motion Pic p10 S 1 '37

“Family. A colossal hodge-podge of variety entertainment, much of it good, some of it dull, with plenty of laughs throughout.” + Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

“Adults & young people.” Christian Science Monitor p17 Ag 21 '37

“‘Artists and Models’ is one of those musicals for which no apologies are necessary. It is lavish, funny, witty, showy and easier to laugh at. Jack Benny swings it along at a great pace, filling it with gags, spicing it with a lot of satin and diamond needlepoint, and of all these the cleverness is the most outstanding.” + Hollywood Spec p8 Aq 14 '37

“Benny is amusing enough, and considerably more at home before the camera than he has been in the past... This revue is sizable; it moves smoothly through most of the time. It represents a heavy investment in sets, tunes, and specialties. (3 stars) Beverly Hills News, p8 S 11 '37

“What the screen can do when it really cuts loose on a musical extravaganza is to be seen at the Paramount. ‘Artists and Models’ has enough glittering production numbers to make several shows merrily. It has many varied musical specialties, black-outs and assorted carnival effects to equal several shows merrily. It has many varied musical specialties, black-outs and assorted carnival effects to equal several shows merrily. It has many varied musical specialties, black-outs and assorted carnival effects to equal several shows merrily.” + Film Daily p45 Ag 3 '37

“Raoul Walsh has staged it expensively, in short. It is a spectacular and not a very impromptu production, and impresses us as it is entertaining. ‘Artists and Models’ is a screen musical cut to a grandiose pattern, savagely funny and made with such skill and care that it is a great deal a division between broad comedy and song-and-dance divertissement.” Eileen Creelman

“N Y Sun p12 Ag 5 '37

“‘Artists and Models’ proves to be a suave, witty and polished show, one of the sprightliest of this season’s musical comedies. A deal of humor has gone into the script. Raoul Walsh has paced it smoothly, and an engaging cast has given it buoyancy and zest... As a whole, it’s a model musical comedy.” F. S. Nugent

“N Y Times p19 Ag 5 '37

“[It] is tuneful, beautiful, lavish and often hilariously funny. It is a music musical whose demands should be required of any screen musical comedy. It is all pleasant, heartwarming fun, with just the right amount of satire to make it an eminently satisfying and diverting song and dance entertainment. William Willard

“N Y World-Telegram p11 Ag 5 '37

“‘Artists and Models’ I found staggeringly bad, incredibly incoherent, baring the worst excesses of the musical. ‘It’ is a musical picture, loosely put together collection of vaudeville acts, with Jack Benny loosely thrown in for good measure. (It) is, I think, sound but that you probably ought to go and see it.” Russell Maloney

“New Yorker p34 Ag 7 '37

“The wafer-thin plot... is all this chipper musical comedy needed. Thanks to the radio star’s [Jack Benny] suave sense of humor, the extrusion of some of the varied entertainers are Judy Canova, Ben Blue, Martha Raye, the Yacht Club Boys is scarcely necessary, but all to the merriment.” News-WK p19 Ag 14 '37

“‘Artists and Models’, with Director Raoul Walsh struggling to wedge into it enough people and time for three shows, would have difficulty adding up to one.” Time p36 Ag 18 '37

Trade Paper Reviews

“An smash hit headed for important money is this merry mad melange of mirth, melody and maidens. It is perfectly paced with just enough story and romance to serve as buffers for the abundance of top flight specialties, impressive production numbers, catchy songs and sure-fire gags.” + Boxoffice p33 Ag 11 '37

“As a box office product, this qualifies with the good musicals of the current season, and it should have no difficulty in pleasing a majority of the fans. Picture’s principal weakness would seem to be a deficiency in sustained, progressive pace. It is not until Martha Raye performs her specialty as the central figure of the revue’s ‘Public and Private Number One,’ during which Louis Armstrong turns on the heat of his trumpet as accompaniment, that the momentum picks up to a rousing point.” + Film Daily p45 Ag 3 '37

“Motion Pic Daily p10 Ag 4 '37

“Paramount rings the bell with a money-making musical—ideal for any box office. The picture has a tremendous opening. Estimate: dough show.” + Exhibitor p45 Oct p15 '37

“[It] should be a box office bonanza for exhibitors. It holds enough variety, comedy, color, flash, dash and novelty for a couple of..."
BACK IN CIRCULATION. Warner 80min S 25 '37
Cast: Pat O'Brien, Joan Blondell. Margaret Lindsay, John Litel
Director: Rowley Enright
Screen writer: Warren Duff
"A newspaper woman causes the arrest and conviction of a one-time showgirl, recently widowed through the untimely death of her husband by poison. The surprise turn in the girl reporter's discovery that she has made a great mistake, that the widow is innocent, whereupon she unaccountably news-hound reverses herself, digs up new facts and frees the accused." (Variety)

Audience Suitability Ratings
"A fast moving newspaper yarn. Family." Am Legion Auxiliary
"Mature." Calif Cong of Par & Teachers
"The cast has been well chosen and plays with skill and enthusiasm. Mature." Calif Fed of Business & Professional Women's Clubs
"Good. Mature." DAR
"A rather noisy film, overdrawn at times and somewhat dramatically representative but full of action with good comedy relief. Margaret Lindsay as the defendant appears to advantage. Mature." Nat Soc of New England Women
"[It is] an out of the ordinary newspaper story. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ag 7 '37
"[It] holds the interest from the opening sequence to the satisfying ending. Adults & young people." + Gen Fed of Women's Clubs (W Coast) Jl 28 '37

"It is a treat for Joan Blondell to keep one iota of audience sympathy in the trashy part assigned to her in this picture, but somehow she does succeed in retaining a little... While the rotten tactics of tabloid papers are exposed there is no suggestion that those responsible for the dirty smearings of helpless characters ever should be punished. The final impression is one of injustice andutility. Adults & adolescents, 12-16: too sordid; children, 8-12: no, indeed. + - Nat Council of Jewish Women Jl 28 '37

Photography and direction are very good, but the story followed that of many another newspaper tale... Pat O'Brien lacks his usual sincerity in a routine role. Adults & Adults. + - Nat Council of Jewish Women Jl 28 '37

'A: fair; Y & C: too sordid.' Parents' M p32 O '37

Newspaper and Magazine Reviews
"I have [never]... encountered a newspaperman like the one Pat O'Brien plays in 'Back in Circulation.' We view pictures with the idea of being entertained and an unentertaining leading man cannot entertain us. 'Back in Circulation' would have been a much more pleasant picture if Pat had been permitted to be more pleasant and more believable, not to mention saving grace is the heroine of Joan Blondell." Hollywood Spec p11 Ag 14 '37

Trade Paper Reviews
"Reminiscent of 'The Front Page,' in which a comparable part catapulted Pat O'Brien to stardom, this fast-moving story of newspaper folks will win the unqualified approval of audiences as Grade A entertainment. Family." + Boxoffice p23 Ag 7 '37

"Fast-moving comedy drama with O'Brien and Blondell in swell parts." + Film Daily p10 Jl 30 '37
+ Motion Pict Daily p2 Jl 28 '37

"Fast moving, well motivated, this holds interest throughout. Estimate: okay program." + Trade Jl 22 '37

"It's a fast-stepping melodrama, and the three principals give splendid performances. Much of the familiar comedy which prevails in picture productions of old dramas in metropolitan dailies has been omitted." + Variety p16 Jl 23 '37

"Back in Circulation is engrossing newspaper entertainment... and is so persuasively enacted that it stands up as prime entertainment for any audience. ... A remarkably fine performance by Joan Blondell, who in this instance lifts this picture above its production par. ... Picture has enough substantial names and intrinsic merits to hold its own on the better programs. It may prove surprisingly better than average at the till." + Variety (Hollywood) p3 Jl 27 '37

BACKSTAGE. Gaumont British 65min Jl 25 '37
Cast: Anna Neagle, Arthur Tracy. Ellis Jeffreys. Tilly Losch
Director: Herbert Wilcox
Screen writer: Laura Whetter
Filmed in England in 1936. Formerly released under title of Limelight. "A chorus girl hears a down-and-out singer in the street and when the star singer of her show loses his voice within a half hour of the first night she drugs the boy in and pleads with the management to give him a chance." (Variety)

See issue of March 30, 1936 for other reviews of this film under title Limelight

Audience Suitability Ratings
"A: fairly good; C: hardly." Christian Century p522 Jl 23 '37

"Adults." Nat Legion of Decency Ap 22 '37

"A & Y: fair; C: little interest." Parents' M p32 Ag '37

Trade Paper Reviews
"Anna Neagle, England's versatile little star, although handicapped here by makeshift direction and a stereotyped script, demonstrates that her acting ability will rise even above these obstacles. Family." + Boxoffice p39 Jl 17 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; --- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

"The entire affair is pretty sad, and that is putting it mildly. Only the slightest thread of a plot and it contains no suspense or build-up as necessary ingredients of this type of production. It shows every sign of having been cut down from a long show to meet the dual bill routine over here, for its tension is very drastic and apparently jumps abruptly from one sequence to another."
— Film Daily p51 Ag 12 '37

+ Motion: Pict Daily p9 Ag 25 '37

"Anna Neagle seems to be a comer. Tracy's voice makes this pleasant. Estimate: Sell Tracy."
+ Phila Exhibitor p56 My 1 '37

"The result is not always a happy one, inasmuch as 'Backstage' suffers by comparison with films around practically the same story. Tracy is given too much of that fine voice of his, but as a romantic actor he leaves much to be desired."  
— Variety p21 Je 30 '37

BAD GUY. MGM 65min Ag 27 '37

Cast: Bruce Cabot, Virginia Grey, Edward Norris, Jean Chatburn

Director: Edward Cahn

Original story: J. Robert Bren, Kathleen Sheppard, Hal Long

Screen writers: Earl Felton, Harry Ruskin

The story is about two foster brothers employed on the high tension wires. Cabot, the 'bad guy' kills a man and is released on parole. Later, pursued by police he meets death on a high tension wire.

Newspaper and Magazine Reviews

"These characters are of a confused world, such as only five authors, working on an original script, screenplay, can create. Character motivation is uncertain, situations are bungled, the expository portions of the dialogue are awkward, the story rambles—get the idea? If you are sufficiently naive to be delighted by flashes of electricity, or thrilled by the spectacle of personality being electrocuted by a live wire, or tapped on the cranium with a wrench, by all means see 'Bad Guy.' But, if not, stay home."  
— Hollywood Spec p12 Ag 28 '37

"In spite of the number of writers who created the plot and characters for 'Bad Guy,' it is not a script masterpiece. While holding the Rialto patrons reasonably spellbound yesterday, there was a slightly tiring effect about its spectacular procedure and hazardous accompliments. Should you miss the picture you can forgive yourself."  
— Marguerite Tzakern, BALTIC Tribune p11 Ag 26 '37

N Y Times p25 Ag 26 '37

"Alone without a melody, sad and slight, and doubtless to be overlooked in the rush, poor little 'Bad Guy' hasn't much to claim for itself. The whole thing is punctuated underworld matter."  
— John Mosher
+ New Yorker p64 S 4 '37

"It has a muddled moral message... Not so complete nor so convincing a picture of their dangerous trade as was 'Slim.' 'Bad Guy' shows enough shots of electricity running wild to give audiences some jolting moments; shows also Hollywood's dawning awareness of the exciting dramatic possibilities that lie on the industrial frontier."  
+ Time p62 S 6 '37

Trade Paper Reviews

"The little Cameo Theater, which has had to be pretty patient about the quality of its Soviet films during the last few months, is now showing a brilliantly acted, altogether superb attraction. The film is full of superb touches that reveal the strength and frailty of the characters involved. The film is a triumph of the international screen."
— J. T. M.
+ N Y Times p5 S 6 '37

"The little Cameo Theater, which has had to be pretty patient about the quality of its Soviet films during the last few months, is now showing a brilliantly acted, altogether superb attraction. The film is full of superb touches that reveal the strength and frailty of the characters involved. The film is a triumph of the international screen."
— William Boehm
+ N Y World-Telegram p9 S 4 '37

Reviewed by John Mosher  
New Yorker p95 S 11 '37

"Most successful Soviet film since 'Chapayev.' Baltic Deputy has been seen by 50 million Russians since its release last spring."
+ Time p32 S 13 '37

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
BALTIC DEPUTY—Continued

Trade Paper Reviews

"Every several years the Soviet turns out a picture that lives up to its heralded hurrah. Such is 'Baltic Deputy,' which ranks pretty close to 'Potemkin,' 'Chapayev' and 'End of St. Petersburg. It's a cinch click for the arties across the land, and the type of film which will in for sustained runs of length in spots where superior Russian product can draw business.

Variety p19 S 6 '37

BANK ALARM. Grand national 63min Je 18 '37

Cast: Conrad Nagel, Eleanor Hunt, Vince Barnett
Director: Louis Gasnier
Screen writers: David S. Levy, Griffin Jay
A melodrama of a G-Man breaking up a gang of criminals.
See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"It is a routine adventure, well played by Conrad Nagel, Eleanor Hunt and Vince Barnett, and suitable for the family." T. J. Fitzmorris + — America p36 J1 10 '37
"General patronage." Nat Legion of Decency J1 1 '37

"Adults." Sel Motion Pict p10 S 1 '37

Trade Paper Reviews

"Routine comedy thriller destined for brief stars as the lower deck portion of dual bills. Just a rewrite of countless previous G-men melodramas, but without the sting, the excite- ment or the stature of the good ones." + + Variety p33 Je 23 '37

BEHIND THE HEADLINES. RKO 57min My 14 '37

Cast: Lee Tracy, Diana Gibson, Donald Meek, Paul Guilfoyle
Director: Richard Rosson
Original story: Thomas Ahearn
Screen writers: Edmund L. Hartman, J. Robert Bren
It portrays the enmity between a radio news broadcaster and a girl reporter. By means of portable broadcasting equipment, he succeeds in getting the news first. The girl reporter sets out to stop his activities but she is kidnapped by a gang of thugs in the act of stealing a Federal gold shipment. How the broadcaster succeeds in saving her makes for an exciting climax.
See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: good thriller; C: hardly." Christian Century p888 J1 7 '37

"A film with polish, pace, and a very wel- come originality. Suitability: adults & adoles- cents." + Mo Film Bul p125 Je '37

"It is a play with rapid fire action, a fine performance by Lee Tracy, good work by others in the cast and no sympathy or undue publicity wasted on the underworld. Adolescents, 12-16: yes; children, 8-12: too tense." + Motion Pict R p3 Je '37

"A & Y: good; C: no." Parents! M p32 Ag '37

Newspaper and Magazine Reviews

"Even a gas-discharging gangster hold-up can be a success. In the Kentucky mountains, a hero who broadcasts spot news from the scene of action and a heroine who looks herself in an arm wrestler with a portable broadcasting set, fail to raise this above the level of hack new- paper-gangster melodrama. Adults." + — Christian Science Monitor p14 Je 19 '37

BETWEEN TWO WOMEN. MGM 87min Jl 9 '37

Cast: Franchot Tone, Maureen O'Sullivan, Virginia Bruce, Leonard Penn
Director: George B. Seitz
Original story: Erich von Stroheim
Screen writers: Frederick Stephani. Marion Parsonnet

Virginia Bruce, wealthy socialite, is brought to a hospital after an accident and falls in love with Franchot Tone, intern. Maureen O'Sulli- van, nurse, is in love with him although married to a worthless husband. Tone marries Virginia and finds she demands from him all the time which he wishes to give to his hospital work. Miss O'Sullivan's husband is brought to the hospital and operated on by an incom- petent physician and dies. Tone when hears this he blames himself for not being at the hospital. He quarrels with his wife who runs off with the incompetent physician. Both are hurt in a train wreck and Tone's skill saves the physician and science restores Virginia's beauty. Tone then sees that he loves Miss O'Sullivan, and his wife divorces him.

Audience Suitability Ratings

"Franchot Tone, Maureen O'Sullivan and Virginia Bruce make an average picture of it but it is the sequel to this happiness-via-divorce theme that we should like to see presented, just once. This, then, is one of those speckled films and the audience to lose if you don't see it." + — America p34 J1 24 '37

"A: well of good; Y: perhaps; C: no." Christian Century p3931 Ag 18 '37

"Entertaining for adults." Am Legion Auxil- iary

"Though the situations at times veer to the over-melodramatic, audience credibility is consis- tently maintained. Adults; good; young people: possible; children: no." Calif Cong of Par & Teachers

"The contrast between the virtuous characters and the unworthy ones is too marked to give a real feeling of sincerity or reality. The cast is far too good, the photography and settings most interesting, but many coincidences make the whole unconvincing. Mature." Calif Fed of Business & Professional Women's Clubs

"Devotion of duty, and service are stressed. Mature, Good." DAR

"An interesting plot filled with human appeal although the solution in this film will not please all audiences. Mature." Nat Soc of New Eng- land Women's Clubs

"Sympathetic understanding and depth handling develops the story of an old theme in a new and appealing guise. . . Questionable hospital ethics regarding drinking. Mature." S Calif Council of Fed Church Women

"A sincere, thought-provoking production, bright and entertaining, and definitely interprets a lighter mood. Mature audiences." + — Gen Fed of Women's Clubs (W Coast) J1 7 '37

"A sincere, thought-provoking production, bright and entertaining, and definitely interprets a lighter mood. Mature audiences." + + + Exceptionally Good; + Good; + Fair; + + Medio- cre; Poor; — Exceptionally Poor
"Franchot Tone is very good as are the women in their contrasting roles, but one has a sense that they are somehow out of place until the plot becomes almost absurd. Adolescents, 12-16: sophisticated; children, 5-12: no."

"Although a rehash of many former pictures, it manages through fine presentation to hold one's interest. Its sound ethics make it good entertainment, even for the elderly."

+ Nat Council of Jewish Women Jl 7 '37

"Objected in part."

Nat Legion of Decency Jl 15 '37

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

Parents' M p22 S '37

"Questionable hospital ethics regarding drinking. Mature."

Sel Motion Pict p3 S 1 '37

"Interesting details and characterizations give it a glossy surface. Mature."

Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p19 S 4 '37

"[It] suffers from the compromise between a ruthless duty theme and a hokum triangle situation. Values give rise to hackneyed and tedious situations. Fine performances by Franchot Tone and Virginia Bruce make it moderately entertaining."

+ Film Wkly p25 Ag 21 '37

"Visually it is up to the extraordinary standard Metro long since established and consistently has maintained. It is the kind of picture I happen to like, one with a background with means something."

Hollywood Spec p6 Jl 3 '37

"Erich von Stroheim could scarcely have been inspired when he wrote his original story, but it has been competently produced. Set down the show as a familiar tale in familiar settings, agreeably acted and directed." Howard Barnes

+ N Y Herald Tribune p8 Ag 6 '37

"Whatever Franchot Tone, Maureen O'Sullivan and Virginia Bruce may have done to incur the screen in 'Between Two Women' they have amply atoned for it now and we hope that Metro will not discipline them further. Sporting, they did what they could to lend seamliness to the roles they had to play."

B. R. C.

N Y Times p21 Ag 6 '37

"If you were to gather together all the hospital stories that have ever appeared on the screen and form them into a complete picture, you would find that you had duplicated the plot of 'Between Two Women.' Unquestionably one of the most stereotyped narratives of the summer season's cinema output, there isn't a surprise in a reel of it."

William Boehnel

N Y World-Telegram p9 Ag 7 '37

"Franchot Tone, Virginia Bruce, and Maureen O'Sullivan bore us to death, poor things, in 'Between Two Women.'"

John Mosher

New Yorker p55 Ag 11 '37

Trade Paper Reviews

"Here is another of Metro's classic examples of what careful planning and technical excellence can do to lift a program-budget picture into the upper bracket of family."

+ Boxoffice p31 Jl 10 '37

"A well-developed, nicely written script, based on Eric Von Stroheim's original story served as the starting base for what has resulted in a very good picture."

Film Daily p10 Je 29 '37

+ Motion Pict Daily p2 Je 26 '37

"Estimate: fair program."

+ Phila Exhibitor p57 Jl 1 '37

"Almost the whole movie is anachronistic for the early twenties."

"Belongs somewhere between Class A and B. Fair marquee value, Metro's usual quality production and plot will do for an average audience. On the other hand, it has no sure-fire box office name, story is trite and it runs too long, or over its 157 minutes feel. Answer will be n.s.g. in downtown first-runs, better in the neighborhoods and okay in the villages."

+ Variety p39 Ag 11 '37

"[It] packs sufficient power to click at the box office in virtually any territory. It is a strong picture, well mounted, smoothly directed and deftly scripted. It is too long in its present form, with two or more endings available."

+ Variety (Hollywood) p3 Je 25 '37

BIG CITY. MGM 75min S 3 '37


Director: Frank Borzage

Music: Dr. William Axt

Original story: Norman Krasna

Screen writers: Dore Schary. Hugo Butler

"[The] story deals with a big city taxi war fomented by professional thugs who thrive on the strife they can create. Into this world comes deadly, Spencer Tracy as a cab driver and his alien wife, Miss Rainer, are drawn when the immigrant bride is accused of having criminal knowledge of a murderous attack. In order not to bring a horde of taxi drivers who have rallied loyally around Tracy and his wife to trial, certain politician officials plan to deport Miss Rainer just as she is on the verge of bearing Tracy's child. A timely confession and a spectacular battle royal on the docks, abetted by the con trite officials, saves the day for abused virtue."

Variety (Hollywood)

"Primarily a formula taxi war story, of which Hollywood has been producing too many this year, this is somewhat bolstered by the interpolation of moments of comedy and pathos and will prove fair entertainment as a program picture."

+ Boxoffice p23 S 4 '37

"Playing the gamut of human emotions from the depth of despair to the heights of hilarious comedy, Frank Borzage's 'Big City' is a winner. In short, it has everything, with a walloping finish that leaves the customers breathless from laughter. . . [It] can't miss in any spot. . . . It is a box office with capital letters."

+ Film Daily p9 Ag 30 '37

+ Motion Pict Daily p5 Ag 26 '37

"Here is a swell piece of entertainment for man, woman and child. All the tried and true hokum elements are used as foundation, with brisk, fresh treatment to enliven them. . . . It will get much customer palaver and please in any theater. It is one of the best male audience pictures made in some time, without neglecting the feminine appeal."

+ Variety (Hollywood) p3 Ag 25 '37

BIG SHOT. RKO 60min Jl 23 '37

Cast: Guy Kibbee, Cora Witherspoon. Doro thy Moore. Gordon Jones

Director: Edward Killy

Original story: Lawrence Pohle. Thomas Ahearn

Screen writers: Arthur T. Horman. Bert Granet

"Kibbee is seen as a fireside and pipe loving country veterinarian, who inherits a huge fortune from his uncle. . . Unbeknown to Kibbee and his family, the uncle was a big shot gang-
BIG SHOT—Continued

ster and racketeer, and the mob plans on taking the wealth he has accumulated away from his highk heels. . . Things get pretty mixed up, but Kibbee comes out okay, rides the city of racketeers, keeps the inherited fortune and ends up head man in his own family." Variety (Holly-

wood)

Audience Suitability Ratings

“General patronage.”
Nat Legion of Decency J1 29 '37
“A, Y & C: fair comedy.”
Parents’ M p42 O '37

“Family.”
Sel Motion Pic p10 S 1 '37

Newspaper and Magazine Reviews

“This film has some bright ideas, but more often than not they are spoiled by senseless comedy. It is the sort of thing that evidently was intended for provincial audiences rather than for those of a big city. For all the so-called characters in it are mere puppets.” Mor-
dauft Hall
—+ + Boston Transcript p5 J1 31 '37

“Family.”
Christian Science Monitor p15 Ag 7 '37

“Even the public will catch on to the Kibbee formula if RKO repeats it a few more times. . . It still suffers a lively excus for a program picture like “The Big Shot,” If there is any excuse for a program picture.” B. R. C.
— + — N Y Times p13 Ag 13 '37

Time p34 Ag 2 '37

Trade Paper Reviews

“An amusing little comedy-drama, with sev-
eral novel story situations and a cast of tried-
and-proven laugh-getters headed by Guy Kibbee
and Cora Witherspoon, this is considerably
above the average dual fare and can be counted
on for adequate support wherever played. Fam-
ily.”

Boxoffice p15 J1 31 '37

“This should prove pleasing program fare, as
it has a rather high content of laughs. Edward
Killy’s direction extracted full value out of
several comedy sequences, while Guy Kibbee
and Cora Witherspoon trouped in grand
fashion.”
+ Film Daily p10 J1 20 '37
+ + Motion Pic Daily p8 J1 20 '37

“Estimate: for neighborhoods, twin bills.”
Phila Exhibitor p30 Ag 1 '37

“Clever story, plus another of Guy Kibbee’s
forte comedy characterizations, plus an all-
around capable production has turned this
strictly lightweight picture into a sound Class B
item. Not a box office Goliath, by any means,
but plenty okay for dual bills.”
+ + Variety p18 Ag 11 '37

“A mildly humorous offering, which comes in
on the tail end of the comedy gangster type
cycle,’ ‘The Big Shot’ will find a negative re-
action in the metropolitan areas, but it is home-
spunny enough to appeal to the smaller towns
and rural audiences. It is a family picture for
the smaller and as such, may do fair enough.”
+ + Variety (Hollywood) p3 J1 17 '37

BLACK ACES. Universal 59min S 5 '37
Cast: Buck Jones. Kay Linaker. Fred Mac-
kaye
Director: Buck Jones
Screen writer: Frances Guhan
Based on a novel of same title by Stephen
Payne. A western melodrama.

Audience Suitability Ratings

“General patronage.”
Nat Legion of Decency Je 24 '37

“Family.”
Sel Motion Pic p10 S 1 '37

Trade Paper Reviews

“This is a typical two-fisted Western with
ample tempo and action to please its star’s fol-
lowers, as well as prairie picture advocates in
general.”
+ Film Daily p7 Ag 25 '37
+ Motion Pic Daily p2 Ag 25 '37

“One of the better ones Westerns, this has a
bang-up finish which makes it an above
average open air epic for the outdoor advo-
cates. Estimate: good.”
+ Phila Exhibitor p42 Ag 1 '37

“Grade A Buck Jones Western. Will please
his followers thoroughly and all others partial
to prairie pictures. Will go wherever oats
opera go.”
+ + Variety p23 Ag 25 '37

BLAZING SIXES. Warner 55min Je 12
'37
Cast: Dick Foran. Helen Valkia. Mira Mc-
Kinney
Director: Noel Smith
Original story: Anthony Coldeway
A western melodrama.

Audience Suitability Ratings

“As in most Westerns, the scenery is beauti-
ful, and the music is a pleasing background for
the swift action. Family.” Am Legion Auxiliary

“(It is a] usual western program picture. Adult
mediocre; children: exciting; family: fair.” Calif Cong of Par & Teachers

“An exciting tale of the old West. Family.”
Calif Fed of Business & Professional Women’s
Clubs

“A good Western for family audiences. [It is]
an old plot but lively in tempo, with daring
riding, much laughter and beautiful scenery.
Family.” Nat Soc of New England Women

“A real western thriller which keeps one in-
terested with the usual amount of shooting
and most delightful scenery. Family.” S Calif
Council of Fed Church Women

Fox W Coast B11 My 29 '37

“An interesting Western of the gold rush
days. Entertaining for those who like the type.
All ages.”
+ Gen Fed of Women’s Clubs (W Coast)
My 19 '37

“The holdups, the wild gallops across country,
and the other ingredients of Westerns are as
exhilarating and satisfactory as ever. Suitabil-
ity: family; especially good for children.”
B. D. L.
+ Mo Film Bul p125 Je '37

“This is a fast moving, well cast and directed
Western. Family and Junior matinees.”
+ + Nat Council of Jewish Women My 19
‘37

“General patronage.”
Nat Legion of Decency Je 3 '37

“A, Y & C: good Western.”
Parents’ M p32 Ag '37

“A good Western for family audiences.”
+ Sel Motion Pic p8 Je '37

“Lively and interesting of its kind. Family.”
+ Wkly Guide Je 19 '37

+ + Exceptionally Good; + Good; + — Fair; + + Mediocure; — Poor; — — Exceptionally Poor
**BOOTHILL BRIGADE.** Republic 53min Ag 2 '37

*Cast:* Johnny Mack Brown. Claire Rochelle. Dick Curtis

*Director:* Sam Newfield

*Original story:* Harry F. Olmstead

*Screen writer:* George H. Plympton

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

*Nat Legion of Decency Ag 19 '37

*Family.*

*Sel Motion Pict* p11 S 1 '37

**Trade Paper Reviews**

"A Western that just about fails to make the grade mainly because of the absence of the basic element of suspense."

*— Boxoffice* p37 S 11 '37

"Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor"
BOOTHILL BRIGADE—Continued

"Plot of this piece has plenty of twists that hold interest, and while there is not a great deal of action, an able cast performs very acceptably."
+ Film Daily p3 Ag 11 '37
+ Motion Pict Daily p1 Ag 11 '37

This winds up the Brown series for Republic, is one of the best. It will keep the neighborhood fans in a lather till the last bark of gunfire. Estimate: nice Western.
+ Phila Exhibitor p16 Ag 15 '37

BOOTS OF DESTINY. Grand national 56min Jl 23 '37
Cast: Ken Maynard, Claudia Dell, Vince Barnett, Ed Cassidy
Director: Arthur Rosson
Original story: E. Morton Hough
Screen writer: Arthur Rosson
A western melodrama

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ag 12 '37

Trade Paper Reviews
"Hard riding Ken Maynard does a pleasing job in this, the first of the series. Good comedy is supplied by his partner, Vince Barnett. Estimate: good Western."
+ Phila Exhibitor p35 Ag 1 '37

"First of the new Ken Maynard western series which has hinged between circus seasons for Grand National is dead entertainment. Plot stumbles weakly around, and the quality of performance indicates the rehearsed was shot...
As Westerns go, this is class C."
— Variety p15 Jl 28 '37

BORDER CAFE, RKO 65min Je 25 '37
Cast: Harry Carey, John Beal, Armida
Director: Lew Landers
Screen writer: Lionel Houser
A western melodrama
See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
"A & Y: mediocre; C: no."
Christian Century p1055 Ag 25 '37
"Though it presents nothing new in plot or treatment, it is nevertheless enjoyable. Mature."
Am Legion Auxiliary

"The novelty of the Mexican settings and atmosphere and the spirited dancing and singing of Armida lend a real charm to this Western. Calif Fed of Business & Professional Women's Clubs

The plot and acting are routine, but the moral regeneration of the youth is of interest as is the atmosphere of the Mexican border town. Family." E Coast Preview Committee

"Wild riding, border saloon life and some good characteristics in a film which is good of its kind. Adults." Nat Soc of New England Women

"A good Western. ... Despite much drinking in the early scenes, the total effect is wholesome, as without the initial drinking, there would be no point to the plot. Mature." S Calif Council of Fed Church Women

"Exciting for small children, otherwise family."
Mrs T. G. Winter
Fox W Coast Bul Je 26 '37

"The entire cast is able and convincing. Family."
+ Gen Fed of Women's Clubs (W Coast) Jl 27 '37

"Suitability: adults & adolescents." D. D. S. Mo Film Bul p144 Jl '37

"The story might have been an interesting and convincing character study if it had followed the idea of regeneration through work, but the lure of cattle rustling, shooting affairs and kidnapping offered too great a temptation to the producers. It is the usual program picture with nothing constructive to remember. Adolescents, 12-16: unsuitable; children, 8-12: no."
+ — Motion Pict R p3 Je '37

"Although the story is trite and hackneyed, a carefully selected cast and slow-moving but competent direction go far toward making this Western a unusually good picture of its type. Family, although there is excessive drinking."
+ Nat Council of Jewish Women Je 16 '37

"A, Y & C: fair Western."
Parents' M p32 Ag '37

Newspaper and Magazine Reviews
"This shoot-em-up sagebrush saga is an entertaining sample of its kind, due to hang-up direction by Lew Landers and fine performances." Herb Sterne
+ Script p11 Ag 28 '37

BORN RECKLESS. 20th century-Fox 60min Jl 9 '37
Cast: Rochelle Hudson, Brian Donlevy, Barton MacLane, Robert Kent
Director: Malcolm St. Clair
Music director: Samuel Kaylin
Original story: Jack Andrews
Screen writers: John Patrick, Robert Ellis, Helen Logan

Brian Donlevy, an auto racing champion, wants a job and becomes a taxi driver, Barton MacLane, a racketeer, tries to get all taxi lines to pay his organization for protection. He induces Rochelle Hudson, a friend of his, to get Brian to work for the racketeers. Miss Hudson's brother has been jailed on trumped-up charges and she has entered the gang to obtain evidence against the gangster chief. With Brian's help, they obtain it and start a romance.

Audience Suitability Ratings
"A: hardly; Y: better not; C: no."
Christian Century p955 Jl 21 '37

"It is entertaining because of tense situations. The romance helps to motivate the action. Adults and family." Calif Cong of Far & Teachers

"Mediocre. Mature." DAR

"Mature audiences with steady nerves." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Jl 21 '37

A stimulating picture in which the director has used the great asset of the cinema—motion—to make something very interesting out of ordinary material. Mature.
+ Gen Fed of Women's Clubs (W Coast) Jl 14 '37
"Eight triumphs of course but the implication that all is fair in war is not a constructive idea to foster... It is a stirring melodrama which some people will find too violent for their taste. Adolescents, 12-16: no; children, 8-12: impossible."

Motion Pic R p3 Ag '37

"The entire production reaches a high in melodrama with actors miscast and unconvincing direction, Adults." - Nat Council of Jewish Women Jl 15 '37

"General patronage..."

I. U. of Decency Jl 22 '37

"A & Y: fair; C: no."

Parents' M p42 S '37

"A tensely exciting melodrama. Mature audiences with steady nerves." Sel Motion Pic p7 S '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p15 Jl 24 '37

"'Born Reckless' stresses unpleasant people, unpleasant attitudes, and set-piece incident above all, noise. As far as I'm concerned, the screen could get along with fewer pictures like its..." - Hollywood Spec p12 Jl 3 '37

"It is this reviewer's considered opinion that it is mentally retarded and incurably lame. It is sad to contemplate its future." - J. T. M.

N Y Times p22 Jl 30 '37

"If you like racketeer films well enough not to mind how indifferently they are put together or how hackneyed and exciting incident they are, you probably will like 'Born Reckless... [It is] a carbon copy of a hundred and similar offerings." - Boxoff p29 Jl 3 '37

"This taxi war affair which involves racketeering is aimed at the audiences that want he-man action and thrills. It is slam-bang material with auto crashes of all sorts. Because of its better name players and major studio production it can rate the top houses using this kind of fare." - Film Daily p20 Je 22 '37

+ Film Pic Daily p3 Je 21 '37

"Estimate: okay program." - Phila Exhibitor p5 Jl 1 '37

"Houses in the knuckle districts will give this actioner its best play. For the most part, dual billing will catch it... Strictly for the shirt-sleeve trade..."

+ Variety p18 Jl 21 '37

"Action picture with a distinctly novel idea, swiftly paced and interpolated with some roughhouse comedy. 'Born Reckless' should amazed program fans despite some dud moments. Major weak spot is the romance which somehow just doesn't click and the ending flops to a groaning finish..."

+ Variety (Hollywood) p3 Je 19 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor

BORNEO. 20th century-Fox 74min S 10 '37

Commentator: Lew Lehr

Narrator: Carl Thoft

Released in two versions, one eight reels, 80 minutes for use as a lecture version in high schools, the other, seven reels, 74 minutes with sound track for commercial showing. The film was photographed by the late Martin Johnson and his wife is seen in a camera record of an expedition to North Borneo which resulted in the capture of a 400-pound orang-utan.

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p17 Ag 28 '37

"'Borneo' certainly is no great tribute to the memory of the explorer, for the scenes are neither particularly exciting nor unusually different." - P. Cunningham

- Commonweal p43 Ag 27 '37

"It provides animal plus-travel entertainment of a high calibre. It is a well-photographed and pleasantly accented amount of a water safari into the Borneo jungle."

+ Cue p45 S 11 '37

The adventure-loving patrons of the Rialto probably will enjoy 'Martin' the headline of this film 'Borneo' much more than did the first-night audience at Carnegie Hall last March... They will undoubtedly see a smoother, more satisfying production... Thoughtfully written captions and an admirable musical score help immeasurably in bridging the transitions. Certainly, 'Borneo' is a fitting monument to a brave man. - R. W. D.

+ N Y Herald Tribune p8 S 4 '37

"It is a vivid celluloid account of nature's beauties and marvels which has been edited and spliced into a suitably triumphant travelogue." - F. G. C.

+ N Y Times p8 S 4 '37

"Some fascinating scenes of wild animal and native life make 'Borneo' one of the best of all the films that Osa Johnson and her late husband filmed in faraway places... There is a good narrative description that accompanies the various scenes, including the comedy interludes, which might easily have been pretty awful." William Bosek

+ N Y World-Telegram p20 S 7 '37

"I wish the Johnsons or their advisers had not felt obliged to introduce the commentary of a comic strip character. I like 'Borneo' straight. The professor doesn't overwhelm the picture, though, and what is actually the contribution of Mr. and Mrs. Johnson is good and substantial and diverting travel material which we who stay at home need." - John Mosher

+ New Yorker p94 S 11 '37

Trade Paper Reviews

"This jungle film is remarkable because it is a startlingly authentic record of sights as they were caught naturally, without any ballyhoo hokum being added."

Film Daily p7 S 7 '37

+ Motion Pic Daily p26 Ag 9 '37

"The Borneo shots should hold interest but whether this type of film is type of film is type of film it used to be is the question. As a short feature, it would be a fine added attraction. Estimate: fairly good, with some surprises."

+ Phila Exhibitor p8 S 1 '37

"The best animal picture the Johnsons made was not their last together, for while 'Borneo' creates considerable interest, it is never exciting nor does it contain any of the thrills arising out of danger or other situations which are important to productions of this kind."

+ Variety p13 S 8 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
BROADWAY MELODY OF 1938. MGM
115min Ag 20 '37
Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Judy Garland, Sophie Tucker, Charles Igor Gorin, Robert Benchley, Willie Howard
Director: Roy Del Ruth
Dance director: Dave Gould
Music and lyrics: Nacio Herb Brown. Arthur Freed
Music director: Georgie Stoll
Original story: Jack McGowan. Sid Silvers
“There is a lot of plot about a racehorse which is owned by Eleanor Powell, and a Broadway show which Taylor is trying to produce on a short bankroll. Dobbin wins the Saratoga steepchase and the winnings finance the show.” Variety

Audience Suitability Ratings
“ ‘This musical comedy runs along in all the grooves known to the type... The picture is unobjectionable for all and will prove diverting as light-weight amusement. ’ T. J. Fitzmorris” + Variety (Hollywood) p3 F 11 '37
“ ‘The 1938 edition of the ‘Broadway Melody’ will be enjoyed by those to whom the cast and plot are new. For pictures of this type, with its combination of somewhat disconnected talent, it is entertaining, but somehow falls below the preceding film with the same title... There are some good characterizations by different members of the cast, but don’t expect too much of the star. Family.’ Am Legion Auxiliary” + The New York Times p12 S 4 '37
“An abundance of comedians, songstresses and dancers add to the happy whole and spell good entertainment for all ages. Family.” Calif Cong of Par & Teachers
“ ‘Good. Mature-family.’ DAR”
“ ‘The characters, pleasant everyday people who can be funny without suggestiveness, are top notch performers in their respective lines and weather their everyday troubles with singing hearts and dancing feet. Good entertainment for any audience. Family.’ Nat Soc of New England Women” + Variety (Hollywood) p3 F 11 '37
“A clever amusing and well produced picture, with enough diversity to suit all tastes. Family.” S Calif Council of Fed Church Women Fox W Coast Bul Ag 28 '37
“ ‘An expertly directed, elaborately produced musical extravaganza, in pictures will provide an evening of gaiety for the entire family.’ + Gen Fed of Women’s Clubs (W Coast) Ag 18 '37
“ ‘General patronage.’ Nat Legion of Decency Ag 26 '37
“ ‘Good entertainment for all ages.’ ” Sel Motion Pict p1 S 1 '37
“ ‘[It has] a familiar plot expanded by means of a good many specialties and with a long cast of well-known people, rather too crowded together to make the best of them. Family.’” + Wkly Guide Ag 21 '37

NEWSPAPER AND MAGAZINE REVIEWS
“ ‘It is a gay, ingratiating and star-studded musical; a ‘Broadway Melody’ which comes closer to measuring up to the high standards set by the first of the series than any of its predecessors.’ + Cue p13 S 11 '37
“ ‘On the whole, disappointing. We have seen so many elaborate sets, densely populated ensembles, exhibitions of the screen’s technical craftsmanship, that I think most of us are fed up on them and require something startlingly novel to recreate our interest... An exhibition of extremely bad taste which will shock the sensibilities of all fathers and mothers who view ‘Broadway Melody,’ is its inclusion of a song by Judy Garland in which the child sings seriously of her love for Clark Gable... But it is not all minus. On the plus side it has superlative direction by Roy Del Ruth.” + Hollywood Spec p8 Ag 25 '37
“ ‘To this way of thinking Eleanor Powell has inherited the shoes of Jack Dohrue. The dancing represents but one facet of the many-sided, glittering production, however. It is the loveliness of the girls, an artistic standpoint. But, on the other hand, there is an all too brief hint of romance with Will Howard and a gentleman who demonstrates sneezing which should not be missed... There is, in fact, everything required for a Broadway production except, to put it crudely, the kitchen sink. That’s the trouble with the show: too much of Manhattan to Tazelaar.” + N Y Herald Tribune p13 S 3 '37
“ ‘It is a hodgepodge of songs and dances, most of them all too familiar. There seems to be not the slightest effort at novelty in this review. Eleanor Powell, who usually finds something original for her routines, is content to tap out gracefully her old steps.” Eileen Creelman” + N Y Sun p14 S 3 '37
“ ‘Producing at least one big musical show annually has become a sort of public duty with our major producers, and public duties, if persisted in nobly and with singleness of purpose, are apt to become something of a chore—there is no such thing as a periodical classic. Unfortunately, most of [it] has been done before... It is precisely the forcible putting over of bad numbers which is spoofing screen writers and directors, and one of them to let us forget all this and look forward hopefully to 1939.” B. C. + N Y Times p12 S 3 '37
“ ‘Is a song and dance entertainment fashioned from Altogether too good for a musical. It should be remarked, however, that it is to Director Del Ruth’s everlasting credit that he has managed to make these old staples such amusing and entertaining at times.” William Bochen” + N Y World-Telegram p21 S 3 '37
“ ‘You will find an old song or two (‘You Made Me Love You’) in the Broadway Melody of 1938 but also a hash of old movie-plot material... All the old stuff is talked over forever, and the very good bits hardly seen. There are good bits, though.” John Mosher” + New Yorker p41 S 4 '37
“ ‘A dull story about horse training and show producing hands a big cast and much talent in this third edition of a musical series.” + News-Wk p27 S 6 '37
“ ‘I can’t agree with Variety and the Hollywood Reporter that this is the colossalist and terrifcist ‘Melody’ that’s ever been made. To me, it is rather slow and the Big Names don’t ever quite get started. The grand finale is neither grand nor final. The set is a face-meltingly, utterly factious carnival spirit, and the action simply dies out as the audience arises to leave with only a compli- mentary from Bob Water. + Script p10 Ag 28 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; - Exceptionally Poor
“No doubt it is partly the glitter of its memorable predecessors that dulls this version of MGM’s big annual musical. Unhappily and obviously, another reason is the remembered rather than memorable elements in its story.”

— Time p23 Ag 30 ’37

Trade Paper Reviews

“The celebrated private sleuth returns to the screen in a first-rate programmer which will find favor with mystery and action fans.”

— Boxoffice p25 Ag 14 ’37

“Too many loose ends and too much that is trite in the story treatment bog down this one. Nor is that all. Performances in several instances are stiffed, while some characterizations are over-played, with the responsibility in both instances probably more due to faulty direction than anything else. From the physical production standpoint, picture is also open to criticism.”

Film Daily p6 Jl 23 ’37

“Estimate: fair program thriller for neighborhoods, duals.”

— Phila Exhibitor p39 Ag 1 ’37

“Dullest of the entries in the ‘Bulldog Drummond’ series, and will have a futile uphill time trying to get across. Picture possesses no names to tug ‘em in, and word-of-mouth as well as reviews are certain to be sore for the duals, it will be the weak member of any coupling.”

— Variety p19 Ag 4 ’37

BULLDOG DRUMMOND COMES BACK. Paramount 64min S 24 ’37


Director: Louis King

Screen writer: Edward T. Lowe

Based on the novel The Female of the Species by H. C. “Sapper” McNeele. A mystery tale.

“it resembles, more than anything else, rather a parlor charade or that outmoded game of Twenty Questions in its juvenile entertainment, despite the hair-raising ending. . . Not nearly so good as the earlier Bulldog Drummond pictures, because of lack of care in the script, photography and performance, the piece is yet vaguely amusing for the Barrymore sense of humor.” Margaret Taxaar

— N Y Herald Tribune p8 S 4 ’37

“There’s a wild-eyed little film at the New Criterion, one more like a good old-fashioned serial than a John Barrymore drama. . . Mr. Barrymore has little to do. Neither is there any one else. The plot is so busied with explosions, kidnappings, clews and more clews, that the actors are on the run most of the time. . . Even Bulldog Drummond’s most loving friends could not get excited over his latest exploits.”

Eileen Creelman

— N Y Sun p12 S 4 ’37

“The picture is the pleasantest the Criterion has had in several weeks. . . The current episode is, however, not the best Bulldog Drummond. . . It has a wood-pulp flavor and lacks character motivation.”

T. M. P.

— N Y Times p8 S 4 ’37

“Simply because [it] is a mediocre film, it doesn’t follow that it is altogether lacking in entertainment. For an adventure picture it has a pretty good idea, even if it is not well worked out. . . In any event, the cast does nice enough work and the film manages to be a ‘so-so’ shocker.”

William Rehnquist

— N Y World-Telegram p20 S 7 ’37

“The Bulldog Drummond series may date with the crime set as ‘Zenda’ does with the lovers of romantic adventure, but the film is short, anyhow, and never shows up till the last time bomb goes off.”

John Mosher

New Yorker p8 S 11 ’37

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
BULDOm DRUMMOND COMES BACK—Continued

Trade Paper Reviews

"This can hardly be called a square meal for action hungry audiences. For the most part it is a bock joke of pseudo-chases, with that ace adventurer Bulldog Drummond, finally winning out in the end."  + Boxoffice p37 S 11 '37

"This is a pleasing program number that has been well directed by Louis King. It has action, comedy and good performances by the principals."  + Film Daily p7 S 3 '37

"Only occasionally is there offered a more bewildering mess upon which has been wasted such talents as John Barrymore, Louise Campbell, Reginald Denny and others. Whatever box office the film hopes to achieve will only be because of the presence of these players. The story is a confused mixture of cross-mysteries which reaches rare nonsensical heights, and only the multiple programs, at best, will be able to bear up under the load."  + Variety p18 S 8 '37

"The title of this picture brings the irresistible temptation to remark that Bulldog Drummond would have done better to stay away, for the current chapter of his history gives inevitable rise to comparisons with the original film made around this legendary swashbuckler."  + Variety (Hollywood) p3 S 1 '37

THE CALIFORNIAN. 20th century-Fox 59min J1 16 '37

Cast: Ricardo Cortez, Marjorie Weaver, Katherine De Mille, Maurice Black

Director: Gus Meins

Screen writers: Gordon Newell, Gilbert Wright

Based on a novel of same title by Harold Bell Wright. A western melodrama of the days before and after California was annexed into the union.

Audience Suitability Ratings

"[It is a] moderately appealing bit of sentiment—family sized film. T.H. Fitzmorris

+ America p408 J1 31 '37

"It is all rather amateurish, and even the dialogue which should have a definite Spanish flavor is more like pidgin-English. Adolescents, 12-16 perhaps interesting for historical background; children, 8-12: yes."  + Motion Pict R p4 J1 37

"General patronage."  + Nat Legion of Decency J1 22 '37

"A. Y & C: good. Parents' M p42 S '37

"Family."

Sel Motion Pict p11 S 1 '37

Trade Paper Reviews

"Here is a tale of the early west that is above the usual standard of action features in story values, acting and production technique. Family."  + Boxoffice p31 J1 16 '37

"It is an action-filled, interesting and entertaining picture. Youth. Under Gus Meins' direction, a familiar plot is made enjoyable by a nice balancing of action with laugh material and well handled romance."  + Film Daily p6 J1 7 '37

+ Motion Pict Daily p8 J1 6 '37

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

"With good action, colorful background, this is well directed. Estimate: okay Western."  + Phila Exhibitor p37 J1 15 '37

"The same yarn has been done a score of times, sometimes better, occasionally not so well. Present version rates in the safety zone of Class B dealings. It does not carry enough name value, story originality or production quality to make the important first runs. Just another picture."  + Variety p13 J1 7 '37

"It stacks up as average neighborhood fare in its classification. It is rather better cast than the usual Western of its restricted budget."  + Variety (Hollywood) p3 J1 1 '37

CHARLIE CHAN ON BROADWAY. 20th century-Fox 65min Q 22 '37


Director: Eugene Forde

Music director: Samuel Kaylin


Screen writers: Charles Belden, Jerry Cady

Based on the character Charlie Chan created by Earl Derr Biggers. Chan is hurled into a sensational dual killing which involves newspapers and politics on Broadway. Although hampered by his well-meaning son, Keye Luke, he manages to unravel the mystery.

Audience Suitability Ratings

"An entertaining picture, well told, with especially good dialogue. Family-mature."  + Am Legion Auxiliary

"Mature."  + Calif Cong of Par & Teachers

"Good. Mature-family."  + DAR

"Well sustained suspense in a mystery story which will please adults who like the type. Too exciting for children."  + Nat Soc of New England Women

"Family." + S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Family." + Gen Fed of Women's Clubs (W Coast) Ag 25 '37

Newspaper and Magazine Reviews

"Director Eugene Forde has captured much of the hard glitter of Broadway in the picture, which abounds in types, each decisively drawn. The action is fast and staccato throughout the film, and audiences will find it an absorbing melodrama, a good picture of its kind."  + Bert Harlen

+ Hollywood Spec p14 Ag 14 '37

Trade Paper Reviews

"Ace-high in every production department, this is a worthy contribution to the well-established Charlie Chan series. In addition to satisfying the Oriental detective's followers it should gain new friends for the Earl Derr Biggers character through logical plot development, snappy dialogue and a whirlwind finish in the best Chan manner. Family."  + Boxoffice p23 Ag T 7 '37

+ Motion Pict Daily p2 J1 31 '37

"This has more story value than previous Chan stories. Estimate: okay Chan."  + Phila Exhibitor p17 Ag 15 '37

"Charlie Chan on Broadway" offers the most unusual and at the same time the freshest of the familiar Warner Oland vehicles. Of this 'Chan' more than of any of the others of the
series it can be said that it rests on solid, substantial story foundations. Narrative, while exciting, staccato, and at times too rapid, is at all times logical, carefully developed, and carried along by punchy, dramatic dial. Picture could still well in any theatre and if placed on the lower bracket of dualers, probably will do far more than is expected of it in maintaining audience esteem. — Variety (Hollywood) p3 J1 28 '37

UNA COMMedia FRA 1 PAZZI. See Fool's comedy

CONFESSIOn. Warner 85min Ag 28 '37
Cast: Kay Francis, Ian Hunter, Basil Rathbone. Jane Bryan
Director: Joe May
Original story: Hans Rameau
Screen writers: Julius J. Epstein. Margaret Le Vino

"Much of the tale is told in retrospect, as a visitation of the court of the legendary Roman criminal, writ in a murder trial of a cabaret singer who has shot a phalan- dering concert pianist whom she discovers in the society of a young girl." Variety

Audience Suitability Ratings
"A: unpleasant; Y & C: unwholesome."
"Christian Century" p1087 S 1 '37

"Parts are well cast, and the direction is skillfully handled, but with it all the picture is still heavy and depressing. Adults. Am Legion Auxiliary

"Mother-love willing to sacrifice all for a daughter's happiness is a trite story but this is done with credit by Kay Francis. . . Symbolic shots show fine camera work as well as outstanding direction. Adults. Family, doubt- ful." Calgary Cong of Par & Teachers

"Good. Adults." DAR

"An exceptionally well chosen cast makes this old theme vivid and constructive in its appeal. Mature." Nat Soc of New England Women

"The picture gives a most potent indictment against drinking with its damning consequences which commends it to thinking parents and their young girls. Mature." S Calif Council of Fed Church Women

"A tense, gripping, highly dramatic picture which holds the attention through interesting situations to an emotional climax. Adults." + Gen Fed of Women's Clubs (W Coast) Ag 27 '37

"Adults." Nat Legion of Decency Ag 12 '37

"Adults." Sel Motion Pict p11 S 1 '37

"Good writing and unusually good direction make this none too novel plot an effective appeal to susceptible emotions. Mature." + Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p19 S 4 '37

"Miss Kay Francis is an actress of such limited resources that she needs all the help she can in the matter of expert, engrossing scenarios. Her more recent pictures have been uniformly dreary and her current vehicle, 'Confession,' plumbs unbelievable depths of sheer banality. — Cue p13 Ag 21 '37

Digest p33 S 11 '37

"This is the best picture Kay Francis has appeared in for some time, not alone because of her performance, but also because it incorporates many elements of good cinema. Excellent use is made of the camera throughout the production, an unusual musical score enhances most of the scenes, the piece has a tempo which sweeps toward the climax, and the costumes and sets are of a high order." + Hollywood Spec p11 J1 31 '37

"This emotional melodrama moves after the fashion of the typical Continental tear jerker. This formula always has been deemed effective in the theater. It has what the producers call woman appeal. And it is possible that you may find it moving. If so, it will be due to the colorful playing of Kay Francis." (2½ stars) Beverly Hills Liberty p62 S 11 '37

"All the sentimental banalities of all the screen treatments of the 'Madame X' theme have been incorporated in 'Confession.' . . The players have actually taken it for granted that audiences will prove both susceptible and gullible for they have not bothered with more than the stock routines of emotional acting. . . 'Confession' is the sort of motion picture that high lights imperfect craftsmanship and it has plenty of it in high light." Howard Barnes — N Y Herald Tribune p12 Ag 19 '37

"Be herewith advised that unless you are a matron who is sufficiently malleable to weep maudlin tears of joy over so much sorrow, you won't have a particularly good time watching it." M. R.

"The story is not particularly well conceived. . . The refreshing note is the presence in the cast of Miss Jane Bryan, one of the most promising of the Warner stock players who seems to provide a consciously sincere performance no matter how artificial the rest of the piece may be."

"J. T. M.

— N Y Times p25 Ag 19 '37

"If 'Confession' sounds like a hodge-podge in the retelling, it is no more so than the film the Warners have concocted out of the stock melodramatic situations in the cupboard. The players are more than equal to the cast, better than the boys in the scenario department, however." G. R.

— N Y World-Telegram p15 Ag 19 '37

Reviewed by John Mosher

New Yorker p54 Ag 25 '37

"A totally unconvincing story of mother love. . . Warners can do better than this."

— Stage p6 S '37

Time p24 Ag 30 '37

Trade Paper Reviews

"Kay Francis' ability as an emotional actress has never been better demonstrated than in this, her strongest vehicle in many pictures. The feminine star's fans who may have been disappointed in her past few appearances will be overjoyed at this carefully made, splendidly presented story of mother-love, and their pleasure should be reflected in heavy box office returns. Family."

— Boxoffice p15 J1 31 '37

"Here is a mother-love story that has been very well acted and directed. Although the story is rather familiar, it has been given clever treatment and by virtue of Joe May's direction holds the interest until the end."

— Film Daily p10 J1 20 '37

— Motion Pict Daily p8 J1 31 '37

"Women folks will go for this one in a big way. Estimation: rather high.

— Phila Exhibitor p35 Ag 1 '37

|| + + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
CONFESSION—Continued

"[It] is a finely produced vehicle for Kay Francis, and a picture that is likely to put her forward in favor as a dramatic actress. ... Meriting substantial exploitation in important first runs, it may build into a top grosser and a repeater."  
+ Variety p18 J1 21 '37

"Kay Francis in the strongest of her recent vehicles, Miss Francis profits not alone by an interesting story, developed with fascination, but by the knowing direction of Joe May, the vivid, artistic camera of Sid Hickox which displays her physical allure as seldom before."  
+ Variety (Hollywood) p3 J1 16 '37

CORNEDER. Warner 64min Ag 21 '37
Cast: Boris Karloff, Beverly Roberts. Ricardo Cortez. Gordon Oliver  
Director: John Farrow  
Screen writer: Crane Wilbur  
Based on the play, The Bad Man, by Porter Emerson Browne. "Karloff is cast as a Chinese rebel general regarded by his enemies as a bandit. Ricardo Cortez and Douglas Wood are rival oil men seeking a field discovered by Gordon Oliver in the heart of the bandit country. ... They go through a number of terrifying events, including the murder of a Chinese general, which they are temporarily held as suspects." [Variety (Hollywood)] First released under title of War Lord.

Audience Suitability Ratings

"The director handles the plot and characters to advantage, making an interesting film for those who like heavy, militaristic drama. Adults." Am Legion Auxiliary

"Entertainment for adult audiences. Adults: interest-holding; young people: possible; children: uninteresting." Calif Cong of Par & Teachers

"The photography and scenery are realistic and of geographical interest, but the picture lacks subtlety and finesse so necessary to satirically comic. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

A loosely woven story, not altogether consistent. A basic code of ethics is emphasized: i.e., honor among thieves. Mature." Nat Soc of New England Women

"An interesting and absorbing picture well directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 17 '37

"[It is] a tense, gripping melodrama. Mature audience." + Gen Fed of Women's Clubs (W Coast) J1 7 '37

"The new setting and the facilities of the screen broaden the scope of action, and the picture while retaining the satirical humor inherent in the original, is also a realistic and exciting story. Adolescents, 12-16: questionable; children, 8-12: no." + Motion Pict R p9 Ag '37

"Adroit direction and good dialogue enliven this well-produced but unreal story of 'honor among thieves.' Mature." + Nat Council of Jewish Women J1 7 '37

"Adults." Nat Legion of Decency J1 22 '37

"Mature." Sel Motion Pict p8 S 1 '37

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

Newspaper and Magazine Reviews

"Good atmosphere and some sharply drawn and colorful characterizations, make of [it] an entertaining program picture." Bert Harlen  
+ Hollywood Spec p8 J1 17 '37

Trade Paper Reviews

"Geared to high-speed action, and filled with plenty of shooting and chase sequences, this drama . . . will find plenty of takers among the fans who like adventure in large doses. As a film for the more sophisticated audiences, its possibilities, however, are limited. Family."  
+ — Boxoffice p63 J1 24 '37

"Estimate: saleable; best for neighborhoods, duals."  
+ — Motion Pict Daily p2 J1 9 '37

"This one may be exploited as the No. 1 feature in spots where Boris Karloff has box office appeal. It is melodrama containing a good deal of suspense and entertainment. . . Story makes no pretensions beyond hokum limits."  
+ Variety p13 J1 7 '37

COUNSEL FOR CRIME. Columbia 71min S 14 '37
Cast: Otto Kruger, Douglass Montgomery. Jacqueline Wells  
Director: John Brahm  
Original story: Harold Shumate  
Screen writers: Fred Niblo, Jr. Grace Neville  
"A state senator adopts the illegitimate son of a criminal lawyer, not knowing his wife is the boy's mother. Boy goes to work in lawyer's office, dislikes lawyer's tactics, quits. He later opposes the lawyer, winning several cases." Phila Exhibitor

Trade Paper Reviews

"This is familiar. Estimate: best for neighborhoods, twin bills."  
+ — Phila Exhibitor p33 J1 15 '37

"An old story with a none too sparkling renovation is endowed with a maze of illogical legal sequences to turn out 'Counsel for Crime.' Picture is so far stretched from the legal viewpoint as to be ridiculous."  
— Variety (Hollywood) p3 J1 2 '37

CRIMINALS OF THE AIR. Columbia 60min Ap 30 '37
Cast: Rosalind Keith. Charles Quigley, Rita Hayworth.  
Director: C. C. Coleman, Jr.  
Original story: Jack Cooper  
Screen writer: Owen Francis  
"[An] air drama outlining the exploits of the United States Border Patrol in tracking down a gang of smugglers. A government agent and a young newspaper woman assigned to the Patrol finally rout the crooks, get the story they are after and then decide that they might make good life partners." Sel Motion Pict

Audience Suitability Ratings

"A: hardly; Y: passable; C: no." Christian Century p1631 Ag 18 '37

"[It is] a well developed and realistic air drama. Family." E Coast Preview Committee

Fox W Coast Bul Je 19 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
CRUSADE AGAINST RACKETS. Kendis
52min
Cast: Lona Andre, Donald Reed, Wheeler Oakman
Director: Elmer Clifton
Screen writer: Robert A. Dillon

"[It is] a succession of badly presented and inexpertly assembled scenes purporting, under the title ‘Crusade Against Rackets,’ to reveal ‘the naked truth about missing girls.’" — J. T. M.

N Y Times p15 Jl 26 '37

Trade Paper Reviews

— Motion Pict Daily p10 Jl 29 '37

"This is poor entertainment generally, weak also from the sex angle. Estimate: double-take only in adult grinds." — Philadelphia Exh. p43 Ag 1 '37

"Adaptability to flashy exploitation, such as done here, may get this across in individual houses. But it’s chiefly for the drop-in theatres. This picture will have a terrific struggle getting by on the average double-bill program. There’s little that’s suggestive or downright bad about the whole story as unfolded; it’s just old-fashioned melodrama, poorly conceived, miserably written and directed, badly acted and feebly projected in every department." — Variety p25 Ag 1 '37

DANGEROUS ADVENTURE. Columbia
58min Ag 1 '37

Cast: Don Terry, Rosalind Keith, Nana Bryant, John Gallaudet

Director: D. Ross Lederman
Screen writer: Owen Francis

"A steel plant is to be ruined through an inside plot but the young production manager, who knows his men and his steel, interferes." — Wkly Guide

Audience Suitability Ratings

"This [is] a] moderately exciting film. Agreeable family entertainment." — T. J. Fitzmorris

— America p132 Ag 7 '37

"General patronage."

Nat Legion of Decency Jl 29 '37

"A, Y & C: fair."

Parents' M p12 O '37

"Family."

Variety p25 Jl 8 '37

"Family."

Wkly Guide Jl 17 '37

Trade Paper Reviews

"A typical action yarn, this will warm the hearts of action patrons. Estimated: okay." — Philadelphia Exh. p35 Ag 1 '37

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

DAMAGED GOODS. Grand national
60min
Cast: Pedro de Cordoba, Douglas Walton, Esther Dale

Director: Phil Stone
Screen writer: Joseph Hoffman

Based on the French play of the same title by Eugene Brieux. Filmed previously in 1914.

"The story tells of the sad experiences of a young man, tainted with disease, who marries a beautiful young girl and the near tragedy that stalks their lives." — Gen Fed of Women's Clubs

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency Jl 15 '37

"The cast is excellent, and the production is presented in good taste. No horrible examples are shown. If you are doubtful about letting your teen-age children see it, by all means see it yourself first, but we think you will agree with us that it tells the truth which needs to be told with consummate skill and discrimination."

Parents' M p34 Jl '37

Trade Paper Reviews

"‘Damaged Goods’ appears to be an effective feature. Considered, however, from the angle of cinema technique, it is a pretty ordinary affair, having, like most informative themes of a public welfare nature, a rather confined pasture in which to roam. The scenes are stilted, and, evidently out of deference to the masses, the players and their spoken lines are respectfully chosen and framed for the full understanding of even the untutored. While this condition of affairs detracts from the histrionic aspects, there is no gain-saying the fact that its influence as a health gospel is heightened."

Film Daily p6 Je 24 '37

Motion Pict Daily p6 Je 22 '37

"‘Damaged Goods’ is in many ways the most satisfactory of the lot. Upon Sinclair has brought the story up-to-date in outline, technique and (most important) viewpoint... Ingeniously exploited, [it] can ride the current public interest to hefty grosses." — Variety p12 Je 25 '37
DANGEROUS HOLIDAY. Republic 57min Je 7 '37
Cast: Raoul Walsh, Hedda Hopper, Jack La Rue
Director: Nicholas Barrows
Original story: Karen DeWolf. Barry Shipman
Screen writer: Nicholas Barrows
It tells the tale of a boy violinist who supports his family by his radio and film work and has no chance to enjoy himself as other boys do. When he realizes what he is missing, he runs away and finds himself in the mountain hideaway of a gang. He is forced to help them, although most of the gangsters want to kidnap him, one of them saves him and the police walk in to capture the gang.

Audience Suitability Ratings
'A, Y & C: Mediocre.'
'Parents' M p42 S '37
'Family.'
Sel Motion Pict p11 S 1 '37

Trade Paper Reviews
'A pleasing picture for the family trade which will fit neatly into double bill of weekend programs.'
— Boxoffice p63 J1 24 '37

'Fairly diverting picture best suited to family audiences and young fans. Its young star, Raoul Walsh and the sordid situations of the screen play don't seem to fit one another, which is a matter that is neither the fault of the former nor entirely the fault of the latter, although it must be conceded that the general dialogue lines lack requisite ruggedness and conviction.'
— Film Daily p38 Je 26 '37
— Motion Pict Daily p20 Je 25 '37

'Not really startling, just negligible. No marquees names and only a couple of faintly recognizable faces. Sub-second-rater is a hopeless box office prospect.'
— Variety p13 Jl 7 '37

'Dangerous Holiday' is a weak offering that has little chance of being pulled through even with the aid of strong support on the duals. It possesses practically nothing in the way of entertainment and therefore fails to evoke audience interest.'
— Variety (Hollywood) p3 J1 13 '37

DARK JOURNEY. United artists 72min J1 2 '37
Director: Victor Saville
Original story: Lajos Biró
Screen writer: Arthur Wimperis
Filmed in England. 'Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, and falls in love with him. They decide first to abandon espionage, then they abruptly inform on each other.' (Hollywood Reporter)
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings
'It tells a convincing spy story. 'Family.'
— Film Weekly Guide p25 '37

Newspaper and Magazine Reviews
'The old theme has a new espionage twist: designs on latest Paris models are secret messages.'
— Digest p33 S 11 '37

A DAY AT THE RACES. MGM 105min Je 11 '37
Cast: Groucho Marx, Chico Marx, Harpo Marx, Allan Jones, Maureen O'Sullivan
Director: Sam Wood
Lyrics: Gus Kahn
Music: Bronislau Kaper, Walter Jurman
Music director: Franz Waxman
Screen writers: Robert Pirosh, George Seaton. George Oppenheimer
'Maureen O'Sullivan operates a run-down sanitarium. Her boy friend lays out all his money on a race horse that looks like a total loss. The fortunes of the two and their romance change and aed if they find a certain Doctor Hackenbush to cater to the neurotic whims of a wealthy patient, Margaret Dumont. Trying to be helpful, a porter, and a jockey, import the horse doctor who seems to fill the bill until the horses get into action. Our heroes finally realize that the morning is a steeplechase.' (Variety (Hollywood))
See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
'A: depends on taste; Y & C: doubtful.'
— Christian Century p887 J1 7 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
“Too many of the otherwise dignified scenes end with the old pie-throwing type of comedy. Family, if you like the type.” Am Legion Auxiliary

“Not recommended to serious-minded audiences. Adults: frenzied; young people: entertaining; children: matter of taste. Family.” Calif. Cong of Parents & Teachers of Children

“Good. One of the Marx Bros. best comedies. Mature.” DAR

“The film is too long but the absurd gags which embroiler the frail plot are smartly timed and laugh-provoking. It will please Marx fans and offend no one. Family.” Nat Soc of New England Women

“The antics of the Marx Brothers are characteristic and sometimes nauseating, and will appeal only to their fans. Family.” S Calif Council of Federal Church Women

“This picture contains much less vulgarity than have some previous Marx offerings and cannot fail to please devotees of the Marx brand of humor. Adolescents: detrimental. Family. Women’s Univ Club, Los Angeles

Fox W Coast Bul Jl 3 ’37

“A riotously entertaining musical farce, with the Marx Brothers at their best. All ages.” Gen Fed of Women’s Clubs (W Coast) Je 26 ’37

“The film is at its best when the Marx Brothers have the screen to themselves to fill it with their own craziness... The elaborately staged musical sequences which give Allan Jones his opportunities, like the romantic interludes, although well done, seem incongruous and merely prolong the film without adding much to its entertainment value which depends ultimately, on the Marx Brothers. Suitability: family.” W F.

Mo Film Bul p145 Jl ’37

“The production is lavishly staged with much clever dialogue, hilarious comedy, good music; excellent cast. The entire cast is well chosen though the spotlight is almost continuously directed upon the farcical doings of the three principals. Family.” Nat Council of Jewish Women Je 23 ’37

“A, Y & C: entertaining.” Parents’ M p32 Ag ’37

“Family, if you like the type.” Educ Motion Pict p5 S ’37

“Family.” Wkly Guide Je 12 ’37

Newspaper and Magazine Reviews

“Confirmed Marxians will find this highly entertaining stuff... Though it is not quite as funny as an ‘A Night at the Opera’ we found it frequently hilarious.” Christian Science Monitor p17 Je 26 ’37

“Merriment by the Mad Marx Brothers means slapstick in the craziest kind of meltdown, concocted with story-line limitations purposely overlooked, in order to pursue the loose, uproarious fun that moves at cyclonic pace.” J. P. Cunningham

Commonweal p267 JI 2 ’37

“The latest exposition of the comic gifts of the mad Marx brothers is a characteristically merciless attack on audience funny-bones... These fragments contain quite so many hilarious comic situations as in ‘A Night at the Opera’, but the new routines... hit a new high in risibility.” Cue p17 Je 19 ’37

“Curse more straightforward slapstick and less inspired dialogue than usual but a few gags that have laughter is kept up. For Marx addicts it does not quite reach the high pitch of lunacy of their best previous work, but others may find it more generally entertaining.” Film Wkly p27 Jl 31 ’37

“It boasts such dazzling production numbers that the picture takes on cinematic significance as a particularly comic moment in movie history, and should be a contender for a berth among the best pictures of this year.” Bert Harlen

“+ Holden Sp Spec p11 Jl 19 ’37

“Ah, here is a picture! A wild, nutty sideways, splitting farce of gee-gees, touts, bookmakers and those mad Marx Brother monkeys betting their money like Marx.”

Judge p23 Aug ’37

“Marx fanatics will accept it as among their best, others will find it a superior, mad comedy running large, and the violence is good of humor. Another success. ‘A Day at the Races’ is pure Marx cinema and in its daintest, most hilarious form.”

Lit Digest p22 Je 26 ’37

“The film is as funny as any of its predecessors, and in addition it is more charming, more lovable. It places the Marx Brothers clearly among the few fine comedians of our day.” Mark Van Doren

Nation p53 Jl 10 ’37

New Statesman & Nation p186 Jl 31 ’37

“A Day at the Races’ has won over one more fan for the Marx Brothers. This time not a doubt of it, the wild Marxes are wildly, uproariously funny. The Capitol Theater is housing as much Marx and as much as the audience could wish; and these are big words from one who never before has done more than smile politely at Groucho, a Chico, or a Harpo.” Eileen Creelman

+ N Y Sun p26 Je 18 ’37

“It must be advanced as one of this reviewer’s set opinions that any Marx brothers motion picture is an improvement upon any other sustained screen slapstick, except, of course, that of the irresistible W. C. Fields. A much better than passing grade must certainly be recorded, therefore, for ‘A Day at the Races.’ In spite of what this ardent votary considers to be comparatively bad Marx.” J. T. M.

+ N Y Times p25 Je 18 ’37

“Wue follows woe. Here are the Marx brothers back in the unfunnest film they have made since ‘Duck Soup.’ It has a fairish score of four songs, some good incidental dances, and once or twice Groucho gives its legendary celluloid cackle. Otherwise it is a series of noisy cavortings, often silly and sedentary. comic.” Douglas Gilbert

+ N Y World-Telegram p16 Je 18 ’37

“With Ye Olde Master Sam Wood directing and M-G-M’s production departments at their best, this is just about the liveliest, rowdiest, and most musically lifting Marx picture yet.” Rob Wagner

+ Script p10 Je 19 ’37

“Those who are content to accept [the Marx Brothers’] mad magic may now soar with them into a stratosphere of the divinest nonsense. Their latest film is undoubtedly their best, for it succeeds in striking that perfect balance between fantasy and reality which ‘A Night at the Opera’ just failed to achieve.” Basil Wright

+ Screen p26 Ag 6 ’37

“It may seem like too much to get good musical entertainment along with all the other Marx services. But it’s there and it’s good and it doesn’t last long. The gags, both of dialogue and situation, build steadily so that we must be all-time high in frenzied finishes. ‘The Marx Brothers with air cooling! Mammon is good.’ Katharine Best

+ Stage p60 Jl 37

Trade Paper Reviews

“Those men are here again—the merry, mad Marx brothers with a bumper crop of gags and laughs that have laughter is kept up. For Marx addicts it does not quite reach the high pitch of lunacy of their best previous work, but others may find it more generally entertaining.”

Film Wkly p27 Jl 31 ’37

+ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
A DAY AT THE RACES—Continued

"This picture is a pot pourri of entertainment values, which include comedy, romance, music and dance specialties. The merry Marx Bros. hit a new high for their madcap antics, which will be in striving for lollipops and bright quips. There are times when it lets down, but it is a commendable contrast, considering the generally fast and furious funstering."  
+ Canadian Moving Pic Digest p10 JI 24 '37

"Surefire film fun and up to the usual parity of the madcap Marxes, even though a bit hectic in their striving for lollipops and bright quips. The picture is certain to enjoy great success at the box-office."  
+ Variety p12 Je 23 '37

DEAD END. United artists 95min Ag 27 '37


Screen writer: Lillian Hellman.

Based on the play of the same title by Sidney Kingsley. "Bogart, a man who returns to his New York street, anxious to see his mother and his childhood sweetheart, Claire Trevor. His mother denounced him and he discovers the girl is a prostitute. Bitter, he decides to take advantage of this visit to kidnap the child of wealthy parents living in an apartment house overlooking the slum street. The kidnapping is shot down by McCrea, young architect, who had warned him to stay away from the neighborhood." (Film Daily)

Audience Suitability Ratings

"It is a tract in the process of being acted out, but the author sometimes fails to point his moral. It is not at all an amusing picture, although the elements of stock melodrama are present in lively portions. The large measure of truth in its thesis, that an abnormal environment breeds crime and degradation, throws too dark a shadow for most entertainment. Although William Wyler has managed to keep it, for the most part, within the bounds of taste, it is a distinctly adult production." F. J. Fitzmorris

America p504 Ag 25 '37

"Excellent. Exceptionally fine direction, casting of acting mark this graphic story. Mature." DAR

+ Fox W Cast Bul Ag 21 '37

"Dead End" is not for audiences who want to be amused, for it presents a tragic theme so explicitly that even the most inveterate optimist could not ignore it. The production is technically a work of art. Adolpheens, 12-16; depressing and mature; children, 8-12; entirely unsuitable.

Motion Pic R p4 Ag '37

Adults. Nat Legion of Decency Ag 12 '37

"A & Y: excellent; C: too mature."

Parents' M p12 O '37

"The story, dealing with the terrible handicap of the under-privileged, is a masterful one, brilliantly acted, vividly directed and produced with admirable intelligence. Family. Best of the month."

Screen Motion Pic p9 S 1 '37

"An admirable adaptation that makes this play even more effective on the stage... An eloquent and forceful film. Suggested for schools and churches using it with the utmost enjoyment. Recommended to the Committee on Exceptional Photoplays. Family."

Motion Pic R p4 Ag '37

"Actually, Sidney Kingsley's young delinquents give better performances under the camera. The picture is gripped continually in 'Dead End.' It is a masterful blending of a strong story, brilliant acting, expert direction and intimate screen production, which in succession is made to artificial theatricalism."

+ + Commonweal p106 Ag 20 '37

"If it likely that the great mass of indis- criminate movie-goers the world over will dis- miss [it] as just another gangster picture less exciting and slower moving than most. But more intelligent cinema patrons will appreciate this exceedingly able picturization of a famous play, a production that may soften some of the stage version's bitter, desiring impact but which is yet an intelligent, thought provoking and interesting commentary on the crime that breeds in slums."  

+ + Cue p33 Ag 28 '37

"Towering obstacles faced the scenarist and director of this bold unabashed drama. That they managed to have anything left by the time Mr. Hays approved [it] is amazing. Yet they were able to use the punch in the Norman Bel Geddes stage production. One cannot help sorrowing that an intangible loss kept "Dead End" at the level of the Broadway cast, which is best when it might have soared to the height of the great. Can it be that enforced celluloid modesty is the root of the trouble?" Donita Ferguson

+ + Digest p30 S 4 '37

"It is Sam's most magnificent mistake. Striking a disastrous blow, brilliantly and superbly directed, beautifully acted, it still comes far short of satisfactory screen entertainment. If you are photonuous, by all means see "Dead End." It is a beautifully accomplished job, one of the finest feats to the credit of the screen. I enjoyed every moment of it even while lamenting its lack of box-office value and in spite of its most unpleasant atmosphere. Propaganda for slum clearance is not motion picture box-office."  

Hollywood Spec p7 Ag 14 '37

"Another important picture for today is 'Dead End,' as scrupulous and handsomely a production as you could ask. It is a vivid movie with a drive of truth and groupings of street kids (from the Broadway cast) that will take your breath away. The lines are good—humorous or grim but always racy—and the people give life to the story. The continuity is straightforward and clear." Otis Ferguson

+ + New Repub p1093 S 1 '37

"Although the plot has been more taut and unified, it still remains a piece of clever rapporting rather than a dramatically distinguished offering. As sheer show it is excellent. The brooding and contrasting backgrounds and provocative consideration of gangster incubation make 'Dead End' something more than a first-rate screen melodrama and it's that in any case. Howard Barnes

+ + N Y Herald Tribune p10 Ag 25 '37

"This is not the first time Samuel Goldwyn has made a film more enjoyable than the play on which it is based. . . . The story has been moved over to the screen, yet the film is a dramatic triumph. This is not always true of its construction. Perhaps in an effort toward better box office popularity Miss Hellman has changed the motivation. . . . It is no longer a social document. It is still a moving drama, filmed with a detailed vividness impossible only in a motion picture." Eileen Creelman

+ + N Y Sun p30 Ag 25 '37

"[11] deserves a place among the important motion pictures of 1937 for its stout and well- presented recreation of the social problem that was the theme of the original. . . . As a picture of life. . . . it is again an arresting, inductive consideration. . . . The editing is faultless in the motion picture, however, it has technical faults, mainly its rigid adherence to the physical form of the play (amusingly a much too frugal use of the sound) and the attempt to make it stick as the film of the play (which is the idea of the whole)."  

MOTION PICTURE REVIEW DIGEST 22

+ + Exceptionally Good; + Good; + Fair; + + Mediocre; - Poor; — Exceptionally Poor
and its redlining of the play’s pivotal character [Joel McCrea] to make him conform to the accepted cinema hero type.” — J. T. M.

It is a great and powerful motion picture which blends its indignant protest against the sordidness and crime-breeding of the slums with theatrical excitement in such a brilliant manner [that] it is deserving of rank among the talking picture’s finest achievements... It is one of those rare films that you may see over and over again and that reflects well credit upon Samuel Goldwyn, its producer.” — William Boehm

“The result is a fine, showy exciting movie, more ambitious by far than the average movie of underworld doings and of life on New York streets and river front... Altogether, the picture— incidentally a protest against reform schools and their curricula—becomes one of the handsome films of our city’s lowest life, and one of the most exciting of them.” — John Mosher

“The film version deletes the play’s censorable colloquialisms. The boys who drew critical raves in the Broadway production... play the same roles on the screen. The terrifying reality of their group performance drives the Kingsley message home with stunning force. It is a characteristic of the Samuel Goldwyn production to exhibit the kind of excellence they have labeled ‘the Goldwyn touch.’ To the last detail of its production, ‘Dead End’ bears that imprint.” — News-Wk

“A grim and arresting photoplay.” — Stage p56 19 ’37

“Playwright Sidney Kingsley’s... cinema version enlarges the play’s design, intensifies its mood, sharpens its implications... The result is a character version of the Kingsley stage play which is at least as valid as the stage original, and perhaps even a little better.” — News-Wk

“Time” p61 S 6 ’37

Trade Paper Reviews

“Stirringly superb screen fare, this sermon in sociology which the Great Goldwyn’s production magnificently fashioned from Sidney Kingsley’s popular stage play of the same name, succeeding the while in performing that rare feat of class gymnastics—giving the fans something to make them think without sacrificing one wit of its super-abundance of entertainment value. Such an accomplishment cannot fail to reap rich box office returns. Family.” — Boxoffice p23 Ag 7 ’37

“This is a gripping, realistic picture that has been brilliantly acted and directed. The production is worthy of the Samuel Goldwyn label, with William Wyler’s direction flawless.” — Film Daily p7 Ag 3 ’37

“With unlimited exploitation possibilities, wise showmen can cash in on this one. Estimate: can be sold in a big way.” — Motion Pict Daily p2 J1 31 ’37

“The Dead March. Imperial 76min S 15 ’37

Commentator: Boake Carter

Director: Bud Pollard

Screen writer: Samuel Taylor Moore

“It is a compilation of news red shots of world re-armament with brief shots of recent warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of eventful battles in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons behind it.” — Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Trade Paper Reviews

“This documentary film is a powerful, and at times a harrowing, protest against war, its dissemination, horrors and futility.” — Film Daily p11 Ag 19 ’37

“A compilation of actual shots of the World War threaded together with narrative that apparently attempts to be pacificist, but misses the bull’s eye... Many of the World War shots are familiar, but they retain their interest, and the new ones are good... In view of the American consciousness of war at present, film will do well as a sub-feature in the duals, and with special and careful handling can groove in nicely in those few arty spots where single-toner bills still hold forth.” — Variety p23 Ag 25 ’37

DEVIL IS DRIVING. Columbia 66min Je 25 ’37


Director: Harry Lachman

Screen writer: Lee Loeb. Harold Buchman

“Richard Dix is the attorney, backed by leading citizens for the district attorney’s job. He defends the son of a social-business leader who has been arrested on a drunken driving charge, following a crash in which a woman is killed, her daughter crippled. "The heroine, a newspaperwoman loses faith in him." — Phila Exhibitor

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

“A: mediocre; Y & C: little value.” — Christian Century p849 Je 30 ’37


“A & Y: fair; C: possible.” — Parents’ M p32 Ag ’37

“Adolescents & young people.” — Sel Motion Pict p11 S 1 ’37

Newspaper and Magazine Reviews

“Adolescents & young people.” — Christian Science Monitor p17 Ag 21 ’37

+ Exceptionally Good; ++ Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
DEVIL IS DRIVING—Continued

"The propaganda would have been far stronger had the show been better... What "The Devil Is Driving" has to say is far more interesting than the way it says it," Howard Barnes.

N Y Times p22 Jl 16 '37

"[It is] a crude, concise little melodrama... It is not merely for the melodramatic ingredients it contains, but the saving-grace is that it argues that the film merits much better than average rating." S. Nagel.

N Y Herald Tribune p5 Jl 16 '37

"A happy combination of propaganda and thrills, the film not only succeeds in showing the folly of careless driving but also has enough substance to its general narrative to make it fascinating entertainment." William Boehnel.

N Y World-Telegram p7 Jl 16 '37

Time p26 Jl 26 '37

Trade Paper Reviews

"Here is a vivid, compelling, entirely laudable drama, well acted and smoothly directed. It should go far at the box office, if given adequate and intelligent exploitation. Family." Boxoffice p37 Jl 17 '37

"This production is done in the realistic technique and is very effective. A big emotional kick throughout, and a terrific object lesson against reckless driving." Film Daily p11 Jl 30 '37

Motion Pict Daily p6 Jl 20 '37

"Carries a good deal of punch, but not enough to lug the picture above the moderate business bracket. Picture offers a great possibility for tieups with traffic departments in police headquarters, and for safety councils, which are constantly haranguing for stricter road conduct."

Variety p13 Jl 7 '37

"It contains better than average entertainment. While inauspiciously produced, it is neatly entwined and expertly put together. Properly exploited and campaigned it is good program fare."

Variety (Hollywood) p3 Jl 2 '37

DOUBLE OR NOTHING. Paramount

90min S 17 '37


Director: Theodore Reed

Original story: M. Coates Webster


"An eccentric millionaire provided in his will that his attorney should plant 21 purses, each containing a $100 bill and an address. Each person returning the purse is allowed to keep the money and is given an added $5,000. The first person to double the money by honest means within 48 hours is to get the rest of the estate, valued at a million dollars."

Variety (Hollywood)

Audience Suitability Ratings

"There is rather a humdrum air to the latest Bing Crosby musical opus. The outlines of a pattern are upon it and neither the comedy nor the music is strong enough to raise the production to top flight... It is a routine affair but will serve for minor family entertainment, especially for Mr. Crosby's large following." T. J. Fitzmorris.

America p504 Ag 28 '37

"Music good, but a beautiful setting is marred for the type of evening night club scene. Family." Am Legion Auxiliary

"This comedy begins with refreshing suspense and originality. Thereafter the story is subordinated to vaudeville entertainment. All such numbers enjoy the vaudeville. Family." Caliform Par of Prof & Teachers.

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

"Good. Mature." DAR


"For those who enjoy Bing Crosby's crooning, this picture may prove attractive. The best part of the picture is the singing band who imitate musical instruments for their accompaniment. Vaudeville is nowhere to be found, and the songs are very coarse. Poor entertainment. S Calif Council of Fed Church Women.

Fox W Coast Bul Ag 21 '37

"The acting, dancing and musical numbers are well done though some of the scenes carry with them a certain amount of noise. May please audiences enjoying this type of entertainment. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"Adults."

Nat Legion of Decency Ag 26 '37

"A dramatic story, turned into a comedy romance of music and mirth, furnishes Bing Crosby with a slow moving vehicle. Martha Raye's work is objectionably coarse and a strip-tease scene in which she sings and acts is definitely suggestive. For this reason the production cannot be listed for family entertainment. Not for discriminating audiences."

Sel Motion Pict p12 S 1 '37

"Family."

Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"The picture is a lively, amusing and occasion-ally novel filmusical, starringfilmdom's first crooner and the comic lady with the big mouth and for horn voice. Remaining modestly within its class, the picture laid its audience quietly in the aisles, and may accordingly be recommended. One considerably better-than-usual Crosby-Raye film-run."

Cue p44 S 11 '37

"Crosby's new one starts out like a good musical but runs out after running along as a routine musical ends up as an out-and-out vaudeville show... The story idea afforded plenty of opportunity for comedy and general plot, so there was no need to resolve it into a vaudeville show. But maybe the host of writers, let loose on the scenario play, based on an original by a fifth—counteracted themselves." Hollywood Spec p11 Ag 28 '37

"For a reasonably rollicking hour... It should offer diversion of the usual slapstick variety. During its laughable passages... It should make any one shout with glee. The piece... has been made with painstaking care and expense, but it fails to result in anything more than a routine screen comedy."

N Y Herald Tribune p12 S 2 '37

"As far as entertainment goes, [it] is rather on the mild side. With nothing out of the ordinary in its production, it still manages to be one of those amiable, rather likable Crosby shows... [It] is better than it sounds. Come to think of it, although it is not very grand, it is pretty good all the time." Eileen Creelman.

N Y Sun p17 S 2 '37

"It is a tuneful show with three numbers better than average... but a show which lacks buoyance and sparkle, perhaps because of unimaginative direction." M. P.

N Y Times p17 S 2 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; --- Exceptionally Poor
EASY LIVING. Paramount 88min Jl 30 '37
Cast: Jean Arthur, Edward Arnold, Ray Milland, Mary Nash
Director: Mitchell Leisen
Screen writer: Preston Sturges
It is a wild farce about a poor stenographer (Jean Arthur) who is hired by a wealthy man, but her work is struck by a sable coat thrown from a stock broker (Edward Arnold) who has quarreled with his wife. When Jean returns the coat she insists on keeping it.

MOTION PICTURE REVIEW DIGEST 25

"Add [it] . . . to your late summer list of worthwhile screen entertainments. Co-starring Bing Crosby and Martha Raye, it is a brisk, tuneful opulent bit of harum-scarum done in the traditional manner of Paramount musicals, which means that it has a nice score, a slight plot to hold together its various specialty acts and a whole lot of sunny, carefree, and talented principals. . . . Here is a full measure of satisfactory screen entertainment." William Boehnel N Y World-Telegram p2 '37

"Madame Raye seemed quite comic to me as a lady with an affliction. Lest this sound heartless, I must explain that the affliction takes the form of a tendency to disrobe whenever a certain tune is played and that the symptoms, treated, naturally, with the uttermost care, have become comic, not clinical." John Mosher New Yorker p84 S 11 '37

"The plot is so good that it seems a shame that it finally becomes lost in a labyrinth of vaudeville turns that are adequate, bad, and terrible." Herb Sterne + — Script p15 S 4 '37

Trade Paper Reviews

"The marquee magic of Bing Crosby and Martha Raye is potent on marqueses. . . . [Their names] will shoot up attendance for the opening days. After that the picture will have to stand on its own. It's a weak sister. . . . [Miss Raye's songs] contain nothing she hasn't done before and the edge is dulled by repetition. . . . Value of the Crosby warble is dimmed because he sings in nearly every episode in which he appears." Variety p87 Ag 18 '37

"'Double or Nothing' is a disappointment, a sort of let down in the light of the last Bing Crosby-Martha Raye vehicle, 'Waikiki Wedding.' Yet it has enough of the popular sort of program stuff to pull it through a poor story and a few seemingly dull performances to make it a chink for big box office grosses." + — Variety (Hollywood) p3 Ag 10 '37

News spreads quickly that she is his mistress and she is showered with luxuries. Meanwhile she has fallen in love with her benefactor's son, a waiter in an Automat.

Audience Suitability Ratings

"This is a frantic farce which sometimes stumbles in its eagerness to be hilarious. . . . The theme suggests adult entertainment." T. J. Fitzpatrick + America p834 Jl 24 '37

"A: good of kind; Y: amusing but mature: C: unsuitable." Christian Century p859 Jl 28 '37

"An original story, directed with machine-gun precision, through a series of attractive sets. Adults: entertaining; young people: yes; children: mature. Family." Calif Council of Par & Teachers

"This is an exaggeratedly lavish and sophisticated slapstick farce, which, if seen and enjoyed, should not be analyzed. Made by Calif Fed of Business & Professional Women's Clubs

"Mature. Good." DAR

"An impossible slapstick farce, elaborately staged with careful attention to detail and breezily enacted by a good cast. Mature." Nat Soc of Natl Englands Women

"An absurd farce holding the attention throughout. . . . Good light entertainment. Mature." S Calif Council of Fed Church Women

"A bit sophisticated but refreshingly entertaining. Mature audience." + — God. Calif Fed of Women's Clubs (W Coast) Jl 7 '37

"It is no small achievement to produce a farce running the gamut of hilarity from sophisticated comedy to slapstick and never for an instant allow the pace to lag. The result is an exceptionally amusing comedy; adolescent, even: excellent: children, 8-12: no." + — Motion Pic R p4 Ag 37

"The comedy is forced and obvious until the delectable Jean Arthur comes upon the scene and carries the crazy comedy as well as the sable coat upon her capable and alluring shoulders. Edward Arnold is heavy and cumbersome in his unsuccessful attempts at light comedy. Mature." Nat Council of Jewish Women Jl 7 '37

"Adults." Nat Legion of Decency Jl 15 '37


"Mature." Sel Motion Pic p5 S 1 '37

"Family." + — Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"The current cinema vogue for daffy farce-comedies in which charming people do utterly ridiculous things with highly entertaining results reaches a new high in general foolery in Paramount's 'Easy Living.'" + — Cine p4 Jl 17 '37

"The story is slight but full of novel situations that provide a constant flow of broad humor. Excellent acting from a fine cast, bright direction and a clever script help the film thoroughly amusing light entertainment." + — Film Wkly p27 Ag 7 '37

"When awards are distributed for the best this and that in pictures for 1937, Paramount should be given one for having presented the lowest production out of the year. If you can stand the terrific care and a clever unnecessary make it makes, you will find 'Easy Living' an amusing farce-comedy; if not, forget it at the box by a capable cast, beautifully mounted by Paramount and
EASY LIVING—Continued

kept moving swiftly by the direction of Mitchell Leisen. Put on your ear muffis and see it. It will give you a good laugh.

Hollywood Spec p6 Jl 17 '37

"This farce contrives to be at once a daydream and a satire. The plot has a touch of Verne Classingability. The very simple may take the film as one more fairy-tale on the Cophetus principle, but it is packed with post-New Deal satire on the brutality of the banker class. Miss Jean Arthur and Mr. Edward Arnold give a lot of flavour to a swell summer entertainment."

+ + New Statesman & Nation p252 Ag 14 '37

"It is a merry mixture of ingratiating portrayals and slapstick nonsense. Its theme is preposterous and its comic invention is about as subtle as a custard pie in the face, but it has been put together brashly and is performed up high for laughs. At times the fooling is forced, and there is an inevitable let-down before the ending, but it is a generally amusing entertainment." Howard Barnes

+ + New Y Herald Tribune p14 Jl 8 '37

"It is a wild-eyed farce of the romantic type so popular this season. It makes no pretense at reality than does a musical comedy, yet never does it step entirely outside the realm of the possible. It should get along nicely these pleasant July days." Eileen Creelman

+ + Y Sun Jl 8 '37

"It doesn't make much sense, and a good bit of it is reminiscent of those old custard pie and Keystone chase days. But yesterday was warm, and Miss Arthur, Mr. Arnold and Miss Breen tried it on, and who are we to accuse them of carrying comedy too far? The sensible thing would be to take a cold shower and concede [it] a wild, foolish and fairly amusing little number." F. S. Nugent

+ + Y Times p20 Jl 8 '37

"It is a good, robust, entertaining knockabout farce... It's a gay, sprightly breezy slapstick comedy that will tickle your funny bone from beginning to end." E. William Boecher

+ + Y World-Telegram p15 Jl 8 '37

"It's Paramount nonsense carried to absurd lengths, and I thought it very successful. The whole thing would be good for your sin-stroke." John Mosher

+ + New Yorker p64 Jl 17 '37

"[It contains] a barrage of highly incredible but rather diverting situations [and is]... reminiscent of Mack Sennett at his most custardy." News-Wk p26 Jl 24 '37

"One word will cover the performance of Jean Arthur, Ray Milland and Eddie Arnold—superlative... Even if you have just lost your job, received a rejection slip on your pet manuscript, had an unexpected visitation from the in-laws, 'Easy Living' should be able to tow you out of the muddrums." Herb Sterne

+ + Script p16 Jl 17 '37

"This is one of the most diverting comedies that [has] ever enlivened the Dog Days. From the directorial point of view Hollywood seems to have reached its zenith for this is one of a long line of recent productions which [is] impeccable as regards timing, rhythm and ease of effect." Bayard Wright

+ + Spec p275 Ag 13 '37

"More fun than sense, which is all right." + Stage p6 S 8 '37

"[It is] one of the season's silliest and most entertaining farces." + Time p44 Jl 19 '37

Trade Paper Reviews

"A grab-bag of humor in which is to be found every known classification of comedy from subtle and sophisticated farce to pie-

throwing slapstick reminiscent of Keystone days." + Boxoffice p27 Jl 17 '37

"[This] rough-tumble-Cinderella story should click merrily at the box-office. It is a wild riot of fun, with Jean Arthur and Edward Arnold having a field day as they play the roles of the bankers."

+ + Film Daily p6 Jl 7 '37

"This is fast, funny, clean, a programmer—yet good enough for the houses, suitable for all types." + Phot. Exhibitor p38 Jl 15 '37

"This one is a poor imitation lacking the spontaneity and cleverness of 'My Man Godfrey'... It is likely to open big and then fall off when the customers are asked what they think about it. Disconcerting is the fact that the studio spared neither expense nor talent in its efforts to make something good out of something that was second-class when it started."

+ + Variety p12 Jl 7 '37

"'Easy Living' is healthy, boisterous entertainment, combining with extraordinary effect sophisticated farce and broadest slapstick in what promises to be one of the year's outstanding pictures." + Variety (Hollywood) p3 Jl 2 '37

EMPEROR'S CANDLESTICKS. MGM
90min Jl 2 '37

Cast: William Powell, Luise Rainer, Robert Young, Maureen O'Sullivan, Frank Morgan
Director: George Fitzmaurice
Screen writers: Monckton Hoffe, Harold Goldman

Based on the novel of the same title by Baroness Orczy. Powell, a Polish spy carries a letter which must reach the Czar of Russia. Luise Rainer, in the Russian spy service, carries a letter for her superiors which means the arrest and death of Powell. In Vienna their paths cross and their notes are placed in trick candlesticks which are to be sent to Moscow. They fall in love. A battle of wits ensues and Powell gets the letters and delivers his, then goes back to Luise. Both are arrested, she because her superiors believe she has betrayed her country and he because he is foreign spy. The Czar pardons them because of their love.

Audience Suitability Ratings

"This film is a display of production virtuosity and nothing more. If you do not object to its libetero flavor it will prove an amiable distraction for the entire family." T. J. Fitzmorris

+ America p360 Jl 17 '37

"A very good of kind; Y: good; C: little interest."

Christian Century p385 Jl 21 '37

"Excellent. Mature-family." DAR

"This screen version of Baroness Orczy's story is fascinating and intriguing in its presentation. Mature. S Calif Council of Fed Church Women

Fox W Coast Bul Jl 3 '37

"Interesting costumes and settings. Entertaining for mature audiences." Am Legion Auxiliary

"Adults: good; young people: good; children: mature. Family." Calif Cong of Par & Teachers

"This conventional and dated plot has been given a beautiful mounting, an excellent cast, expert direction and splendid photography to help put it into a high class rating. If it falls of its efforts it will still be close to the story, which is so familiar to picture audiences that it lacks
MOTION PICTURE REVIEW DIGEST


"Excellent entertainment for family audiences although it is too involved to interest children." Nat Soc of New England Women.

Fox W Coast Bul Jl 10 '37

"It has high entertainment value. Family.

+ Gen Fed of Women's Clubs (W Coast)

+ "Jl 30 '37"

"The film is beautifully acted and staged but suffers from lack of material. The direction is fluent and makes the most of a somewhat threadbare plot. Adolescents, 12-18; yes; children, S-12; harmless but of little interest."

+ "Motion Pict R pi Ag '37"

"This pretentious production, with its excellent cast and elaborate trappings, involved, carefully developed plot falls to be either gripping or dramatic. Family.

+ "Nat Council of Jewish Women Je 30 '37"

"General patronage."

Nat Legion of Decency Jl 8 '37

"A, Y & C: good."

Parents' M pi7 S '37

"Mature."

Sel Motion Pict pi S '1 '37

"Smoothly done, with a capable cast. Family."

+ "Wkly Guide Jl 3 '37"

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Jl 24 '37

"The formula is a bit outworn. . . MGM has taken it, added a typically elaborately produced, two of its brightest stars (William Powell and Luise Rainer) and invites audiences to take it and like it. . . . Frankly, this department didn't. The paper-thin plot—the conflict between two of these opposing planks—lacked life, humor and excitement."

+ "Cue pi2 Jl 10 '37"

"It is an excellent bit of screen entertainment. The story itself is elemental—so obviously one of purely manufactured situations that with a less discerning production, it would be a rather cheap melodramatic romance between two spies."

+ "Hollywood Spec pi Jl 3 '37"

"As in most M-G-M pictures, production transcends story weakness. The result is a nightmarish, ghostly, directed, beautifully costumed mummy. . . . The two stars perform ably, and dancing, romance and intrigue is not lacking."

+ "Lit Digest pi0 Jl 10 '37"

"For sheer, eye-filling artistry and a precisely beautiful performance by Luise Rainer and William Powell, 'The Emperor's Candlesticks' is worth attention. . . . The result is a sensational spy story, slightly moth-eaten in substance, flowery and long-winded in telling, with a few brief moments that are genuinely moving and others that are genuinely boring."

Marguerite Tazekar

+ "N Y Herald Tribune pi2 Jl 9 '37"

"This kind of role is Mr. Powell's forte. . . . 'The Emperor's Candlesticks' is lively amusement of the best-seller type."

Eileen Creelman

+ "N Y Sun Jl 9 '37"

"An inventory of its assets must include rich and tasteful production, directorial finesse, skillful editorial joinery of scene to scene, and casualness that gives a group of acting—all of which combine to make of 'The Emperor's Candlesticks' one of the pleasantest surprises of the summer."

E. R. C.

+ "N Y Times pi8 Jl 9 '37"

"Not all Luise Rainer's ingenuity manages to give the role any tremendous vigor. . . . Not a speck of 'The Good Earth' clings to Miss Rainer and I could only feel that any governing

ment which relied upon her discretion would be bound to fail." John Mosher

New Yorker p55 Jl 10 '37

"A good cast . . . help fashion well-tailored entertainment out of a threadbare theme." Post-Wk p34 Jl 17 '37

"Unfortunately, the planned excitements frequently waver instead of soaring to a climactic focal point, but that will be overlooked by the multitude because of the entirely ingratiating performance William Powell brings to the role. . . . Luise Rainer . . . seems to be suffering from the same element of workmanliness displayed by another European, Elisabeth Bergner."

+ "Script pi1 Jl 3 '37"

"[It] is as blythe a pre-War romance as the Baroness Orczy, from whose book it was adapted, could wish."

Time p14 Jl 19 '37

Trade Paper Reviews

"The weight of a star-studded cast and the magnificent production mounting given this more-or-less formula espionage and counter-espionage picture will insure its box office success, and, with such unquestionable assets, it must prove satisfactory entertainment."

+ "Boxoffice p29 Jl 3 '37"

Canadian Moving Pict Digest p6 Ag 7 '37

"The suspense of wondering what the turn of each successive event will bring is the factor that makes this spy yarn a pleasing piece of entertainment. . . . It should play to nice returns. A happy ending such as it now carries hardly seems fitting to the circumstances involved, however, from a box-office point of view it might be better even though it doesn't ring true."

+ "Film Daily p10 Je 29 '37"

+ "Motion Pict Daily p8 Je 25 '37"

"Lavish production, top notch performances by William Powell, Luise Rainer headline a story filled with suspense, intrigue, delightful romance. Estimate: high rating program."

+ "Phila Exhibitor p57 Jl 1 '37"

"It is a charming [mystery] film which intrigues anyone who wants to remember when the Wright Brothers were fooling with the crazy idea about airships and the Lusitania crossed the Atlantic in five days. The combination of William Powell and Luise Rainer for electric lights gives this production immediate access to the key spots and gives exhibitors something to think about in preparing their newspaper and radio advertising."

+ "Variety p21 Je 30 '37"

"This is exquisite telling of a tale with curious lack of excitement. It is well performed, magnificently mounted, meticulously directed and has excellent box office auspices with the names of William Powell, Luise Rainer and other fine players. But dramatically it is thin."

+ "Variety (Hollywood) p3 Je 24 '37"

EMPTY HOLSTERS. First national

61 min Jl 10 '37

Cast: Dick Foran, Patricia Walthall, Emmett Vogan

Director: B. Reeves Eason

Screen writer: Ed Earl Rapp

A western melodrama.

Audience Suitability Ratings

"General patronage."

+ "Nat Legion of Decency Ag 5 '37"

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

EMPTY HOLSTERS—continued
"A, Y & C: good western." Parents' M p12 O '37
"Family." Sel Motion Pict p12 S 1 '37
"[It is] a fast western melodrama with singing. Family." Wky Guide Jl 31 '37

Trade Paper Reviews

"Singing cowboy Foran dresses up this Western in fine style, doing just enough singing to make the show pleasant, enough fighting to keep the fans on edge. Estimate: good Western."
+ Phila Exhibitor p35 Ag 1 '37

ESCAPE BY NIGHT. Republic 72min S 20 '37
Cast: William Hall, Anne Nagel. Dean Jagger, Steffi Duna
Director: Hamilton MacFadden
Music director: Alberto Colombo
Original story: Harold Shumate
"William Hall, a coal miner from Pennsylvania, saves Steffi Duna in a street fight. She is the moll of Dean Jagger, a gang leader. He flees with her, Ward Bond and Murray Alper. Their car breaks down and they gain shelter as 'summer boarders' in an old farm house occupied by a blind man, and his daughter, Anne Nagel. They become interested in farm life and respond to the kind treatment accorded them by Anne and her father." Film Daily

Trade Paper Reviews

"It is human and holds the interest from the start. Hamilton MacFadden handled the story effectively and his direction is top-notch. Although the cast holds no big names, the work of the principals is excellent."
+ Film Daily p7 Ag 31 '37
+ Motion Pict Daily p8 S 3 '37
"Here is a picture which, while obviously in the B classification and making no pretenses about its pedigree, has so much merit in story, direction, playing and production that it will stand up sturdily against the general run of A-class offerings for genuine entertainment."
+ Variety (Hollywood) p38 Ag 27 '37

EVER SINCE EVE. Warner 81min Jl 17 '37
Director: Lloyd Bacon
Music director: Leo F. Forbstein
Original story: Margaret Lee. Gene Baker
Screen writers: Lawrence Riley. Earl Baldwin. Lillie Hayward
"Marion Davies loses several jobs as a secretary because her beauty makes employers forget her qualifications. She disguises as a homely secretary and is sent by Louise Fazenda, publisher, to work for Robert Montgomery, author. Montgomery is bothered by women and Marion finishes his new novel for him. One day he calls at her home and sees her without her wig and glasses and falls in love with her."

Audience Suitability Ratings

"The antiquated device of transforming a pretty secretary into a bespectacled tramp... is no longer vigorously amusing... Good direction and the unusually smooth production help the picture, which is family entertainment, as far as it goes." T. J. Fitzmorris
— America Jl 10 '37
"A: depends on taste; Y: better not; C: no." Christian Century p998 Ag 4 '37
"Good. Mature." DAR
"Obviously a good play can be hurt by poor acting but in this case, an excellent cast is handicapped by an obvious story and trite dialogue. The outcome is so evident that it fails to hold much interest. Light program picture. Harmless but hardly worth attention. Adequate: fair; children: interesting. Family." Women's Univ Club, Los Angeles
Fox W Coast Bull Jl 3 '37
"Lively entertainment with dialogue that is full of fun. Mature." Am Legion Auxiliary
"The story proves sorry material for its stars, and provides little entertainment even to the undiscriminating movie-fan. Adults: waste of time; young people: children: uninteresting; possible for family." Calif Cong of Par & Teachers

"[It has] little to offer in the way of novelty as a picture. It is not particularly well cast and the direction lacks smoothness and clever touches so necessary to such a well-worn plot. Mainly of little interest to children." Calif Fed of Business & Professional Women's Clubs
"Patsy Kelly and Louise Fazenda with their characteristic comedy, are the redeeming features of this trite story. Mature." S Calif Council of Fed Church Women
— Syn W Coast Bull Jl 10 '37
"Attractively staged, fast paced, and ably cast with some amusing situations, yet on a whole lacking reality and entertainment value. Family." — Gen Fed of Women's Clubs (W Coast) Je 30 '37
"Light, unconvincing comedy results from this hackneyed, improbable story. Good cast struggles in a mediocre production. Family." — Nat Council of Jewish Women Je 30 '37
"General patronage." Nat Legion of Decency Jl 1 '37
"A & Y: fair; C: little interest." Parents' M p32 Ag 3 '37
"A good cast struggles in a mediocre production. Mature." Film Daily
+ Sel Motion Pict p4 S 1 '37

Newspaper and Magazine Reviews

"Young people and adults." Christian Science Monitor p21 Jl 31 '37
"Lightweight, tolerably amusing summer film fare is 'Ever Since Eve.' As such things go, the picture serves to pass an idle hour, and will undoubtedly delight millions of Robert Montgomery fans... The picture is lavishly sprinkled with gags, which makes it fairly good fun. Montgomery steps blithely through his role, and Miss Davies, never one of this department's favorites, does a straightforward and adequate acting job, without shading or subterfuge. A good cast good cast struggles in a mediocre production. Mature." + Cue p34 Je 26 '37
"It is not an important picture, being a rather silly little story... Most of the dialogue is a series of vocal detonations, devastating to the ears." Hollywood Spec p8 Jl 3 '37
"Never since Eve has there been a duller, thinner, more obvious piece of claptrap produced. Not many, anyway." — Judge p23 Ag 3 '37
"It has been the conceit of five authors to give Marion Davies one of those dual roles—now a supposedly glamorous witch, now a tramp. Even if they had butressed the idea

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
with hilarity, which they haven't it is scarcely suited to the actress's talents. Her technique at antic make-believe is far too limited to support a comedy which depends largely on characterization. . . The whole proceedings are on this way of being funny. Howard Barnes

— N Y Herald Tribune p16 Je 25 '37

"(It) approaches that boundary at which even the broadest of comedy is supposed to stay this side of credibility. Marion Davies is starred, and perhaps in an effort to make this funnier than any of the numerous pictures of the same sort in which she has appeared before, 'Ever Since Eve' shows signs of strain." D. C. A.

N Y Sun p22 Je 25 '37

"(It) is almost a collector's piece—a rummage collector's. Pieced together out of threadbare scraps of farce, basted with some of the most synthetic dialogue coined by man and worn with embarrassing self-consciousness by Miss Davies and her supporting cast, the film comes so close to being the year's worst that we won't quibble about it. Let's call it the worst." F. S. Nugent

—N Y Times p35 Je 25 '37

"One out of two at the Music Hall yesterday thought [it] was funny. [Miss Davies] stepped a little out of line for this part, as who might say! They show them act, and she does fairly well, too, in this that must have been a disagreeable chore." Douglas Gilbert

— N Y World-Telegram p18 Je 25 '37

"How [Miss Davies] comes to fiddle-faddle around with such bunkum as 'Ever Since Eve' is a mystery to me. She is an enigma... Well, they call this the silly season. John Mosher

—New Yorker p49 Jl 3 '37

"A deep salaam to Producers Hal Wallis and Earl Baldwin for restoring Miss Davies as the screen's first mimic-comic." + Script p14 Jl 17 '37

"Far from being a high spot in the season's light fun, [It] is actually a new low in its star's uneven career. It distressingly exhibits Miss Davies as a stenographer who hides her good looks under a dark wig." — Time p20 Jl 5 '37

Trade Paper Reviews

"It is not guilty, as past Davies pictures have been, of devoting too much of the spotlight to the star, but happily permits Robert Montgomery and Pat Allen Jenkins, mentioning a few, to garner their share of the credits. Family. Boxoffice p25 Jl 3 '37

"'Ever Since Eve' is a first class comedy. [It is] swell entertainment for any class of audience." + Canadian Moving Pict Digest p11 Jl 31 '37

"This is a breezy, rollicking farce that will please all types of audiences. The roles are ideal for Marion Davies and Robert Montgomery, who have a field day." + Film Daily p20 Jl 22 '37

+ — Motion Pict Daily p8 Jl 25 '37

"Fast moving comedy, light frothy entertainment, it will appeal to all classes. Estimate: good comedy program." + Phila Exhibitor p56 Jl 1 '37

"A highly incredible script, and badly handled, but Davies-Montgomery names and the publicity may get it some opening business. It will ease off when word gets around that it must have been a great farce treated as a farce. But the tempo isn't fast enough and it isn't properly mixed. It just doesn't with Poor dialogue hurts badly." Variety p20 Je 30 '37

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

"Light comedy of the kind that appeals to all types of audiences makes 'Ever Since Eve' a sure bet for comedy theatre. [It is] one of the best of recent Marion Davies offerings." + Variety (Hollywood) p3 Je 18 '37

EXCLUSIVE. Paramount 73min J1 16 '37

Cast: Fred MacMurray, Frances Farmer. Charles Ruggles, Lloyd Nolan

Director: Alexander Hall

Screen writers: John C. Moffitt, Sidney Sal- low

Based on the play, Roaring Girl, by John C. Moffitt. "Fred MacMurray is the assistant city editor of an upright daily which is campaigning to clean up the crooked politicians, one of whom, upon his acquittal for grafting, buys an opposition sheet and gives the home folks a lesson in blackmail. When the good citizen who operates the department store refuses to fall in line, the yellow sheet spreads a report that his elevators are dangerous." (Variety)

Audience Suitability Ratings

A: fair of kind; Y: exciting; C: no.

'37 "Mature." Am Legion Auxiliary

"The picturization of the 'smart' girl who is willing to do anything to get a story and the plight in which she finds herself is here well presented to adults and family groups. Children might confuse the issues," Calif Cong of Par & Teachers

"Excellent production values and sympathetic characterization make this an interesting picture; and while there is a definite trend towards racketeering methods, they are necessary to the motivation of the plot and therefore, acceptable for that reason. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Mature audiences." Nat Soc of New England Women

"The humorous high light is an episode with an electric refrigerator which is screamingly funny, but unfortunately portrays the antics of two drunken men. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 31 '37

"The picture is skillfully directed, well cast and acted. A fine role for young people. + Gen Fed of Women's Clubs (W Coast) Jl 21 '37

"Among the many newspaper pictures 'Exclusive' is one well worth seeing because of good acting and direction and the fact that it shows reporters who are honorably working to build up a clean paper and community. Adolescents, 12-16: rather mature; children, 8-12: no." + Motion Pict R p5 Ag '37

"The direction is consistently fine, light in comedy and well paced for tragedy. 'Exclusive' has it all. Adults." + Nat Council of Jewish Women Jl 21 '37

"Adults." Nat Legion of Decency Jl 29 '37

"A: exciting but far-fetched; Y: mature; C: too strong." Parents' M p44 O '37

"Mature." Sel Motion Pict p8 1 '37

"Family." Wky Guide Jl 24 '37

Newspaper and Magazine Reviews

"Young people and adults." Christian Science Monitor p15 Ag 7 '37
EXCLUSIVE—Continued

"It is swiftly paced, excitingly written, spaced with many funny gags—and accordingly may be regarded as a standard motion picture entertainment. Astonishingly, it is, but the story 'Exclusive' tells of one of the phoniest yet to emerge from the incendiary brain-storm of the Hollywood studios."

+ Cue p13 Ji 31 '37

"This one will contribute about one-fourth the box-office provided by the dual bill which it will appear. Melodramatic, melancholy and mushy, poorly written, poorly directed, thought in excess and rarely found in production values, it is not an offering which will appeal to an audience equipped intellectually to handle melodramatic values."

— Variety p18 Ji 21 '37

"It is the first time your Beverly Hills has observed the screen catch even a fleeting shadow of the real average down-to-earth reporter. These two honest scribes are dropped into an unreal lurid melodrama." (2½ stars) Beverly Hills Liberty p23 4 '37

"'Exclusive' is a lively melodrama about newspapers and racketeers. In spite of its exaggerations, it gives a pretty good picture of both. ... [It is] a newspaper story that newspaper men can enjoy. ... [It] has enough brisk comedy, shrewd characterizations and out-and-out malarkey to make it straightforward entertainment." Eileen Creelman + N Y Sun p22 Ji 22 '37

"[It] is gratifyingly authentic in journalistic detail, engrossing in its essential story, and falling only when the [authors] let their imaginations ramble too far." J. T. M. + N Y Times p18 Ji 25 '37

"One of the few films which has recaptured fairly faithfully something of the repertorial temperament at least is 'Exclusive', at the Paramount, although it, too, has its foolish moments. These, however, are due largely to the melodramatic twists and turns of the plot. In any event, if liked 'Exclusive' pretty much and found it a good, rousing melodrama, with plenty of thrills and excitement and some good laughs thrown in, even if some of the things the reporters did were more fiction than fact." William Boehme + N Y World-Telegram p20 Ji 22 '37

"'Exclusive' leaves me somewhat dazed. The word 'turkey' isn't to be lightly applied to pictures, but I think that for 'Exclusive' it is the most just." New Yorker p49 Ji 31 '37

"Brisk and fairly incredible melodrama." News-Wk p22 Ji 31 '37

"A well-paced melodrama was pilloried by an artsy set designer and negligent direction and performances. ... Sometimes the comedy is extraneous. ... The story builds to an exciting finish." Script p18 Ji 31 '37

"You'll find reporter rivalry, conniving gangsters, and a pretty fabulous story. Fortunately it has Charles Ruggles." + Stage p6 8 '37

Time p26 Ji 26 '37

Trade Paper Reviews

"A story of modern newspapers, too full of extreme, inconsistent and unacceptable situations, which loosely-knit direction accentuates, results in a picture which can hope for little more recognition than run-of-the-mill programs."

+ Boxoffice p17 Ji 31 '37

"Centering around the newspaper life in a midwest town, this production carries all the excitement and action of a gangster picture which it really is." + Film Daily p12 Ji 22 '37

"This is suitable for all, with strong class draw also; it is fast, tense, exciting. The finale is unconvincing; that is the only flaw. Evaluation: 4."

+ Phila Exhibitor p38 Ag 1 '37

"Hodgepodge of racketeering and newspaper yarn, 'Exclusive' is a box office disappointment lacking in originality and without benefit of fine workmanship in direction or writing. Although cast with good players, their efforts are unavailing in an old-fashioned melodrama concerned with journalistic rivalry and crooked politicians."

— Variety p18 Ji 21 '37

"It flounders in its treatment between the serious and the farcical often enough to disrupt singleness of mood and therefore fails short of the importance it might have achieved with a little more care. ... Will probably fare better in houses below the ace line."

+ — Variety (Hollywood) p3 Ji 20 '37

EXPENSIVE HUSBANDS. Warner 60min X 27 '37

Cast: Patric Knowles, Beverly Roberts, Allyn Joslyn
Director: Bobby Connolly
Original story: Kyrill de Singhmareff
Screen writers: Lillie Hayward, Jean Reguluso, Jay Brennan

The story concerns a passive motion picture star who goes to Europe and marries a titled husband merely for the sake of publicity. She obtains a new movie contract and finds that her husband refuses to go to Hollywood with her when he learns the marriage was a publicity stunt. Later they are reconciled.

Trade Paper Reviews

"It is almost inconceivable that a picture of this low order should have been made for a major studio. It is definitely third-grade in every department save acting, with a weak, inconsistent and boring story as the frame work."

— Boxoffice p29 S 11 '37

"Although the story is rather slender, good acting and capable direction make this pleasing program fare."

+ — Film Daily p11 S 9 '37

"As a production 'Expensive Husbands' is obviously bad. It was evidently designed for, a filler-in on the lower half of double bills, and contains nothing to boost it above its level. Way below the average of its players, the picture is an unhappy vehicle for the directorial bow of Bobby Connolly, who graduates from his dance direction with this."

— Variety (Hollywood) p3 S 8 '37

A FIGHT TO THE FINISH. Columbia 59min Je 30 '37

Cast: Don Terry, Rosalind Keith, George Mackay, Ward Bond
Director: C. C. Coleman, Jr.
Original story: Harold Shumate

"Duke Mailory heads a fleet of taxis whose ruthless drivers keep the small independents from earning a living. Finally Duke gets into trouble when his ready fists kill a man about to attack him with blackmail due to false testimony by a jealous rival. Eddie Hawkins, Duke gets a prison term, but is paroled after a year. He then heads a new taxi company, composed of the little fry, and a war is on between him and his former boss, who now employs Hawkins as head man."

— N Y Herald Tribune

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
FIGHTING TEXAN. Conn 58min Jc 22 '37

Cast: Kermit Maynard. Elaine Shepard. Frank LaRue

Director: Charles Abbott

Original story: James Oliver Curwood

Screen writer: Joseph O'Donnell

A western melodrama.

Audience Suitability Ratings

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

Christian Century p69 Jl 28 '37

"The film is very American and though the moral is clearly stressed, the general effect is of a depressing Callousness and brutality. The acting is stereotyped and the hysterical confession is embarrassing. Suitability: adults & adolescents. D. E. B.

— No Film Bul p115 Jl '37

"Adults."

Nat Legion of Decency Jl 15 '37

"A: mediocre; Y: possible; C: no."

Parents' M p12 S '37

"Adults & young people."

Sel Motion Pict p12 S 1 '37

Newspaper and Magazine Reviews

"Most of the cliches inherent in this particular brand of film fans appear in the course of its unfolding as well as some of the routine thrills that occasionally redeem the tedium of black drama." — + Cue p12 Jl 3 '37

"If it is entertainment you are seeking, you can miss 'A Fight to the Finish' without any loss. It is a quickie about a taxi war, with dreary treatment, and a performance, though far from brilliant, better than it deserves. As fiction, the piece is ordinary as dishwater and as a vehicle describing the facts of life it is hokum."

Marguerite Tazelan

— N Y Times Trib Jl 26 '37

"Arthur Mayer, successor to the dime novel, has brought out another of his scholarly little closet dramas—in which the buskin is dropped and only the sock retained. After viewing it, the real fight films on the program become an anticlimax; indeed, perhaps the only valid objection to the adaptation of the Tamerlane magnifications, you can never again be satisfied with mere reality." B. R. C.

Tribune p29 Je 26 '37

"Although well within the policy of this house's virile showing, [IT] is not as good as some of its predecessors. . . It is a feverish film with plenty of tough-guy action but no consequence." Douglas Gilbert

— + N Y World-Telegram p15 Je 29 '37

Trade Paper Reviews

"Made for thrill purposes only, this one will exercise little appeal for the women, for the action is too rough and sometimes brutal. But for the sexes who like their film fare, snappy and mussy, this one is made to order."

Film Daily pl4 Jl 1 '37

— + Motion Pict Daily p9 Ak 25 '37

"Estimate: nice action; best for neighborhood, twin bills."

— + Phila Exhibitor p56 Jl 1 '37

"Sans names calculated to prove buoyant at the box office, possessed of but slight and very grim humor, and presenting a yarn not too popular in appeal, 'Flight to the Finish' will make the exhibitors fight for 'em if they want any appreciable results. Results will be decidedly spotty."

— + Variety p25 Jl 7 '37

FIREFLY. MGM 140min Ag 13 '37


Director: Robert Z. Leonard

Dances: Albertina Rasch

Music: Rudolf Friml

Music director: Herbert Stothart

Screen writers: Frances Goodrich. Albert Hackett

Based on the operetta of the same title by Otto A. Harbach and Rudolf Friml. "Jeanette MacDonald is the Firefly, a Madrid entertainer and a Spanish spy whose devotion to her country is involved with her romance with Allan Jones, a captain of the French intelligence office." [Variety (Hollywood)]

Audience Suitability Ratings

"This is a brilliant addition to the series of light operatic films featuring the lovely soprano of Jeanette MacDonald, a costume romance in the grand Metro manner which is thoroughly satisfying to the eye as well as to the ear. . . The picture is recommended for general patronage." T. J. Fitzmorris

— + America p528 S 4 '37

"A & Y; excellent; C: doubtful interest."

— + Variety p47 S 4 '37

"This is an outstanding production. . . Here is a rare combination—a musical drama with delightful songs, a real plot and historical background. . . My one criticism: the war scenes were too long. Family." Am Legion Auxiliary

"Brilliantly directed and masterfully cast, this beloved operetta offers its supreme production. Adults; family; children, perhaps." Calif Cong of Par & Teachers

"This extravagantly impressive musical reaches a new high in screen achievement. . . Of particular interest is the use of sepia-platinum, the latest development in tone printing in motion pictures designed to remove the last vestige of eyestrain. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAI

"The film is long and will bear cutting. In the later sequences, the vivid war scenes suggest present day horrors in war-torn Spain and occupy so much footage that the tone of the entire production becomes a kind of anti-war propaganda. In this light opera, war should serve only as background and atmosphere for the romantic plots; however one may sympathize with pacifist sentiments, one feels that opera is not the place for such serious questions. Family; exclusive of young children." Nat Soc of New England Women

"Rudolf Friml's beloved 'Firefly' is a masterpiece of expert direction of a brilliant cast. . . Family, though too tense for young children. . . Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

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

Trade Paper Reviews

"This is crackerjack fun for the Western fans. It is still a smaller, but superior—the plot bouncing with action every minute, with suspense that will have them biting their nails, a fine really masculine Western star. Maynard. Estimate: good Western."

[Phil] Exhibitor p47 Ag 15 '37

"Film is a moderate Western and the best performances are chalked up by Kermit Maynard. Business possibility for 'Texan' is slim, except in those localities where the patrons just don't care."

— + Variety p39 Ag 18 '37

MOTION PICTURE REVIEW DIGEST 31
MOTION PICTURE

REVIEW DIGEST

"The least entertaining of the three musical films that opened yesterday on Broadway is the one called 'The Firefly.'... Although it is a lavish and tuneful production in which there is beautiful singing by Miss MacDonald, it is a wearsome offering, pedestrian in movement, stilted in dialogue, archaic in some parts and a good sixty minutes too long." — William Boehnel

"Jeanette MacDonald and Allan Jones sing away and do at least so much to charm me, manage very well. There's a big But in the matter, though. The film has endless plot trouble. The story's plot is complicated in which I am afraid that a good many people won't have the patience to wait for the comparatively few musical numbers. Josie J. Cooper..."

"It is lavish, sprightly, romantic, and long. An hour of it is lovely." — Stage p6 S '37

"This expensive picture was adapted from the pre-War stage version of the same name and contains practically nothing of the original except Rudolph Friml's tunes and Otto Harbach's script. It is the product of the current Z. Leonard, the present version will be supremely satisfying to devotees of Friml, of MacDonald, and of MacDonald's beautifully denticulated soprano..." — Time p50 Ag 25 '37

Trade Paper Reviews

"The typical lavishness of a Hunt Stromberg musical comedy, Friml's masterpiece, under Robert Z. Leonard's masterful direction, a stirring screen play based on the popular operetta and the lifting airs of Rudolf Friml combine to make Jeanette MacDonald a vehicle in which she easily reaffirms her place as one of the screen's most accomplished actresses. Family..."

"In its present form it may be exhibited in several two-a-day spots as a roadshow, which requires another. The Firefly's failure to please is due to the studio's well-established reputation and the industry's cherished prestige..."

"Definitely in the 'big money' category—that's 'The Firefly.' And the appraisal goes double, applying equally to the heavy production investment of Metro and the golden returns that distributor and exhibitors everywhere can anticipate. Here, in short, is a colorful production that combines the best that can be offered to the studio's well-established reputation and the industry's cherished prestige..."

"It will be a delight to any audience and a comfort to any exhibitor. It should do smash business with the public and hold down the value of Miss MacDonald and moves Allan Jones up a big notch as a romantic singer..."

"[It] will be a delight to any audience and a comfort to any exhibitor. It should do smash business with the public and hold down the value of Miss MacDonald and moves Allan Jones up a big notch as a romantic singer..."
Spanish war sequences in which the progression occasionally drops to ponderous levels to tax audience power.

+ Variety (Hollywood) p3 Ji 21 '37

FIRST LADY. Warner 82min
Director: Stanley Logan
Screen writer: Rowland Leigh
Based on the play of the same title by George S. Kaufman and Katharine Dayton. It portrays a intimately two politically ambitious wives of cabinet members in official Washington society try to further their husband's careers.

Trade Paper Reviews

"Subtle and satirical comedy essaying to rib social and political circles of Washington, this is highlighted by a brilliant cast and sparkling dialogue. It is super-sophisticated entertainment and will have above-par appeal to the carriage trade, but can hope for nothing more than average reception by the great masses of theatre patrons."

+ Boxoffice p27 S 11 '37

"None of the rich comedy and satire of the play has been lost in the transfer of 'First Lady' to the screen. Stanley Logan has done a high class job of directing, getting a full quota of laughs out of the various sequences."

+ Film Daily p3 S 3 '37

+ Motion Pict Daily p6 S 1 '37

"Warners has made an amusing, although somewhat chaty version of Jane Cowl's legitimate starring vehicle. . . [it] is good film material of the drawing room type. An excellent cast, good direction and a tasteful production unites to make it a satisfactory first run entertainment. It will be Greek in the American cinema.

+ Variety p22 S 1 '37

FIT FOR A KING. RKO 73min O 15 '37
Cast: Joe E. Brown, Helen Mack. Paul Kelly, Harry Davenport
Director: Edward Sedgwick
Original story: Richard Flournoy
"Story has Joe E. Brown as a newspaper copy boy, striving to become a reporter on his uncle's paper, but mixed by the short-tempered editor. Finally gets an assignment to cover the sailing of an aged Archduke and stows away on the boat to get the yarn. He and a rival reporter compete in a hectic scramble after the nobleman." Variety

Trade Paper Reviews

"Gangster story with a new refreshing slant, this, first of Harold Shumate's productions for Republic, easily has appeal in entertainment values and production excellence the budget class in which it was made."

+ Boxoffice p27 S 11 '37

"This one follows the usual Joe E. Brown formula, showing the hero slightly out of the running for a good part of the film footage, and then making a grand recovery for the finale, and coming in a big winner. . . A grand fairy tale for the youngsters."

+ Film Daily p15 S 1 '37

+ Motion Pict Daily p2 Ag 31 '37

"Above the Joe E. Brown average because, for the first time in film length, it carries a reasonably strong story. Plot maintains interest on its own and so the star doesn't have to stress his familiarly uncouth mannerisms and outlandish gags. Still not meaty enough for single billing, but acceptable in the duos."

+ Variety p29 S 1 '37

FLIGHT FROM GLORY. RKO 66min
Ag 20 '37
Director: Lew Landers
Original story: Robert D. Andrews
Screen writers: David Silverstein. John Twist
"The setting of the story is a little airfield in the Andes, where Onslow Stevens reigns as the cruel, money-mad air line head whose planes fly supplies from the coast to the mines. In his determination to make money, he sacrifices lives in won out planes, always picking his pilots from then foundering in the straits... Into this scene is plunged Whitney Bourne, as the trusting bride of Van Heflin, disgraced American pilot."

 Variety (Hollywood)

Audience Suitability Ratings

"Vivid, breath-taking scenes of airplanes in flight highlight this melodrama. Mature."

Am Legion Auxiliary Women's Clubs

"Intelligently directed and well cast, it will hold interest of adult and family groups but is too intense for children." Calif Cong of Par & Teachers

"A program picture which is surprisingly interesting because of the subject, the dramatic treatment and the work of an experienced cast. . . The story is in good taste, the only unpleasant situations are brought about by the loneliness and desperation of the pilots and the greed of the men for whom they fly. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Gruesome melodrama. Mature." DAR

"Adults." Nat Soc of New England Women

"A remarkable delineation of manly character and logical reasoning, creating a sympathetic feeling for the supreme sacrifice of the supposed weakling. A fine drama with romantic relief. Mature."

S Calif Council of Fed Church Women

"It is a tense, gripping picture. . . A serious insight into a phase of aviation rarely seen, and not always pleasing. Mature picture." Gen Fed of Women's Clubs (W Coast)

Ag 18 '37

"objectionable in part." Nat Legion of Decency Ag 19 '37

"Frequent casualties weaken the morale of the camp. . . A heavy, nerve-wracking film not lightened by the love interest. Adults." + Sel Motion Pict p12 S 1 '37

"Some excellent flying shots and quite a few crack-ups in the story family." Wky Guide Ag 7 '37

Newspaper and Magazine Reviews

"Young people & adults." Christian Science Monitor p17 Ag 28 '37

"After seeing a half-dozen million dollar productions, one is in just the right mood to enjoy a picture like this. Owing to the superior direction given it by Lew Landers, it has as its chief asset a total lack of those annoying little things—incredible incidents, store scenes, a divergent comedy, too loud dialogue, and things like that—"
FOOTLOOSE HEIRESS. Warner 59min Ag 21 '37
Cast: Craig Reynolds, Ann Sheridan, Hugh O'Connell, Anne Nagel
Director: William Clemens
Screen writer: Robertson White
"Story is that of the blue blood in disguise who subdues a madcap and wilful girl all over again. In this time the masterful youth arrives on the scene on the rods of a freight train in time to prevent the marriage of the girl to a worthless younger son of her own set. Her father, who gives in to all her whims, but this one, enlists the aid of the masterful hobo." Variety (Hollywood)

Audience Suitability Ratings
"It is enjoyable light entertainment. . . Family." Am Legion Auxiliary
"Mediocre. Adults." Calif Cong of Par & Teachers
"The situations are amusing but quite obvious. Unnecessary drinking. Mature." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Mature." DAR
"Mature." S Calif Council of Fed Church Women
"Adults." Nat Legion of Decency Ag 5 '37
"A, Y & C: good." Parents' M p44 O '37
"Mature." Sel Motion Pict p58 1 '37

Trade Paper Reviews
"[It is] lightweight. . . No draw names, with just an average story, though some of the dialogue is snappy, generally the picture is below par. Estimate: for neighborhoods, duals." + — Phila Exhibitor p46 Ag 15 '37
"A romantic farce, that is none too romantic nor noticeably funny, 'The Footloose Heiress' will barely pass as a program filler. Devoted to draw names, and possessing very little to build it through word of mouth, its chances at the box office are decidedly slim." — Variety (Hollywood) p3 Jl 25 '37

FORLORN RIVER. Paramount 55min Jl 2 '37
Cast: Larry Crabe. June Martel. Harvey Stephens
Director: Charles Barton
Screen writers: Stuart Anthony. Robert Yost
Based on the novel of same title by Zane Grey. A western melodrama.

Audience Suitability Ratings
"Natural settings and good characterizations make this an enjoyable film. Family." Am Legion Auxiliary
"A thrilling Western, pictorially interesting, with plenty of action. Family." Calif Fed of Business & Professional Women's Clubs
"Good. Family." DAR
"Daring riding through beautiful country, herds of horses in action and a well worked out plot with some good comedy. Family." Nat Soc of New England Women
"The basic idea is sufficiently entertaining but the development of the plot soon becomes boring. Adolescents, 12-16: no value; children, 8-12: no."

**Motion Picture R p5 J1 '37**

"Family." Nat Legion of Decency JI 1 '37

"A: good; Y & C: unsuitable."

**Parents' M p72 S '37**

"Nature."

**Sel Motion Pict p7 S 1 '37**

"A murder mystery, cleverly told in a highly amusing manner. Family."

**Wkly Guide J 26 '36**

**Newspaper and Magazine Reviews**

"'The Great Gambini' is a definitely clever murder mystery." Mordaunt Hall +

**Boston Transcript p6 J 26 '37**

"There has been some effort to tell the story fresher. Very fair entertainment."

**Film Wkly p29 J1 24 '37**

"'It's an engaging idea, but one, in the film as previewed, not altogether realized. The factors which contribute most toward its realization are some striking instances of originality in both the story and the titles, and the polished characterization of Akim Tamiroff. What will determine the film's merit is some careful editing—and perhaps some retakes."

Hert Harten +

**Hollywood Spec p12 Je 19 '37**

"Smart direction and a delightful performance by Akim Tamiroff make 'The Great Gambini' a moderately entertaining screen mystery. The story itself is insubstantial. It mixes too many false clues with rather trying comic relief and it frequently forgets about that thing called suspense."

Howard Barnes +

**N Y Herald Tribune p8 J1 12 '37**

"Akim Tamiroff, plays the charmingly sinister Mr. G. of 'The Great Gambini'... But, clever as he is, he is unable to magic his little picture out of the Class B compartment of murder mysteries." F. S. Nugent +

**N Y Times p20 J1 12 '37**

"As a novelty, 'The Great Gambini' has its moment. The film, only ceases to be amusing but also fails to supply the thrills and excitement one is entitled to expect." William Boehn +

**N Y World-Telegram p15 J1 13 '37**

Reviewed by John Mosher

New Yorker p64 J1 24 '37

"Akim Tamiroff's suavely amusing performance is the major note in this otherwise minor composition."

**News-Wk p26 J1 24 '37**

"Possibly the idea was to film a divinely devastating rib on all how-why-and-who saggas; somewhere along the line, discouragement and uncertainty wrecked the plan. The cast all appear bewildered by the erratic convolutions of plot and treatment."

Herb Stover +

**Script p15 J J1 '37**

**Trade Paper Reviews**

"'The Great Gambini' represents an obvious effort to fit Akim Tamiroff to suitable film material. As such the murder mystery under this title succeeds, but story, production, action, performance and comedy fail to blend for enough punch to produce better than ordinary entertainment."

**Variety p90 J1 14 '37**

**GUN SMOKE RANCH.** Republic 50min

My 5 '37

**Cast:** Robert Livingston, Ray Corrigan, Max Terhune

**Director:** Joseph Kane

**Original story:** Oliver Drake. Jack Natteford

A western melodrama.

**Trade Paper Reviews**

"This series featuring the Three Mesquiteers is developing an original style of humor that is very refreshing, and serves to relieve the monotony of the routine horse operas with their eternal fights and chases."

**Film Daily p11 S 9 '37**

**Motion Pict Daily p2 S 9 '37**

**HEART'S DESIRE.** Gaumont British 78min Jl 10 '37

**Cast:** Richard Tauber. Paul Graetz, Frank Vosper, Diana Napier

**Director:** Paul Stein

**Original story:** Lionel Pickard

**Screen writers:** Bruno Frank. L. du Garde Peach

Filmed in England. "Tauber is a Viennese histrionic tenor. He is persuaded by the daughter of a London impresario to leave his beloved Wien for the more glamorous role of a tenor in Covent Garden. He forgets his Viennese sweetheart in the blandishment and adulation of his London public, is disillusioned, and finally abandons fame and riches for the simple sausages, love and beer of his native city." (One)

**Audience Suitability Ratings**

"A: pleasing; Y: very good; C: if it interests..."

**Christian Century p511 J1 14 '37**

"General patronage..."

**Nat Legion of Decency J1 22 '37**

"[It] is a film which is a delight both for the eye and the ear. No one could possibly see this production without feeling happier and more satisfied with their present conditions."

**Sel Motion Pict p16 D 1 '36**

"Tauber's singing gives it its chief attraction. Family."

**Wkly Guide Az 21 '37**

**Newspaper and Magazine Reviews**

"[It is] surely one of the most delightful original operatic films since the screening of the almost legendary 'Zwei Herzen in Dreiviertel Takt.'... It is, in a sense, a typical and melodious Viennese musical, but is modified to meet the British idea of necessary 'plot.' Tauber's... rendition of Viennese lieder is second to none in the world—and this alone makes 'Heart's Desire' a must to all music lovers."

**Cue p13 J1 17 '37**

**Trade Paper Reviews**

"While class patrons will enthuse over Richard Tauber's glorious tenor voice and rate this English-made picture a thoroughly delightful entertainment, average audiences will probably find this a dull and rambling narrative with few redeeming features. Family."

**Boxoffice p75 Ag 21 '37**

"The filmsiest of story threads is employed to put Richard Tauber in position to exhibit his fine tenor voice in a series of songs. Not only is the story filmsy, but it is crude and
HEROES OF THE ALAMO. Sunset 75min Ag 19 '37
Director: Harry Fraser
Screen writer: Roby Wentz

"It is a well-acted story of the events leading up to the fall of the improvised Alamo Port and the massacre of 138 brave Texans by the Mexicans." Film Daily

Audience Suitability Ratings
"A more romantic story woven around this episode would have made it more satisfying to general audiences." Calif Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"While the production values are not outstanding, the heroes of Texas are very well presented by a large cast, the settings and photography are interesting, the musical score adequate and significant and a real effort has been made to present a thrilling bit of American history." Gen Fed of Women's Clubs (W Coast) Jl 25 '37

"In spite of the fact that the production is rather slipshod, in many respects, it manages to hold interest and is quite exciting in the battle scenes. Adolescents, 12-16: yes; children, 8-12: exciting." + Motion Pictr R p5 Ag '37

Newspaper and Magazine Reviews
"As far as historical interpretation is concerned, the picture treats of the event with the naiveté of a horse opera. Production values are minimized, much of the photography is harsh, and the story movement is frequently choppy. The picture may have some drawing power in Texas, where, through patriotic ardor, audiences may read into its elements of story and interpretation which are not there. Discriminating Texas, however, will probably resent having the famous legend of their state told so shoddily." Bert Harlen + Hollywood Spec p15 Ag 14 '37

Trade Paper Reviews
"A conglomerate of stock shots and jerky action, almost completely devoid of the intimate, romantic, poetic touches that make for the successful presentation of historical dramas, this is a carelessly made low-budget production that will do little to win the hearts of average audience." Boxoffice p21 Ag 28 '37

"Well acted and directed independent vividly recreates Texas history." + Film Daily p15 Ag 5 '37

+ Motion Pictr Daily p12 Ag 4 '37
"Garrison scene is the highlight of the picture. Rest is routine screen fare with romance third in the plot. A weak dual biography that will go best with the youngsters. Spectacular battle scenes are above average for independent production but there is too much repetition." + Phila Exhibitor p31 Ag 15 '37

"Picture is one of those occasional independent offerings that show unusual production value and contain elements of showmanship that are definitely box office for the general run of ticket buyers." + Variety (Hollywood) p3 Jl 31 '37

HIDEAWAY. RKO 60min Ag 13 '37
Director: Richard Rosson
Screen writers: J. Robert Bren. Edmund L. Gwiont

"Stone is a ne'er-do-well father of a family living in an abandoned house, which belongs to a city crook who bought it for a hideaway. Crook has two pals, hundred-years-ago gang, blow in for a quiet vacation from metropolitan vicissitudes... Rival crooks pull in an appearance and kill the hideouts." Variety

Audience Suitability Ratings
"Mature. Family." Calif Cong of Par & Teachers

"[It is] a simple program picture. The humor is of the home spun variety and even the 'badmen' are mellowed by the wholesome surroundings. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"It is amateurish, inconsistent and developed in the cinema style of an earlier decade. It is a pity to waste Fred Stone's real comedy gift on this indifferent and slipshod production. No drinking. Family." Nat Soc of New England Women

"An unconvincing offering of the old-line gangster melodrama... Poor entertainment with too much of the crude slapstick variety of humor... Waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

"Though a bit slow in the beginning the direction is most adequate, all material effectually used; the cast fittingly chosen. Fred Stone as the lazy husband most natural and convincing; while Emma Dunn as the hard working wife is very good. Mature audience." + Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"General patronage..." Nat Legion of Decency S 2 '37

"A & Y: mediocre; C: possible." Parents' M p44 O '37

"Family." Sel Motion Pictr p21 S 1 '37

Newspaper and Magazine Reviews
"If the gentle reader is a devotee of hayseed drama, he will get his fill of it in this opus... It is all pretty obvious stuff, but there are a few situations which are genuinely funny." + Hollywood Spec p15 Jl 31 '37

"If you must, you will have to see for yourself how Old Man Petersen meets the raftereep problem thrown into the plot a way far from believable. Worse yet, they drag badly, and Stone fails to help matters." (1 star) Beverly Hills Liberty p52 S 11 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; --- Exceptionally Poor
HIGH, WIDE AND HANDSOME, Paramount 115 min O 29 '37

*CAST:* Irene Dunne, Randolph Scott, Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley, Alan Hale

*Director:* Rouen Mamoulian

*Lyrics:* Oscar Hammerstein II

*MUSIC:* Jerome Kern

*Screen Writers:* Oscar Hammerstein II, George O'Neill

"Irene Dunne is right at home as Sally Watters, the medicine show songbird who marries the young Pennsylvanian farmer, Randolph Scott, as . . . Peter Cortlandt, the farmer who dreams of rock oil's future . . . depicts the struggle of the Pennsylvanians to complete the first pipe line and confound the scheming railroad magnates, headed by Brennan (Alan Hale). Story mounts to a smashing climax as a carnival troupe, elephants and all, dashes to the aid of Cortlandt's forces and takes a hand in routing Brennan's hirings after a pitched battle."—Film Daily

*Audience Suitability Ratings*

"Handsome is the word for this epic musical film, and one may add colorful, amusing and entertaining as well. This is guaranteed entertainment for all."—T. J. Fitzmorris

*America* p52 Ag 7 '37

"Excellent. Mature."—DAR

+ **Fox W Coast Bul** Ag 21 '37

"Jerne Kern's beautiful music, picturesque sets and costumes, and convincing characterization by the entire cast make pleasant entertainment out of the story."—Am Legion Auxiliary

*Family.* S Calif Council of Fed Church Women

**Fox W Coast Bul** Ag 28 '37

"(It is) a lot of fun. It has everything that a roaring melodrama should have besides a delightful musical score and an imposing amount of factual information. . . . Its real triumph is the climax, a tawdry, low, factitious, free-for-all fight that will make you want to climb on your seat and cheer. . . ."—VOICES, 12-16: voice-reading: children, 8-12: tiring and over exciting.

+ **Motion Pict R** p5 Ag '37

"General patronage."

*Nat Legion of Decency* Jl 29 '37

"A, Y & C: excellent."

*Parents’ M* p44 O '37

"The entire production is vivid, picturesque, and one of the season's best. Family."

+ *Sel Motion Pict* p9 S 1 '37

*Family.*

**Wkly Guide* Jl 31 '37

*Newspaper and Magazine Reviews*

"Family.*

*Christian Science Monitor* p21 Jl 31 '37

"(It) is far from handsome, even though it may be prettier than the average Hollywood production standards."—J. P. Cunningham

+ **Commonweal** p368 Ag 6 '37

"A long, elaborate, and engaging excursion into one of the colorful phases of America's industrial history, a loving and richly detailed recreation of quaint and curious America, a melodious and charming musical comedy romance—High, Wide and Handsome is all of these, and in addition a rousing good show . . . Irene Dunne is starred, and both her acting and singing should win her further prestige. But it is to Randolph Scott, as the gallant champion of the oil men, that the meatiest role is given. He comes through superbly with the best performance of his career."

+ **Cue** p13 Jl 31 '37

"Portrays rise of the oil industry—supposedly. Actually glorified Western transplanted to Pennsylvania. Acting: exaggerated. Plot: confused, somewhat silly."—**Digest** p36 Ag 21 '37

"A bold, broad blend of Western and musical comedy traditions. For those who can attach too much importance to credibility, it is magnificent, boisterous entertainment."—**Film Daily** p25 Ag 28 '37

"There is a big screen story . . . but Paramount has made a poor job of developing it. 'High, Wide and Handsome' is the title of its effort, which results only in being thin, narrow, and tawdry, with here and there some spots which would have shown to better advantage in better company. . . . The main trouble with the offering is that it is not convincing, that its main incidents are not presented in a manner to make an audience believe them. . . . The preview audience . . . did not accord even one scene the reward of audible applause."—**Hollywood Spec** p8 Jl 31 '37

"It has ambitious pretensions—but it falls down pretty badly. Not that a lot of money wasn't spent in this effort to recapture the spirit of 'Show Boat.' . . . Unfortunately, the picture's action is slow, the motivation old-fashioned. . . ."—**Liberty** p53 Ag 28 '37

"Mr. Mamoulian . . . has interpreted the musical numbers with the same originality that he used in 'The Gay Desperado.' The picture's happiest moment is that in which Miss Dunne sings to the pigs she is feeding, and the entire barnyard joins in the chorus. . . . 'High, Wide and Handsome' is a well-made action melodrama . . . Cut to formula, it looks like a sound commercial venture."—Eileen Croelman

+ **N Y Sun** p25 Jl 22 '37

"A richly produced, spectacular and melodious show, it moves easily into the ranks of the season's best and probably is as good an all-
HIGH, WIDE AND HANDSOME—Cont. around entertainment as we are likely to find on Broadway this Summer," says S. Nugent + + New York Times p15 JI 22 '37.

"The simplest way to describe [it] ... is to say that it is magnificent entertainment. In it you will find practically all the ingredients that go to make up the sort of films that one can enjoy from beginning to end. ... 'High, Wide and Handsome' is a film of uncommon quality, a superb piece of picture telling which no one who finds pleasure in the cinema can afford to miss." — Marilyn Bohm + + N Y World-Telegram p20 JI 22 '37.

"Rouben Mamoulian's handling of the story leaves something to be desired (he's pretty preoccupied with apple blossoms and hillside) but the general effect of the picture is pleasant."

Russell Maloney + + New Yorker p19 JI 31 '37.

"[It] is colorful and ingratiating... Reportedly costing $1,500,000, the film represents Paramount's most pretentious undertaking since Adolph Zukor took charge of production." — News-Wk p22 JI 31 '37.

"It's great drama if you can forget your funny bone. The songs are pretty poor, and Ahn Hale gives the best performance." — Rob Wagner

Script p14 Ag 14 '37.

"Over 'High, Wide and Handsome' more peripherals are likely to be spilled than it deserves; it's best difficult to withhold the most lavish panegyrics from a film which gives such a full measure of entertainment. ... Mamoulian's run amok in the fertile jungles of hokum, and to run amok as successfully as this is perhaps dangerous for a man of intelligence. However, one will want to see the film twice—technicians, in order to analyse the ingenuity of the shooting and the cutting—lovers, because it creates for them scenes they can never so perfectly achieve for themselves—and perhaps critics, who may creep in to make sure they were not wrong, and fight once more against the beclouding of their scenes by this magnificent charlatanry." — Basil Wright + + Spec p347 Ag 27 '37.

"It's generous, fanciful melodrama—handsome hero, beautiful heroine, ugly villain, a change buoyed by spontaneity of acting and directing. The lively moments come often." — Variety p14 '37.

"Of the tried & true ingredients for large-scale musical melodrama, 'High, Wide and Handsome' omits none. Directed with broad stroke. Mamoulian, it is shrill, symphonic, sentimental mass entertainment, which should satisfy most cinemadicts, surprise almost none." + + Time p31 Ag 2 '37.

Trade Paper Reviews

"Through sheer weight of spectacular production and proven cast names this unusual offering should garner a place among the season's box office and entertainment leaders, albeit it is a picture somewhat difficult to classify. Family."

+ + Boxoffice p15 JI 31 '37.

"Paramount rides high, wide and handsome with this sensational raider and the exhibitor will have largely himself to blame if the picture fails to gallop similarly into the money columns. Elaborate medicine show start to oilfields finish, the Kern-Hammerstein play with music has what it takes to click with Johnny Q. Public, and children and the children."

+ + Film Daily p12 JI 22 '37.

"The result is a money show. Mostly, it is good neighborhood family production, regardless of its bombast." + + Phila Exhibitor p38 Ag 1 '37.

"When cut down ... it should shape up better. ... After teeing off vigorously, [it] flounders as it progresses, and winds up in a melo-

HOLLYWOOD COWBOY. RKO 60min My 28 '37

Cast: George O'Brien, Cecilia Parker, Maude Eburne, Joe Cali

Director: Ewing Scott

Music director: Abe Meyers

Screen writers: Dan Jarrett, Ewing Scott

This is the third in the series of O'Brien starring productions, "O'Brien, a Hollywood cowboy star, and Cali, a scenario, are vacationing in Wyoming. Cecilia, Maude Eburne's niece, believes they are real cowboys and induces her aunt to use them on her ranch." (Film Daily)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitable for any age that enjoys light comedy with western action. Family." — Calif Govt of Fair & Tourists

"A sincere effort was made in this to inject a little novelty into the plot development of the regulation Western story. ... The use of the airplanes to stampede cattle and the quite excellent routing of the stampeding air-plain will make this of interest to more mature audiences, but the racketeering element is not particularly desirable for children. Mature." — Calif Fed of Business & Professional Women's Clubs

"With one exception, the film is well cast, scenically very beautiful, and ethically sound. Family." — Nat Soc of New England Women

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

HIT THE SADDLE. Republic 58min Mr 3 '37

Cast: Bob Livingston, Ray Corrigan, Max Terhune

Director: Mack V. Wright

Screen writer: Oliver Drake

A western melodrama.

Trade Paper Reviews

+ + Motion Pic Daily p10 JI 29 '37

"This remains up to the Mequeiteers standard which certainly has been established as a high one during the first season of these pictures. Excellent, okay. Western." + + Phila Exhibitor p42 F 1 '37

"Lacking a feminine angle, this hayseed drama is nil from the emotional standpoint. It is funny in spots and lively. Musically, it's not so hot. Its two tunes are mediocre, but its speedy popcorn routine should help to fit the horse opera, on the multiple screens for interest to the invertebrate buckshot fans and the juveniles." + + Variety p55 Ag 1 '37
“Clean, with interesting angles and romance, a few good moments and comedy throughout.”
S Calif Council of Fed Church Women
Fox W Coast Bul Je 19 '37

“Enjoyable for all ages.”
+ Gen Fed of Women's Clubs (W Coast) Je 9 '37

“This modernized, timely melodrama proves that an old worn formula can be good entertainment with a brought-up-to-date, intelligently written and pleasingly cast. Family & junior matinees.”
+ Nat Council of Jewish Women Je 9 '37

“A, Y & C: good Western.”
Parents' M pl4 Jl '37

“Enjoyable for all ages.”
Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews

“[It] would merit little attention but for its genuinely funny dialogue, amusing performance and fine views of open country with white-capped mountains in the distance. Played straight by its cast of brawny cowboys in ten-gallon hats and high-heeled boots, the piece is full of unconscious humor, and some conscious.”
Marguerite Tazelaar
N Y Herald Tribune p4 Jl 24 '37

“The insidious thing about this 'Hollywood Cowboy' conception is that after a few sips you get to like it. It somehow imparts a rational approach to the film that calls for George O'Brien, the Western star of a film company on location, to step out of his film-within-the-film role into that of a real-life ranch hand.”
J. T. M.
N Y Times pl2 Jl 24 '37

Trade Paper Reviews

‘Hollywood Cowboy’ makes for a highly pleasant hour. It has just enough excitement to take with it the action hurls, lots of smooth-running and up-to-the-minute comedy passages and an ingratiating George O'Brien. Narrative moves along a little too leisurely for a Western, but the production is studded with so many comedy and romantic interludes that the pace proves of small importance.”
+ Variety p16 Jl 28 '37

HOOSIER SCHOOLBOY. Monogram 62min Jl 7 '37
Cast: Mickey Rooney, Anne Nagel, Frank Shields
Director: William Nigh
Screen writer: Robert Lee Johnson
Based on the novel of the same title by Edward Eggleston. “[Mickey Rooney plays] the poor boy whose father is a shell-shocked war hero taken to drink and looked down upon by the townspeople in the small country community. Anne Nagel appears as the new school teacher, who takes an interest in the youth, fights to prevent him being expelled from school, and through her humanitarian instincts gradually works the regeneration of Mickey and his father.” (Film Daily)

Audience Suitability Ratings

“It is rather heavy-handed in its moralizing but manages to hold more than a fair interest in its melodramatic action. ... There is a slightly acid commentary on small-town tongues which seems bringing the generally wholesome tone of the picture.”
T. J. Fitzmorriss
+ — America p589 Jl 17 '37

“A sad picture but one with a good moral. Fans are our Auxiliary.”
American Auxiliary

“Adults and family will enjoy this drama with an undercurrent of romance and regeneration. Family.”
Calif Cong of Par & Teachers

“Family.” Calif Fed of Business & Professional Women's Clubs

“Fair presentation of strike issues. Mature. Family.”
D & A

“Family.”
Nat Soc of New England Women

“A strikingly dramatic presentation. ... Mickey Rooney deserves credit for this outstanding and sympathetic performance supported by an adequate cast under a good director.”
Family.
S Calif Council of Fed Church Women
Fox W Coast Bul Ag 7 '37

“An enjoyable, worthwhile picture. Family.”
Gen Fed of Women's Clubs (W Coast) Jl 25 '37

“Although it is rather dated in the method of approach, the old story of the Hoosier schoolboy has life in this film. Proper manner. ... It is a good picture for boys. Adolescents, 12-16: good; children, 8-12: possible, except for the sensitive.”
+ Motion Pict P pl5 Ag '37

“[It is] charming and thought-provoking. Family.”
+ Nat Council of Jewish Women Jl 28 '37

“General patronage.”
Nat Legion of Decency Jl 8 '37

“A, Y & C: excellent.”
Parents' M pl2 Ag '37

“Family.”
Sel Motion Pict p13 S 1 '37

“[It is] a true and moving story of small-town life. Good entertainment. Family.”
+ Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

“This one not only provides good entertainment, but it goes in for no little social commentary, taking some trenchant jokes at the meekness of small-town life, with its gossip, intolerance, and class distinction, and aiming as well the conflicting views of capital and labor as they feature a strike. ... Some of the scenes are so human that more than once the spectator finds a catch in his throat.”
Bert Holen
Hollywood Spec pl0 Jl 17 '37

Trade Paper Reviews

“A down-to-earth rural drama superbly acted and directed in a manner that emphasizes sentiment and humor to the interest. Mickey Rooney steps into the front rank of screen juveniles with his natural and appealing performance in the title role, his talents being mainly responsible for the picture's high entertainment value.”
+ Boxoffice p29 Jl 17 '37

“This is a grand human interest production that will strike the popular fancy. Mickey Rooney is really sensational, his great performance in this picture lifting him up to the lead among the juvenile Hollywood contingent. Mickey while acting the boy throughout, at the same time shows a mature quality in his work that stamps him as a real actor.”
+ Film Daily pl1 Je 29 '37

“Estimate: very satisfactory program.”
+ Phila Exhibitor p36 Jl 15 '37

Thoughtful and dramatic study of boy psychology. Excellent film made and convincingly played. Lack of top names will retard it at the box office and there aren't too many plugging possibilities in its theme. But it's a compelling film which word of mouth might turn into a sleeper.”
+ Variety p27 Je 30 '37

“It is a serious drama of boy psychology thoughtfully written, effectively produced and convincingly played. It is weak on box office names, but it may do okay business on word-of-mouth.”
+ Variety (Hollywood) p3 Jl 1 '37
HOPALONG RIDES AGAIN. Paramount 65min Ag 20 '37
Director: Lesley Selander
Screen writer: Norman Houston
Based on the novel Black Buttes by Clarence E. Mulford. A western melodrama.

Audience Suitability Ratings
"Clean entertainment for all ages." Am Legion Auxiliary.
"Suspenseful, swift-moving, it offers some beautiful mountain scenery, as well as intelligent direction and adequate acting." Calif Cong of Par & Teachers
"A good family film." Nat Soc of New England Women
"There is a pleasing romance and plenty of thrills in line of duty. Family." S Calif Council of Fed Church Women
Fox W Coast Bul S 4 '37
"Breezy entertainment for the family. Family & junior matinee." + Gen Fed of Women's Clubs (W Coast) Ag 25 '37

Trade Paper Reviews
"So long as Harry Sherman continues to make Westerns of this high entertainment calibre, there will always be a place in the production field and in the hearts of the fans for this original and old reliable type of picture. Family." + Boxoffice p21 Ag 28 '37
"The best and classiest of all the Hopalongs is this one. Some grand locations have been so beautifully photographed by Russell Harlan that they can rank with the finest in outdoor work." + Film Daily p4 Ag 17 '37
"Motion Pict Daily p6 Ag 16 '37
"Estimate: very good Western." + Phila Exhibitor p8 S 1 '37
"It stands out as one of the best of the entire series and with the reputation piled up by 12 preceeding pictures, it is hard to figure this one doing anything but good box office." + Variety (Hollywood) p3 Ag 12 '37

HOT WATER. 20th century-Fox 50min Q 22 '37
Cast: Jed Prouty. Shirley Deane. Spring Byington
Director: Frank R. Strayer
Original story: Ron Ferguson. Eleanor De Lamater
Screen writers: Robert Chapin. Karen De Wolf
This is the sixth picturization of the Jones Family. "This time Pa Jones, after vociferous protests against crooked civic government, is inveigled into running for mayor of Maryville. With the questionable support of his younger son who publishes a home-printed newspaper branding the incumbent mayor as a grafter, Pa wages a hot campaign and appears certain of victory until his elder son is framed on a drunk-driving charge by the villainous henchmen of the town's bosses." (Boxoffice) Also called The Jones Family In Hot Water.

Audience Suitability Ratings
"Good family entertainment." Am Legion Auxiliary
"This affords not only good entertainment but social criticism for mature and family audiences." Calif Cong of Par & Teachers

Trade Paper Reviews
"This picture is in the popular series maintains the high standard set by the others, with a nice blending of comedy and drama. Family." Calif Fed of Business & Professional Women's Clubs
"Good. Family." DAR
"A good comedy, well handled with some serious points. Mature." Nat Soc of New England Women
"Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ag T '37
"This picture, one of the very best, swiftly paced, well dialogued and marked by very good direction, is refreshingly entertaining. Family." + Gen Fed of Women's Clubs (W Coast) Jl 25 '37
"Another 'Jones Family' comedy, the best of the series so far. Family." + Nat Council of Jewish Women Jl 28 '37
"A, Y & C: excellent." Parents' M p44 O '37

Newspaper and Magazine Reviews
"Family." Christian Science Monitor p19 S 4 '37

Trade Paper Reviews
"Followers of the Jones Family series will be more than satisfied with this latest offering, which shows improvement over previous efforts, and its do-or-die comedy and human performances should win new friends for the Jones clan. Family." + Boxoffice p27 Jl 17 '37
+ Motion Pict Daily p16 Jl 12 '37
"Estimate: nice program; best for neighborhoods, twin bills." + Phila Exhibitor p42 Ag 1 '37
"Moving at a fast tempo along the lines of a well handled story, the Jones Family in 'Hot Water' is excellent program fare." + Variety (Hollywood) p3 Jl 9 '37

I COVER THE WAR. Universal 65min Jc 4 '37
Director: Arthur Lubin
Original story: Bernard McConville
Screen writer: George Waggener
"Wayne and Don Barclay, as newsreel men have been sent to Samari to get shots of a troublesome tribal chiefman in action. The Arabian chief has been worrying the British. James Bush, Wayne's young brother, is determined to become a newsreel man over Wayne's protests. He takes Wayne's line pass, and unknowingly aids Jack Mack and Franklyn Parker, posing as newsreel men, in smuggling guns to the Arabians." Film Daily

Audience Suitability Ratings
"It is a good resume of outdoor adventure and suited for general patronage." T. J. Fitzmorris + America p360 Jl 17 '37
"A rather negative film with a trite plot. Mature." Am Legion Auxiliary
"Good entertainment for all except very nervous children." Calif Cong of Par & Teachers
"Family." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
"Mediocre. Boys will enjoy this western-ish desert film. Mature-family." DAIR


"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 24 '37

"This [is a] fast paced picture, replete with suspense. Family." + Nat Fed of Women's Clubs (W Coast) Jl 14 '37

"Suitability: adults & adolescents." A. R. Mo Film Bul p16 Jl '37

"The material is well handled and desert scenes are well filmed. Adolescents, 12-16: yes; children, 8-12: exciting." + Motion Pict R p6 Ag '37

"Some good comedy and dialogue and a rather pleasing leading lady somewhat serve as redeeming features. Family." + Nat Council of Jewish Women Jl 15 '37

"General patronage." Nat Legion of Decency Jl 8 '37

"A, Y & C; good melodrama." Parents' M p72 S '37

"Family, though perhaps too exciting for young children." Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews

"Far more could have been done in a screen offering concerned with the activities of news reel experts, than is set forth in this 'I Cover the War.' Actually there have been in the past much better pictures dealing with the same idea." Mordaunt Hall

+ Boston Transcript p4 Ag 21 '37

"Young people & adults."

Christian Science Monitor p17 Ag 28 '37

"'I Cover the War' is an ingeniously romantic fable which never stoops to logic." F. S. Nugent

+ N Y Times p10 Ag 2 '37

"Although its faults are grievous and call for punitive measures, let us not be too harsh with the feeble, slipshod and slightly foolish melodrama called 'I Cover the War.'" William Boxoffice p31 Jl 16 '37

+ N Y World-Telegram p13 Ag 2 '37

Trade Paper Reviews

"Action plus comedy plus romance is the formula on which this thrilling story is built. Family." + Boxoffice p31 Jl 16 '37

"This is a happy mixture of melodrama and comedy and offers John Wayne a new type of role." + Film Daily p16 Je 29 '37

"With an excellent title for selling purposes, plenty of action, 'I Cover the War' shapes up as a satisfactory action-melodrama that should please thrill devotees." + Phiلا Exhibitp p64 Jl 1 '37

"This Arabian desert picture should prove to be delightfully appealing to juveniles. It is genuine, multiple bill stuff and definitely deserves a place on screens in houses where customers are particularly about their kind of entertainment." + Variety p12 Jl 7 '37

"The Trem Carr production, 'I Cover the War,' should get good box office results. John Wayne emerges as a definite attraction. The direction of Arthur Lubin is excellent." + Variety (Hollywood) p9 Je 24 '37

I MET HIM IN PARIS. Paramount 87 min My 28 '37


Director: Wesley Ruggles

Music: John Leipold

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a short story of the same title by Helen Meinardi. Snow scenes filmed at Sun Valley, Idaho and Lake Placid. "The story: Claudette Colbert, a dress designer in New York, finds her Paris vacation dying on her hands until two Americans, Melvyn Douglas, serious-minded dramatist, and Robert Young, attractive and practical Bob playboy, appear and begin a friendly rivalry in entertaining her." (Hollywood Reporter)

See review of June 25, 1937 for other reviews of this film

Audience Suitability Ratings

"A neat piece of light entertainment. Suitability: family." A. V.

+ Mo Film Bul p127 Je '37

"The film is entertaining because of many amusing situations and superlatively good pictures of snow sports in the lovely winter playground at Sun Valley. It is sophisticated but, very lightly handled, and is gay, pleasant entertainment. Adolescents, 12-16: too unconventional; children, 8-12: no." + Motion Pict R p4 Je '37

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

Parents' M p82 Ag '37

Newspaper and Magazine Reviews

"It may not be very serious fare but it bounces along from the slap-stick to the sophisticated, and despite some rather noticeable gaps manages to be pleasant light entertainment." + Canadian M p34 Jl '37

"Adults & young people."

Christian Science Monitor p15 Jl 10 '37

"Delightful, delicious and delovely comedy, with Claudette Colbert, Roland Young and Melvyn Douglas the three points of a fast-moving triangle." + Judge p22 Ag '37

"The comedy is smartly, brightly told in a gentle and casual mood of comedy... Actually the best performance of the film is that of the new recreation spot, Sun Valley, Idaho, which plays Switzerland with remarkable verisimilitude." (3 stars) Beverly Hills Liberty p31 Jl 8 '37

"[It is] another of those themes that permit of an infinite variety of treatment. 'I Met Him in Paris' was one of the better varieties, the sort of impertinent comedy which Hollywood, when it does well, does really well... The director twists, the dialogue crackles, and the actors enjoy themselves enormously." + Sight & Sound p82 Summer '37

"There are reports going the rounds that the cure for all summer ills is a little sketch entitled 'I Met Him in Paris.' Well, it may not be exactly a panacea, but it's good for what aches you... [The] romance is mildly amusing by itself, but the real fun is in the snow." Katharine Best

+ Stage p60 Jl '37

++ Exceptionally Good; + Good; + Fair; — Mediocre; Poor; +Exceptionally Poor
I TRE INNAMORATO. Piccadilly 61min Je 16 '37
Cast: Assia Noris. Antonio Gandusio. Osvaldo Valenti
Director: Nunzio Mahosomma
Original story: Antonio Lega
Screen writer: Anna Giannarino
Italian dialogue film without English subtitles. 
'The story deals with the illegitimate daughter of a prominent actress. While riding on a bus the young lady meets Antonio Gandusio, and, although she is engaged to another, she comes to live at his home. The love affair reaches a critical stage when marriage is a possibility, but in the nick of time the discovery is made that she is really his daughter.' (Film Daily)

Newspaper and Magazine Reviews
'The vivacious Assia Noris, already popular at the Broadway Cine Roma, is the charming center of 'Three Persons in Love,' a fast-moving comedy romance. . The spectators enjoyed the merry incidents ending in two marriages, one rather delayed.' H. T. S. + N Y Times p13 Je 17 '37

Trade Paper Reviews
'There is little interest here for English-speaking audiences as the feature's dialogue is entirely in Italian, and untranslated by titles. . The drama will scarcely reach others than those familiar with Italian.' — Film Daily p7 Je 21 '37

ISLAND CAPTIVES. Principal 53min
Cast: Eddie Nugent. Joan Barclay. Henry Brandon
Director: Glenn Kershner
Screen writer: Al Martin
'The story deals with murder, smuggling, shipwreck, forgery and a lecherous beachcomber pursuing a pallidizing maiden across the South Sea Island sands.' Variety

Trade Paper Reviews
'Logical market for this one is the secondaries, and then chiefly for fans of not-to-particular tastes, for considered generally the picture presents a trite story, brittle dialogue and some pretty stiffled acting . It is the puerility of the dialogue, plus inept direction, that throttles most of the players' abilities.' — Film Daily p8 Jl 29 '37

'Estimate: weak, for neighborhoods duals.' — Phila Exhibitor p13 Ag 1 '37

'Pathetic trifle. Not even the incurably credulous moppets who infest Saturday matinees in the neighborhoods could swallow this one. Script is a welter of impossible melodramatic hokum. Casting is unfortunate and the acting would wring a barnstormer's heart.' — Variety p16 Jl 25 '37

IT CAN'T LAST FOREVER. Columbia 60min Jl 15 '37
Director: Hamilton MacFadden
Screen writers: Lee Loeb. Harold Buchanan
'A farce about a man who builds up a reputation as a Master Mind by trickery until his psychic power astonishes even himself.' Wkly Guide

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

REVIEW DIGEST

Audience Suitability Ratings
"Adults." Nat Legion of Decency Jl 22 '37
"A & Y: poor; C: no." Parents' M p44 O '37
"Adults." Sel Motion Pict p13 S 1 '37

Family
Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews
'The narrative follows the most obvious and main-traveled course, with not entirely successful pauses. With a bit of ingenuity, the writers might have developed into gay comedy the rueful plight of a master mind who tried to guess wrong and couldn't, but the writers wasn't, they didn't and 'IT Can't Last Forever' won't, which is probably just as well.' F. S. Passport + N Y Times p22 Jl 30 '37

"[It] is told in a clumsy and indifferent manner. Made up of familiar materials, 'It Can't Last Forever' has been given a familiar treatment, and although it tries to relieve the monotony of its commonplace narrative with a few slickstep interludes and a reasonably exciting ending, the general result is pretty flat." William Boehm

"[It is] an intellectually little comedy. . Maybe, if you're very unintelligent and uncritical, you wouldn't object to it." Russell Maloney

New Yorker p34 Ag 7 '37

Trade Paper Reviews
+ — Motion Pict Daily p11 Jl 30 '37

'Slowly paced, yet filled with good comedy dialogue, this will serve as nice summer filler. Estimate: lightweight program.' + — Phila Exhibitor p33 Jl 15 '37

"For the smaller double bill where the audiences aren't so difficult to please it will do as the No. 2 feature. Turned out in a routine manner, it belongs in the also-run class. . . [It is a] trite story." + — Variety p13 Jl 7 '37

IT COULD HAPPEN TO YOU. Republic 71min Je 14 '37
Director: Phil Rosen
Screen writers: Samuel Ornitz. Nathanael West
The story deals with Alan Baxter, a racketseer who runs a school to help foreigners become American citizens. When he is short of money, he kills a man and robs him. In the end, hounded by his misdeeds, he commits suicide.

Audience Suitability Ratings
"Objectible in part." Nat Legion of Decency Jl 8 '37
"A: depressing melodrama; Y & C: no." Parents' M p44 O '37

"Adults." Sel Motion Pict p13 S 1 '37

Newspaper and Magazine Reviews
'[It is told in an] overwrought, frequently hysterical manner, and with such a rapid shifting of scenes, and such scant attention to character development, that the action is often suggestive of an early 'fllicker' melodrama. The
**MOTION PICTURE REVIEW DIGEST**

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film, in short, is so jerky, scrappy, and incoherent, with such unbelievable characters and situations, that it cannot be expected to hold audiences.

— Bert Harlen

**Hollywood Spec** p11 J1 3 '37

**Trade Paper Reviews**

"The limitations of a short production budget prove to be this film's greatest handicap. Given suitable and adequate backing, it could have been a powerful and unusual story with plenty of sure-fire entertainment elements."

+ **Boxoffice** p83 Je 26 '37

"There is enough well-paced action in this story, and a sufficient quantity of twists, some of which are incongruous but nevertheless entertaining, to make it acceptable to average audiences. The yarn cuts into channels infrequently tapped by producers, and consequently has a strong savor of originality."

— Film Daily p11 Ag 1X '37

— **Motion Pict Daily** p8 J1 2 '37

"Estimate: lightweight."

**Phil a Exhibitor** p60 J1 1 '37

"So-so melodrama with an old-fashioned plot. No marquee names and word-of-mouth won't be so hot. Looks destined for below-decks duralier, where it should carry its share."

+ **Variety** p13 J1 7 '37

"Deep melodrama turned into good entertainment makes 'It Could Happen to You' a welcome addition on any duralier. The picture is not fitted for any first runs, but it will be enjoyed by any exhibitor seeking a heavy balancer against a light feature."

+ **Variety** (Hollywood) p3 Je 16 '37

**Trade Paper Reviews**

— **Motion Pict Daily** p4 Ag 10 '37

"Estimate: okay program."

+ **Phil a Exhibitor** p33 J1 15 '37

"Built around Hollywood during the transition from silence to sound. 'It Happened in Hollywood' is the kind of yarn that makes a direct hit with audiences. Lending itself well to exploitation possibilities and carrying plenty of dramatic weight, it should be a box office winner."

+ **Variety** p3 Je 26 '37

**IT HAPPENED IN HOLLYWOOD.** Columbia 70min S 7 '37

**Cast:** Richard Dix, Mary Wray, Victor Kilian

**Director:** Harry Lachman

**Original story:** Myles Connolly

**Screen writers:** Ethel Hill, Harvey Ferguson, Sam Fuller

"This is the story of a cowboy star who causes to shine with the coming of the talkies. . . [He] becomes desperate, sets out to rob a bank, encounters real bandits, is quick on the trigger, shooting through the hold-up men. This puts him back on the front pages of the press, back in the movies."

**Phil a Exhibitor**

+ **Motion Pict Daily** p1 Ag 10 '37

"Estimate: okay program."

+ **Phil a Exhibitor** p33 J1 15 '37

"Built around Hollywood during the transition from silence to sound. 'It Happened in Hollywood' is the kind of yarn that makes a direct hit with audiences. Lending itself well to exploitation possibilities and carrying plenty of dramatic weight, it should be a box office winner."

+ **Variety** p3 Je 26 '37

**IT'S ALL YOURS.** Columbia 80min S 1 '37

**Cast:** Madeleine Carroll, Francis Lederer, Mischa Auer, Grace Bradley

**Director:** Elliott Nugent

**Original story:** Adelaide Heilbron

**Screenwriter:** Mary C. McCall, Jr.

"Miss Carroll, secretary to Francis Lederer's uncle, is made heirless to the latter's huge fortune. Francis is the off-and-on-heir 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

**Audience Suitability Ratings**

"A: depends on taste; Y: perhaps; C: no."

**Christian Century** p1119 S 8 '37

"Family. Excellent work by attractive well cast players, but writer's diversions; sparkling dialogue and an abundance of comedy give this picture high entertainment value."

+ **Gen Fed of Women's Clubs** (W Coast) JI 25 '37

"General patronage."

**Nat Legion of Decency** S 2 '37

"A, Y & C: entertaining comedy."

**Parents' M** p14 O '37

"It is a bright and engaging comedy. The dialogue is particularly good and Mischa Auer's part is one of his most amusing ones. Family."

+ **Wkly Guide** Ag 28 '37

**Newspaper and Magazine Reviews**

"Young people & adults."

**Christian Science Monitor** p19 S 4 '37

**Diet** p60 S 4 '37

"A good comedy spirit is the distinguishing feature of 'It's All Yours,' through which Madeleine Carroll, Francis Lederer, and Mischa Auer romp with a keen appreciation of nonsense. Not the least of the nonsense in the film is the story itself, which is an obviously fabricated affair by Bert Harling and Ted Harling."

+ **Hollywood Spec** p13 Ag 14 '37

"This one is amusing but a trifle strained at times. The humor, we regret to report, runs a little thin. The events are fairly diverting, thanks chiefly to Madeleine Carroll, the prettiest girl in films. (2½ stars) Beverly Hills Daily**

**Liberty** p41 S 18 '37

"Consistently amusing, sometimes hilarious, this comedy romance whips itself into a light-headed froth . . . Mischa Auer steals the picture."

+ **News-Wk** p26 Ag 21 '37

"It is good. Light, facile, and gay, the adventure of a playboy and a girl who tries to straighten out an international espionage ring, and who is able to take care of the men she encounters with a keen appreciation of nonsense. The setting is abroad, which adds to the film's entertaining value. . . . Mischa Auer and Francis Lederer are two of the best actors of their generation, and they receive top billing, but as good as they are, they haven't a chance against Mischa Auer. He is immense, a two-fisted riot."

**Herb Stern**

+ **Script** p18 Ag 14 '37

**Trade Paper Reviews**

"This is an entertaining fable decked out with beautiful production and checkful of nonsensical comedy in the best modern manner."

+ **Boxoffice** p23 Ag 14 '37

"Any audience should find it a swell piece of entertainment, one which should play to some nice box-office returns."

+ **Film Daily** p11 J1 25 '37

+ **Motion Pict Daily** p12 Ag 4 '37

"The cast is better than the story in this one. It is slow in getting started. Estimate: just program."

+ **Phil a Exhibitor** p13 Ag 15 '37

"Elaborately produced with excellent box office names and intriguing story. 'It's All Yours' is still something of a disappointment. It drags at the beginning and although it picks up tempo toward the middle it leaves the distinct impression that it isn't all it should be."

+ **Variety** (Hollywood) p3 J1 24 '37

**+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; ——— Exceptionally Poor**
IT'S LOVE I'M AFTER. Warner 70min
Cast: Leslie Howard, Bette Davis, Olivia de Havilland, Patrick Knowles, Eric Blore
Director: Archie L. Mayo
Original story: Maurice Halline
Screen writer: Casey Robinson

This farce comedy opens with Miss Davis and Howard, Shakespearian stars, playing the tragic finale of Romeo and Juliet with whispered interpolations of heated, spiteful remarks. A young society girl (Olivia de Havilland) falls in love with Howard and is appealed to by the girl's fiancé. Howard agrees to disassociate her because he plans to marry Miss Davis, but his boorish acting only makes Miss de Havilland more infuriated. In a laugh-filled finale, he accomplishes the task.

Audience Suitability Ratings

"Splendid acting, hilarious situations and witty dialogue make this picture highly entertaining for the mature audience." — Am Legion Auxiliary

"Mature. Family." — Calif Cong of Par & Teachers

"This lively, satirical comedy is a happy combination of excellent direction, acting and continuity. Mature." — Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." — DAR


"Family." — S Calif Council of Fed Church Women

"This is a delicious comedy with a cast that guarantees entertainment. Adolescents, 12-16: sophisticated; children, 8-12: no." + + Motion Pict R p6 Ag '37

"A clever, delicious comedy is this vehicle which introduces Leslie Howard and Bette Davis in roles of a new type. Fine bits of Shakespeare are tossed off in a light and comic manner, and the opening sequences are mirth provoking. Family." + + Nat Council of Jewish Women Jl 28 '37

"General patronage." — Nat Legion of Decency Ag 12 '37

"A & Y: good sophisticated comedy; C: mature." — Parents' M p44 O '37

Newspaper and Magazine Reviews

"It is an outstanding comedy which hustles along so rapidly you scarcely have time between scenes to straighten your face before wrinkling it again with a new set of grins... It's Love I'm After is an intelligent comedy, but by no means only for highbrows. Its situations are elemental enough to entertain all grades of audiences." + Hollywood Spec p8 Jl 31 '37

Trade Paper Reviews

"Exhibitors can prepare to dust off that SRO sign and brace themselves for landslide business on this laugh-knockdown, and rollicking and roisterous—one of the gayest comedies of this, or any other, season. Family." + Boxoffice p17 Jl 31 '37

"Not in many moons has Leslie Howard played such a grand role of satiric comedy..." + + Exceptionally Good; + Good; --- Fair; + + + Mediocre; --- Poor; --- Exceptionally Poor

"It's Love I'm After' should spell box-office for the better class theaters, and though sophisticated, it has enough down to earth comedy to be a big draw in the smaller spots also." + Film Daily p10 Jl 30 '37

"Mature." + + Motion Pict Daily p9 Jl 28 '37

"Estimate: good comedy." + Phila Exhibitor p35 Ag 1 '37

"Theatre operators will be wise to shift their booking dates in preparation for extended runs for this comedy, one of the best in many months, and one that is loaded with box office personalities for the bright lights, and plenty of laughing power to keep it going before capacity audiences until everyone has a chance to see it... The best that can be said about it is not too good." + Variety p18 Jl 21 '37

"Endowed with everything that is needed to make a great comedy, 'It's Love I'm After' should not fail to score as one of the outstanding box office triumphs of the season... If there is anything wrong with the picture it is that it has so much punch that the laughs carry over from one sequence to another, making it difficult at times to hear all the lines." + Variety (Hollywood) p3 Jr 11 '37

J

JONES FAMILY IN HOT WATER. See Hot water

K

KING OF GAMBLERS. Paramount 75min
Cast: Claire Trevor, Lloyd Nolan, Akim Tamiroff, Helen Burgess
Director: Robert Florey
Music & lyrics: Ralph Rainger. Richard A. Whiting
Original story: Tiffany Thayer
Screen writer: Doris Anderson

"The conflict is between Akim Tamiroff as a ruthless slot machine racketeer, and Lloyd Nolan as an entirely realistic reporter. The clash comes over Claire Trevor, a cabaret singer who is admired by both men." — Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents." — E. P. Mo Film Bul p13 Jr Je '37

Newspaper and Magazine Reviews

"To this way of thinking 'King of Gamblers' is a swell picture. A racketeer story with a theme that's new and fresh, and original, but that occasionally makes you conscious of the slick wheels turning in its technical equipment, it never seems, is an absorbing tale, done in inspired flashes... It is Grade A entertainment. It is tight, well handled. P. E. No. Y. Herald Tribune p6 Jl 3 '37

"Unscrupulous editing and the conscienceless substitution of camera angles and mechanical dissolves for ideas and genuine suspense have made it a superciliously respectable melodrama out of 'King of Gamblers.'" — B. R. C.

+ + NY Times p18 Jl 3 '37
“It is a fast moving picture and quite exciting, and it is well played by Akin Tamiroff. ... The script has no distinction and the film in scene does not match the effectiveness of its forerunner, ‘Bulletts or Ballots.’” — Douglas Gilbert

**KING SOLOMON’S MINES.** Gaumont

British 80min J1 17 ‘37

Cast: Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee, John Loder

Director: Robert Stevenson

Screen writers: A. R. Rawlington, Charles Bennett, Ralph Spence

Based on the novel of same title by H. Rider Haggard. Filmed in Africa and England. It concerns an Irish girl who pursues her father across jungles and deserts in Africa. Accompanied by three Englishmen and a mysterious black native they climb almost impassable mountains, suffer from hunger and thirst, fall into the hands of enemies and escape, are pursued by a witch doctor through a fabulous diorama with an underwater explosion, flee from a volcano and at last find the girl's father and the legendary jewels of the Biblical King Solomon.

**Audience Suitability Ratings**

“A great deal has been done for the tale by way of elaborate and authentic staging but it is not a film for small imaginations. It is sufficiently exciting and spectacular to satisfy the ordinary entertainment needs.” — T. J. Fitzmorris

+ America p360 J1 17 ‘37

“Suitability: family; especially good for children over 11.” — E. P.

Mo Film Bul p123 Je '37

“General patronage.”

Nat Legion of Decency J1 $ 8 ‘37

“A, Y & C: good melodrama.”

Parents’ M p72 S ‘37

“Adults & young people.”

Sel Motion Pict p13 S 1 ‘37

“Much of it photographed in Africa, it has an authentic scenic quality and its action parts are stirring. Family.”

+ Wky Guide J1 3 ‘37

**Newspaper and Magazine Reviews**

“Young people & adults.”

Christian Science Monitor p19 S 4 ‘37

“There is a sad lack of histrionics, with Sir Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee and John Loder contributing little or nothing to the play, possibly excepting Robeson. The production is a technical achievement, if not a large artistic event.” — J. F. Winship

+ Commonweal p307 J1 16 ‘37

“The star-studded motion picture ... is excellent entertainment—expertly acted, beautifully photographed, surrounded with exciting, spectacular and highly picturesque material. ... Accept the conventions of adventure fiction and you will find this superb stuff.”

+ + Cue p13 J1 10 ‘37

“Best of all, and the real reason for going to the picture no matter how much 1937 has outgrown Mr. Haggard’s naivete, is Paul Robeson. The director, Robert Stevenson, very wisely used every device in his kit to play up Robeson’s parts. Mr. Haggard was also responsible for ‘She’ an item which terrified most of the critics when they were faced with attending ‘King Solomon’s Mine.’ Their fears were quite unfounded. Gaumont-British did justice to its fantasy.” — Motion Picture Digest J1 17 ‘37

“A very satisfactory screen version of the Rider Haggard story, especially commendable for the excellence of the African backgrounds. ... The acting is very efficient, and the film is very well worth seeing, despite one or two false touches.”

+ Film Wkly p27 J1 3 ‘37

“Four grand performers do their best to give this disconnected picture some semblance of drama. There’s however, several exciting fight scenes with authentic looking tribesmen and some excellent photography of African jungle and desert.”

+ — Judge p23 Ag 3 ‘37

“The film of ‘King Solomon’s Mines’ is not as exciting as the book used to be. The film has weaknesses from which the book was free. ... Once Mr. Robeson is engaged for a part, singing becomes inevitable. And ‘King Solomon’s Mines’ has added a little ludicrously to operatic treatment. Ungenerous though it seems to say so, this film would probably have been better without lesser performers to the King’s place, and if the interest had been focussed more directly on his adventures.”

New Statesman & Nation p145 J1 24 ‘37

“The fifty-year-old novel has been nicely shifted to the screen. ... It might have been improved by a more sharply defined pace. It could scarcely have had better players. Moreover, the film has an unstinted production, deft photography and effective superimposition of shots. ... It would probably have retained considerable flavor with any treatment. It is distinguished here by a high degree of realism and downright brilliant performances.” — Howard Barnes

+ N Y Herald Tribuns p6 J1 3 ‘37

“This is an unusual film for the spring of 1937. It has all the atmosphere of a serial, or an adventure comic strip. It is, of course, many degrees better than ‘She’ which marked low ebb for the season of its release. ‘King Solomon’s Mines’ is juvenile thriller stuff, but neither silly nor pretentious. It tells a frankly incredible story with no visible effort at modernization.” — Eileen Creelman

+ — N Y Sun p12 J1 3 ‘37

“It is a reliable thriller, guaranteed to delight the youngsters and reasonably responsible. ... It is unfortunate they have so little to do, for ‘King Solomon’s Mines’ is a scrambled series of thrills, attenuated and often difficult to follow.” — Douglas Gilbert

+ + N Y World-Telegram p9 J1 3 ‘37

“[It] has the added distinction of a superb cast. ... It is unfortunate they have so little to do, for ‘King Solomon’s Mines’ is a scrambled series of thrills, attenuated and often difficult to follow.” — F. S. Nugent

+ N Y Times p18 J1 3 ‘37

“[It] has the added distinction of a superb cast. ... It is unfortunate they have so little to do, for ‘King Solomon’s Mines’ is a scrambled series of thrills, attenuated and often difficult to follow.” — Douglas Gilbert

+ — N Y World-Telegram p9 J1 3 ‘37

“It makes a passable movie.” — John Mosher

+ — New Yorker p55 J1 10 ‘37

“At moments the film lives up to our expectations ... But that is all. The rest of the film suffers severely from the unwarrantable liberties which the scenario department [has] taken. One would have thought that a plot so naive, so direct, and characters so simply and clearly conceived would have been a ready-made scenario to suit all box-office considerations.” — Basil Wright

+ + Spec p263 J1 30 ‘37

“King Solomon’s Mines’ is good-old-fashioned adventure. ... His is as rich in scenery as it is in make-believe.”

+ Time p30 J1 12 ‘37

**Trade Paper Reviews**

“This is one of the best English pictures that this reviewer has seen to date. Picture has a good, sound action story, capable direc-
KING SOLOMON'S MINES—Continued
tion, adequate cast, and above all, outstanding
photography." + Canadian Moving Pict Digest p6 Jl 31 '37

"The adaptation of the H. Rider Haggard novel makes swell melodrama fare. At times it goes so melodramatic that it approaches the style of the current Hollywood serial. But there is no denying the power and sweep of the scenes." + Film Daily p8 Jl 2 '37
+ Motion Pict Daily p3 Jl 1 '37

"This is a hodgepodge of varying entertainment values which should appeal only to Marlene Dietrich enthusiasts. The general result pleasing, while the motivations are unsavory, the heroine Anna Lee, a thorough 'cute' star, these factors are probably not enough to make this unsuitable for children. Estimate: pleasant draw with saleable angles." + Phila Exhibitor p33 Jl 15 '37

"There is a lab of genuine adventure which should return dividends in U.S. box... If the pace is a bit half-thorough, they'll get all the thrills and entertainment they want. + Variety p21 Je 30 '37

KLIOU, THE KILLER
Henry de la Falaise 52min Ag 16 '37
Cast: Natives
Director: Henry de la Falaise
A jungle film produced in Indo-China with a native cast of Mosi tribesmen. Filmed in Technicolor last year without sound but with English subtitles. "The hero, Bhat, covers himself with glory by shooting Klou, the tiger, who has armed itself, and wins the hand of the gracefully formed daughter of the tribe's chief." (N Y Herald Tribune)

Newspaper and Magazine Reviews
Digest p30 S 4 '37

"[It] should prove of genuine interest to those who fancy the screen for vicarious travel... 'Jungle pictures' leave me singularly apathetic but in this case apparently most of the material in 'Klou, the Killer' is comparatively authentic and the color is subdued and restful. It is not strong, not exciting." Howard Barnes + N Y Herald Tribune p10 Ag 17 '37
A slight thread of romance guides action along its basically documentary way. The story is what is known, in newspaper shop talk, as 'piped,' which means—piped." B. R. C. + N Y Times p15 Ag 16 '37

Trade Paper Reviews

"Here is a one-man production, produced and directed by the Marquis Henri de la Falaise, and as these native habitats pictures go, it has some novelty appeal in that its story and native acting are definitely in the amateur class and the film cannot hold the interest of the average American audience for the running time." + Film Daily p7 Ag 23 '37
+ Motion Pict Daily p2 Ag 18 '37

"Scarcely more than a travelog, gaudied and glorified, about the only spotting for the picture is an attempt to make the usual bill holding forth at an art house. Technicolor job is good, nicely catching the lush and multi-pigments of the jungle inasmuch that it would have been much enhanced by sound, absence of which is inexplicable. Titles are rather poorly written." + Variety p38 Ag 18 '37

KNIGHT WITHOUT ARMOR. United artists 99min Jl 8 '37
Director: Jacques Feyder
Screen writers: Frances Marion. Lajos Biró. Arthur Wimperis
Based on the novel Without Armor by James Hilton. Filmed in England. Robert Donat plays a British newspaper correspondent in Russia, who is caught between revolutionary and counter-revolutionary mobs, hunted by first one and then the other, and escapes from each predicament with amazing artistry. Miss Dietrich portrays a beautiful Russian Countess for whom Donat risks his life when he falls in love with her and attempts to smuggle her to safety.

Audience Suitability Ratings

"Some of its dramatic failings are made up by the visual distinction and the spirited direction it boasts. Owing to Miss Dietrich's penchant for public bathing and to less obvious items, this film is mildly suggested as entertainment that is better suited to adults." T. J. Fitzmorris
America p34 Jl 24 '37

"A: very good of kind; Y: strong and mature; C: no." Christian Century p1055 Ag 25 '37

"Direction is excellent and the cast good. Mature." Am Legion Auxiliary

"In spite of excellent photography and an unpredictable montage, it is too long and too harrowing to hold audience attention. Mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Profession- al Women Clubs

"The film is marred by Hollywoodish bathing scenes, a gruesome suicide, and slow tempo. Adults. Good." DAR


"Heavy mature fare." S Calif Council of Fed Church Women

"Mature." Nat Fed of Women's Clubs (W Coast) Jl 14 '37

"The direction of individual scenes is good, somewhat excellent, but the film as a whole is formless. Suitability: adults & adolescents." W. F.

"Mature." Mo Film Bul p124 Je 37

"Robert Donat fits into his part with ease, but Marlene's beautiful countenance remains unperturbed by the discomforts and horrors which surround her... It is a grim, absorbing spectacle. This is people in revolution, probably the most realistic filming of Russians en masse which has been made outside the territory of the U. S. S. R. - Adolescents, 12-16: too brutal; children, 8-12: terrifying." Motion Pict R p6 Ag '37

"Mature." Nat Council of Jewish Women Jl 15 '37

"Mature." Nat Legion of Decency Jl 15 '37

"A: good; Y: mature; C: too mature." Parents' M p32 Ag '37

"Mature." Sel Motion Pict p3 S 1 '37

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
"Extremely well directed, colorful and tense with the perils of a desperate situation. Mature."

Wkly Guide JI 10 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston

Canadian M p52 Je '37

"Adults & young folks:"

Christian Science Monitor p17 Ag 21 '37

"The British Cinema may well be proud of Alexander Korda's contribution to James Hilton's novel, "Knight Without Armor." The contrast in photoplay construction, in the main reaches artistic heights... The technical quality of "Knight Without Armor" is high, the crowd scenes particularly effective, the comedy amusing and the types excellent, with considerable originality of setting." J. P. Cunningham

Commonweal p324 Ji 23 '37

"It is a fast, exciting well-produced and well-acted romantic melodrama... It is frequently reminiscent of other capture-and-escape films of its type, but is distinguished by the alert, realistic and swift performance of Robert Donat. The film is remade for whopping good screen entertainment, and is helped along by an excellent cast." Cus p15 Ji 10 '37

Judge p23 Ag '37

"It has been handsomely translated to the screen. There are a few flaws in the pictorial texture. Jacques Feyder... has filmed the action in stunning sequences and the physical appallments of the piece are superb. In the midst of all this splendor, Mr. Hilton's muted romance is singularly pallid. The background definitely dwarf the personal drama." Howard Barnes

+ Y N Herald Tribune p12 Ji 9 '37

"It is an exciting piece, in spite of its length, a beautifully written script and direction crowding an incredible amount of action into nearly two hours of footage. This English production best offered for many months, is well up to any standards Hollywood hopes to film..." The Daily News

- Y N Sun Ji 9 '37

"The Music Hall broke its fast, and ours, by serving up a solidly entertaining romance... It is a soundly narrated picture—colorful, romantic, melodramatic, and a first-rate entertainment." F. S. Nugent

+ Times p15 Ji 9 '37

"The picture is one of the most resourceful and highly satisfying melodramas the English studios have sent us in a long time... [The work of] Marlene Dietrich and Robert Donat quite definitely makes this one of the best shows of the midsummer season." William Boone North

+ Y N World-Telegram p6 Ji 9 '37

"'Knight Without Armor' is a perfectly vehicle, a marked, a factor, to convey [Marlene Dietrich's] talents. John Mosher New Yorker p54 Ji 10 '37

"Whether or not the story that tore Dietrich from Hollywood and Donat from a sickbed was worth all the trouble it is debatable... Everything considered, 'Knight Without Armor' is not the Art that might have been expected from Alexander Korda, it is superior entertainment." News-Wk p20 Ji 3 '37

"[It is] a curious but by no means uninteresting combination of Karl Marx and the 'Perils of Pauline.' Its principal virtue is its direction and photography. Its principal weakness is a naive and repetitive narrative pattern in which its principals never assume the status of real human beings." + + Time p15 Ji 19 '37

Trade Paper Reviews

"Marlene Dietrich does the best emoting of her career. Robert Donat also turns in a splendid performance. Alexander Korda production, however, winds in and out of a very long-drawn-out plot with typical British thoroughness, till almost two hours of screen time are consumed... The reaction of the average American audience to the heavy tempo throughout, despite of the lighter motif to relieve the strain, is problematical." + Film Daily p8 Ji 9 '37

+ Motion Pict Daily p2 Je 10 '37

"Its appeal is mainly class. It is a lavishly accurately finished production excellently cast, marvelously well photographed... The picture, a canvas of the Russian Revolution, almost is lost in its own immensity. It tries to tell too much for a motion picture..." + Phila Exhibitor p61 Ji 1 '37

"'Knight Without Armor' should do all right over here with the setting any box office on fire. Picture has plenty of action and star appeal." + Variety p20 Ji 14 '37

LADY ESCAPES. 20th-century-Fox 63min Ji 18 '37

Cast: Gloria Stuart, Michael Whalen, George Sanders, Cora Witherspoon, Gerald Oliver-Smith, June Brewster

Director: Eugene Forde

Music director: Samuel Kaylin

Screen writer: Don Ettlinger

Based on a novel and play, My Second Wife, by Eugene Heltai. "Gloria Stuart and Michael Whalen marry, only to find her mother, Cora Witherspoon, a meddling soul who rapidly becomes a menace in the new home. They finally agree, after a year of battling, on a divorce, but seek to find Miss Stuart an ideal second husband." Korda produced (Hilton's). See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A smooth production saves this sophisticated farce from looking a trifle foolish... This is a sometimes amusing, often banal comedy for adults." T. J. Fitzmorris

- America p156 Ag 14 '37

"Adults: mediocre; young people: uninteresting; children: no." Calif Cong of Par & Teachers

"The action is constant, with a great deal of slapstick comedy, with a good cast in a silly story. Mature." Calif Fed of Business & Professional Women's Clubs

"True love has anything but a smooth course in this trite story of the childish quarrel and China throwing of newly weds. Mature. Mediocre." DARR

"Impossible situations and silly slapstick comedy in a domestic comedy in which a trained monkey provides practically the only entertainment value. Adults." Nat Soc of New England Women

"This rather unpleasant story of married life, while presented in a light vein, is too trite, slapstick and unconvincing. Strictly mature." S. Cothold of Fed Church Women

Fox W Coast Bul Je 19 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; ——— Exceptionally Poor
LADY ESCAPES—Continued

"Attractive mounting, smart dialogue, clever characterizations, and lively direction combine to make this an amusing, gaily patterned sophisticated farce. Adults & young people."  
+  Gen Fed of Women's Clubs (W Coast)  Je 9 '37

"The theme seems to be a popular one, judging by its recurrent use in films. In this picture, it is treated in a light comedy style, verging on slapstick and makes only fair entertainment. Adolescents, 12-16: too sophisticated; children, 8-12: no."  
— Nat Council of Jewish Women Je 9 '37

"Adults."  
Nat Legion of Decency Jl 29 '37

"A: tiresome fare; Y & C: no."  
Parents' M p72 S '37

"Adults."  
Sel Motion Pict p5 S 1 '37

"Amusing dialogue and lively situations. Family."  
+Wkly Guide Jl 17 '37

Newspaper and Magazine Reviews

"Adults."  
Christian Science Monitor p15 Jl 24 '37

Trade Paper Reviews

"Though capably played, directed, 'The Lady Escapes' lacks the necessary punch."  
+  Phila Exhibitor p61 Jl 1 '37

"Passable B comedy on the strength of the performances of its two leading players, Gloria Stuart and Michael Whalen. Picture is a dud, but on marquee value and Miss Stuart's and Whalen's playing should be a fair prospect for upper billing."  
+  Variety p17 Ag 25 '37

LADY OF PARADISE. See Signora paradiso

LAST TRAIN FROM MADRID. Paramount 75min Jl 25 '37
Director: James Hogan
Music director: Boris Morros
Original story: Paul Hervey Fox. Elise Fox
Screen writers: Louis Stevens, Robert Wyler

The last train out of war-stricken Madrid carries the captain of the defending army, the woman he loves and an old comrade and friend of the captain. Both men are in love with the woman. Learning this, the captain makes a sacrifice similar to Dickens' Sydney Carton.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"It is not a pretty picture, for war is not pretty; and no attempt is made to gild the horror. The opposing political factions are not designated; the human qualities of each character cause the audience to be interested in the personalities, not the issues. Certainly, the

futility of war as a method for settling differences of opinion is apparent throughout the entire picture."  
+  Bui on Current Films Je 28 '37

"A: fair of kind; Y: doubtful; C: no."  
Christian Century p887 Jl 1 '37

"Some good dramatic scenes, but the whole is somewhat disconnected. Valuable as a plea against war, but too many horrible killings for any but Adult audiences."  
Am Legion Auxiliary

"Well worked out melodrama against the ugly background of modern warfare. Adults only."  
Calif Cong of Par & Teachers

"Good. Adults."  
DAR

"A vivid picture of the confusion and horror of war high-lighted by fine loyalty between friends. Realistically acted. Adults."  
Nat Soc of New England Women

"An impartial constructive story furnishing a strong indictment against war. Mature."  
S Calif Council of Fed Church Women

"It is the kind of exciting yarn that might have been told with any country or any war in the background. Adolescents; sophisticated; children: no."  
Women's Univ Club, Los Angeles
Fox W Coast Bui Jl 3 '37

"Adults & young people. While the picture is based on civil war, the human element is kept in the foreground giving it unusual interest."  
+  Gen Fed of Women's Clubs (W Coast) Jl 23 '37

Forged passes are not detected and the forces of law and order arrange their behaviour in alternate spasms of thoroughness and inefficiency so that the suitably happy ending may be achieved. A topical title, and that in doubtful taste, is the only justification for this film. Suitability: adults."  
H. P.

— Mo Film Bui pl17 Jl '37

"In an effort to be neutral in their sympathies, the producers have overlooked many dramatic opportunities, and while a good cast struggled with a disjointed plot the result is unconvincing... Although the subject is timely the story might have transpired in any of a number of European cities, today. Adults."  
Nat Council of Jewish Women Je 23 '37

"A: fair; Y: doubtful; C: no."  
Parents' M p72 S '37

"Adults."  
Sel Motion Pict p7 S 1 '37

Newspaper and Magazine Reviews

"The story itself deftly sidesteps the risky business of taking sides, and is, frankly, merely a good melodramatic handling of a complex 'Grand Hotel' plot. It is exciting enough, to be sure, but falls far short of being either the gripping human or important social document that might easily have emerged out of such a subject."  
+  Cue p16 Je 19 '37

"None of the stories is very well developed, and this is very slow. A capable cast struggles, with varying success, to overcome the stilted dialogue. Disappointing."  
— Film Wkly p29 Jl 10 '37

"It is unfortunate that certain evidences of haste in production keep this picture from being the impressive melodrama which it might have been... The film has an economy and directness which are very effective. However, an even more subtle balance could have been accomplished had greater care been expended on the film."  
Ben Harlen
+  Hollywood Spec p13 Je 19 '37

"It is better than some of the more pretentious items of the month."  
+  Judge p23 S '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; — Exceptionally Poor
"The title, and the idea, are better than the picture itself. The story too often drops into conventional melodrama, cliches of thought and speech. It seems like a hurried job as far as the writing goes, perhaps because the film tried to tell too much in too little time. That makes for sketchiness, of characterization, as well as plot."

— Eileen Creelman

"Heralded as the first picture... to deal with the Spanish civil war... [it] should not be accepted too literally or too seriously. "True, it treats of the Spanish revolution, but merely as Hollywood has, in the past, regarded the melodramatic turmoil of Ruritania and Zenda. It is simply a topical and different background for a glib little fiction." F. S. Nugent

— N Y Times p20 Jl 19 '37

"It is a disorganized picture, full of unrelated sequences presumably introduced for 'character' or to avoid dangerous political entanglement... [It] is a wholesome and credible narrative and might have well been a telling picture if related with simplicity and reticence." Douglas Gilbert

— N Y World-Telegram p12 Je 21 '37

"Just another drammyn, it sedulously refuses to become either pertinent or imperient... This screen play plods along; it vainly attempts to juggle successfully four parallel plots." Herb Sterne

— Script p11 Jl 3 '37

Time p51 Je 25 '37

Trade Paper Reviews

"It will have to struggle for a good showing at the wicket. Bolstered by an intriguing title, picture is weak on cast names and has a befuddled tale to tell... It is all so patently manufactured as to annoy an audience." — Variety p12 Je 25 '37

LEAGUE OF FRIGHTENED MEN. Columbia 71min My 25 '37

Cast: Walter Connolly. Lionel Stander. Eduardo Ciannelli. Irene Harvey

Director: Alfred E. Green

Screen writers: Eugene Solow. Guy Endore

Based on the novel of the same title by Rex Stout. "Nero Wolfe, the eccentric super-sleuth uncovers the man responsible for a series of murders among a college class of old graduates, that has been attributed falsely to one of the members, crippled by a college prank." (Sel Motion Pic)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A; good of kind; Y: good thriller; C: mature."

Christian Century p859 Jl 7 '37

"General patronage." Nat Legion of Decency My 27 '37

"A & Y: good; C: no." Parents' M p38 Ag '37

Newspaper and Magazine Reviews

Judge p23 Ag '37

"Walter Connolly [is] a perfect specimen for the part... Although the picture is hardly a masterpiece, it manages to be amusing and absorbing, and it should offer you your money's worth." Marguerite Pazelar

— N Y Herald Tribune p16 Jl 2 '37

"It should be reported that "The League of Frightened Men" is a well-knit mystery, and well played out..." + N Y Times p25 Jl 2 '37

"It is a gem of a picture... It is the most intelligent and literate and best acted murder mystery I have seen in months." Douglas Gilbert

+ N Y World-Telegram p8 Jl 2 '37

Reviewed by John Mosher

New Yorker p55 Jl 10 '37

News-Wk p24 Jl 10 '37

Trade Paper Reviews

"Entertaining murder mystery for audiences generally and particularly men patrons." + Film Daily p6 Jl 5 '37

+ Motion Pict Daily p8 Jl 6 '37

A LAWMAN IS BORN. Republic 61min Je 21 '37

Cast: Johnny Mack Brown. Iris Meredith. Warner Richmond

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Pympton

A western melodrama.

Audience Suitability Ratings

"General patronage."

— Nat Legion of Decency Jl 8 '37

Trade Paper Reviews

"A better-than-average story with considerable feminine appeal takes this outdoor drama out of the routine Westerns. Gregory. Family." + Boxoffice p18 Jl 31 '37

"It is a lively prairie picture, nicely photographed. Will score with star's following." + Film Daily p18 Jl 25 '37

+ Motion Pict Daily p9 Jl 2 '37

"Estimate: above average Western." + Phila Exhibitor p60 Jl 1 '37

"A Lawman is Born' is a first-class Western. It has plenty of action, is produced with reasonable care and is much better acted than most. Should be a natural for Saturday matinees and may hold up fairly well as a runner-up diller." Variety p13 Jl 7 '37

LIFE OF EMILE ZOLA. Warner 123min O 2 '37


Director: William Dieterle


It is the story of the man whose passion for truth and justice caused him to fight a nation in his championship of the cause of the exiled Captain Alfred Dreyfus.

Audience Suitability Ratings

"It is one of Hollywood's little ironies that such a splendidly effective film as this should be so shallow an attempt at screen biography. The production is mechanically fine, handsomely mounted, with an appropriate musical accomplishment and convincing characterizations. It is a pity, however, that all the

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
LIFE OF EMILE ZOLA—Continued

MOTION PICTURE REVIEW DIGEST

shout should be made by the other side... You must see this film, but you may be pardoned for not seeing Zola. He was dreadfully four to any small child

not mature." T. J. Fitzmorris America p56 Ag 14 '37

Muni's Suggested gave... The Life of Emile Zola is a moving and mighty drama. Zola, besides being one of the world's finest

in the title role of 'Zola' is so far superior to his interpretation of Pasteur—so supberficial in comparison to any other film you want to name—

12-16: That is, the story, but it is not among the best, and in the nature of things it could not be.

Mr. Muni's Zola is so far from the sprawling genius of the books as to be of all things a fussy and somewhat somber melodrama. The result is not uninteresting; indeed it is often rather fine, and Mr. Muni has done with

dramatic truth, however, was more impressive... It is, considering the many good things in it, an excellent film. But it is not among the best, and in the nature of things it could not be.

"The Life of Emile Zola' is one of the more mature jobs Hollywood has turned out, pretty much against the best expecta-
tions. And while 'Zola' is important above other things a further incorporation of pretty solid home truths into a frivolous movie, and it is certainly good to see Hollywood discovering that it can make the actual people of his-
tory as exciting in a general way as their contemporaries. (It is) a great screen biography.

Warner Brothers. As a biographical film, this new Warner Brothers offering stands pre-eminent.

Mr. Muni has made 'The Life of Emile Zola' uniquely his, but he has had splendid acting support. (It is) a great screen biography. Howard Barnes

+ + New Rep p48 Ag 18 '37

"Warner Brothers... gave us another dis-
tincting of 'The Life of Emile Zola,' an

outstanding dramatic and artistic presenta-
tion and as entertaining as it is biographi-

ically enlightening... "—Beverly Hills

"The Life of Emile Zola' is a moving and mighty drama. Zola, besides being one of the world's finest writers, is a

dramatic truth, however, was more impres-

other films, not Just of this year but of Hollywood's long history. The picture is a great subject, one handled by writers and director with excellent taste as well as show-
manship. Mr. Muni and his director, Will-

Arresting Muni's Zola...Zola's superb

face, replete with the patriarchal

these pictures, 'The Life of Emile Zola,'

"This vivid page from history belongs among the greatest films, not Just of this year but of Hollywood's long history. The picture is a great subject, one handled by writers and director with excellent taste as well as showmanship... Mr. Muni and his director, William Dieterle, again deserve the congratulations and gratitude of every one who enjoys a great picture. "The Life of Emile Zola' comes pretty close to being that. Maybe it is that, Eileen Creelman

+ + N Y Sun p38 Ag 12 '37

"Magnificent is the word for 'Zola'—it is

magnificent in conception, in production, and performance. Paul Muni's performance as Zola is probably the finest of his career."... "Cue p13 Ag 14 '37

"Warner Brothers have made a film of stature. 'The Life of Emile Zola' is a moving and mighty drama. Zola, besides being one of the world's finest writers, is a dramatic truth, however, was more impressive...

Mr. Muni's Zola... Mr. Muni has made 'The Life of Emile Zola,' uniquely his, but he has had splendid acting support... It is a story told with dramatic strength, with brilliant language and with superb per-

Rich dignified, honest and strong, it is at once the finest historical film ever made and the greatest screen biography, greater than the sum of all the Story of Pasteur.' It is a story told with dramatic strength, with brilliant language and with superb performance. Others are merely less worthy and another of 1937's 'best ten' has ar-

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LIFE OF THE PARTY. RKO 75min S 3 '37

+ + New Yorker p12 Ag 14 '37

"It is almost inviolate that facts must be tempered with drama and suspense are to be served in a screen biography. But this new film... achieves a validity of its own: It catches the spirit of the crusading French novelist. In cast and the countless details of production so important to plays of this type, The Life of Emile Zola is film-making at its best. Nevertheless, all other virtues are eliminated by Zola's amazing ability to step into another man's character and make it his own."

+ + News-Wk p19 Ag 14 '37

"It is being hailed on all sides as a masterpiece. The public has been told and told that here is a great picture. It's true." + Stage p3 '37

"[It] is probably the outstanding prestige picture of the season. It is also one of the best. The Paul Muni says that in any performance he will be satisfied if he leaves with his audience one unforgettable moment. Audience of 'Zola' will probably recall at least three."

+ Time p84 Ag 16 '37

Trade Paper Reviews

"Another of the production enigmas which are becoming more and more frequent, here is a picture, the future of which is difficult to predict. Analyzing its values from a critical perspective, it must be heralded as one of the finest productions ever brought to the screen. Yet, it is as every definite doubt as to its financial potentialities because there is no certainty as to its mass appeal." Boxoffice p27 Jl 17 '37

"You will lose all idea of time as you watch the various chapters unfold themselves on the screen, and as you watch the acting of one of the world's greatest actors, Mr. Paul Muni. As for box-office appeal, take your 'Louis Pasteur' and double them, and you will get an idea of what to expect from 'The Life of Emile Zola'."

+ Canadian Moving Pict Digest p6 Ag 28 '37

"Mark this down as one of the best pictures of 1935 and several other years. It has been made with distinction and sincerity. It is a radical departure from the usual screen storytelling." + Film Daily p6 Jl 2 '37

+ Motion Pict Daily p2 Jl 1 '37

"Estimate; good class production." Phila Exhibitor p33 Jl 15 '37

"Warners' most ambitious film production of many months, 'The Life of Emile Zola' is a vibrant, tense and emotional story. It is finely made and merits high rating as cinema art and significant recognition as major showmanship." Variety p21 Je 30 '37

"A forceful document and the colorful life of a literary celebrity have been powerfully and eloquently set on-screen entertainment. It should fare impressively at the box-office, being a word-of-mouth picture, with the Muni name to support momentum." Variety (Hollywood) p3 Je 29 '37

Newspaper and Magazine Reviews

"Depends upon whether you like the kind of things of which it is composed and if you can see anything funny in the efforts of Joe Penner and Parkyakarkus. The trouble with each picture of the kind is the competition provided it by so many others of the same kind. We are beginning to run down on them. But so far, the box-office, the newest one has to top all that went before." Hollywood Spec p6 Ag 28 '37

"Run-of-the-mill musical comedy." + News-Wk p27 S 6 '37

Trade Paper Reviews

"Audiences can be depended upon to accept this bonanza of a foothold with enthusiastic applause. It is tuneful, gay, and well supplied with top comedy names. Family." + Boxoffice p21 Ag 25 '37

This mixture of wild comedy and romance should please audiences generally. Joe Penner leads a battery of comedians and delivers with his brand of fun."

+ Film Daily p1 Ag 24 '37

+ Motion Pict Daily p2 Ag 21 '37

"A lavish production and swell cast have been given this one. Estimate: plenty to sell." + Phila Exhibitor p8 S 1 '37

+ Exceptionally Good; + Good; + Fair; Mediocre; Poor; Exceptionally Poor
LIFE OF THE PARTY—Continued

"A mild musical which should prove fairish entertainment and do fairly at the box office. There is no wallowing name in the cast but a stalwart lineup of featured players which will in the aggregate, attract some business. Film will mostly get upper-line dual bookings."

+ — Variety (Hollywood) p3 Ag 25 '37

"For the customers who react to the distinctive antics of Joe Penner, Parkyakarkus, Helen Broderick and Victor Moore, Billy Gilbert and several comedians in the cast, the picture offers a fairly deep dish of amusement on the laugh side, with Gene Raymond and Harriet Hilliard taking care of the light and buffooned romantic requirements."

+ — Variety (Hollywood) p3 Ag 20 '37

LIMELIGHT. See Backstage

LITTLE HERO. See Piccolo eroe

LONDON BY NIGHT. MGM 68min Jl 30 '37

Cast: George Murphy, Rita Johnson. Virginia Field

Director: William Thiele

Lyrics: Bob Wright. Chet Forrest

Music: Dr. William Axt

Screen writer: George Oppenheimer

Based on the play, Umbrella Man, by Will Scott. A mystery story.

Audience Suitability Ratings

"This is only a fair sample of a mystery thriller and wholly unlikely either to puzzle or terrify the average audience. It leans too heavily upon the time-honored supports of this type of melodrama and manages to be effective at all only by virtue of several well conceived performances." T. J. Fitzmorris

+ — America p456 Ag 14 '37

"Too many murders for children, but good entertainment for the mature audience." Am Legion Auxiliary

"The story calls for many melodramatic scenes and only the fine work of the director, the cast and the photographer, lift it from the mediocro. Adults & family." Calif Cong of Par & Teachers

"The picture is well produced and cast with acting honors going to Virginia Field, as a cockney waitress. Adults." Calif Fed of Busi- ness & Professional Women's Clubs

"Suspenseful. Mature-family. Mediocre." DAR

"Parts are well taken and one's attention is held throughout, although there are discrepancies and many loose ends in the plot. For mature audiences who like this type of film." Nat Soc of New England Women's Clubs

"[It is a] gripping picture. Mature." Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

"Intelligent direction, unusually effective photography, and appropriate music give this picture high entertainment value for its type." Gen Fed of Women's Clubs (W Coast)

Jl 28 '37

"General patronage." Nat Legion of Decency Ag 12 '37

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

Parents' M p88 O '37

“Adults & young people.”
Sel Motion Pict p13 S 1 '37

“Family.”
Wkly Guide Jl 31 '37

Newspaper and Magazine Reviews

"The interest of the audience is held instantly after the picture has gotten on its way, though the opening portion is rather slow... As the hero, George Murphy plays with ease and in the gratification, glossing over some rather implaus- ible moments in his role... Rita Johnson has an amusing vitality in her primitive and simple command of stage technique, but she has not grasped the requirements of the motion picture medium."

Hollywood Spec p14 Jl 31 '37

"A mystery-murder that gets off to a slow start, but makes your hair stand on end during the final sequences... As unpretentious screen entertainment, 'London by Night' will do, in spite of certain tedious stretches, the usual clichés attending the regulation film mystery, and action that does not always have point. Its misty settings are imaginatively photo- graphed and the gauzy atmosphere is maintained, even though the characters obviously feel the strain of sustaining suspense all the time."

Margaret Wenzel

+ — N Y Herald Tribune p10 Ag 13 '37

"[It] is a class B-minus mystery film screened in a persistent fog which apparently affected every one involved. We have seen less credible mystery films." F. S. Nugent

+ — N Y Times p13 Ag 13 '37

"'London by Night' is a first rate shocker, with plenty of fog, disguises, shots in the dark and mysterious figures to make you white around the gills and enough comedy at exactly the right intervals to relieve the strain." William E. Brodie

+ — N Y World-Telegram p14 Ag 12 '37

"I was amused by [this] trifling thriller. Th..." The thing [is] fair fun." John Mosher

+ — New Yorker p60 Ag 21 '37

Trade Paper Reviews

"Quick, Watson, the needle! It will be needed to inject even a semblance of showmanship and entertainment into this rubber-stamp murder mystery, the most mysterious part of which is the question as to why Metro made it—probably the worst picture produced by that company in several seasons. Family."

— Boxoffice p17 Jl 31 '37

"Suspense is the keynote of this mystery, under-William Thiele's direction that quality makes for sustained interest. In the program classification, it should fill the bill. As the plot unravels, one wonders why a lot of things happen, but they are all answered satisfactor- ily." Film Daily p10 Jl 20 '37

"It runs through the projection machine as just another picture. Estimate: weak dualler."

— Phila Exhibitor p83 Ag 1 '37

"This is an instance where quality is there, but drawing power isn't. The audience has received careful attention from the hands which moulded it and while not outstanding as a killer-melodrama, takes precedence by the majority of this type turned out. Even though lacking in any name strength, it should do satisfac- torily." + — Variety p19 Ag 4 '37

"Mediocre murder melodrama, with a high death rate, but very little genuine excitement, grisly or otherwise. It has its moments and since this falls short on entertainment, 'London by Night' will have to serve as a routine filler in the general range of duds."

+ — Variety (Hollywood) p3 Jl 17 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
**LOVE FROM A STRANGER.** United artists 75min My 14 '37

**Cast:** Ann Harding, Basil Rathbone, Binnie Barnes

**Director:** Rowland V. Lee

**Screen writer:** Frances Marion

Based on the play of the same title by Frank Vosper. Filmed in England. The story is that of a young girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

See issues of March 29 and June 28, 1937 for other reviews of this film

**Audience Suitability Ratings**

"It is tense and fascinating for those who have strong nerves. Adults." Am Legion Auxiliary

"The skilful build-up to a horror finish will prove a delight to the material to the moviegoer who relishes spine-chills. Definitely not for children. Adults: matter of taste; young people: children: no." Calif Cong of Par & Teachers

"The picture fairly throws with an intensity that leaves one limp. The skilful acting and versatility of Basil Rathbone and Ann Harding will interest many, but the unpleasant theme will limit its general audience appeal. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Suspenseful, though slow, horror drama. Adults." DAR

"Gripping, horrifying, authentic, ably directed and startlingly well acted. Adults with strong nerves." Nat Soc of New England Women

"Just the right amount of balancing humor with excellent cast support to furnish dramatic relief to an exceptionally fine presentation of a thoughtful, heavy subject, definitely mature." S Calif Council of Fed Church Women

"Adolescents, 12-16: impossible; children, 8-12: no indeed." — Motion Pict R p7 Je '37

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**LOVE IN A BUNGALOW.** Universal 66min Je 27 '37

**Cast:** Nan Grey, Kent Taylor, Jack Smart, Hobart Cavanaugh

**Director:** Raymond B. McCarey

**Original story:** Eleanor Griffin, William Rankin

**Screen writers:** Austin Parker, Karen De Wolf, James Mulhouser

The story tells the romantic adventures of a girl who is hostess of a model bungalow. A brash young salesman, temporarily out of a job, moves into the house and they both hear a prize contest announced over the radio for a letter from a happily married couple. They collaborate on the letter and win the prize. Then they have to collect some children in order to win. Their deception is discovered but in the end they marry and collect the prize money.

**Audience Suitability Ratings**

"A: ordinary; Y: passable; C: little interest." Christian Century p119 S 8 '37

"Enjoyable, light entertainment for family." Am Legion Auxiliary

"Adults and family." Calif Cong of Par & Teachers

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

"Mediocre. Mature." DAR

"Acting, dialogue and direction seem a bit amateurish, but the film affords easy laughter for family audiences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Fox W Coast Bul Jl 24 '37

"[It is] a light, breezy comedy, smartly directed. Family." Gen Fed of Women's Clubs (W Coast) Jl 14 '37

"This slight and improbable story is flippantly but quite amusingly told. There is more dialogue than action, but the director keeps things moving at a brisk pace. Suitability: family." E. P.

"— Mo Film Bul p147 Jl '37


"‘Universal patrons.' Nat Legion of Decency Je 21 '37

"A, Y & C: fair." Parents M p72 S '37

"‘Universal.'" [It is] a tale with an engaging novelty. The story is told in a breezy style, and with grace and charm, but it just misses its mark because of irrelevancies in the story, which result in a lack of proportion and emphasis in the plot structure. There is also too much talk, and the film slows up noticeably in spots." Bert Harlen + — Hollywood Spec p9 Jl 17 '37

"A determined little comedy that, despite its limited budget, boasts a valiant effort to compete with more heavily subsidized releases in grandeur as well as mad hilarity." Herb Sterne + — Script p4 Jl 14 '37

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**Trade Paper Reviews**

"Universal can well be proud of this slightly insane and definitely delightful comedy, and any exhibitor can well be certain that his audiences will get plenty of enjoyment from it." + — Boxoffice p27 Jl 17 '37

"It is the sort of breezy stuff that fills the bill as a light-weight program offering. . . Under Raymond McCarey's direction, the piece moves at a lively pace." + — Film Daily p6 Jl 7 '37

"— Motion Pict, Daily p20 Je 25 '37

"Lightweight comedy, this has a slow start, but picks up in a rewarding way and winds up in nice fashion. Estimate: pleasant, best for neighborhoods, twin bills." + — Phila Exhibitor p64 Jl 1 '37

"Synthetic little story for adolescents, written, directed and acted in an amateurish manner. 'Love in a Bungalow' touches low in audience appeal and box office draw. Will be shoved into secondary dual spots when nothing else is available." — Variety p12 Jl 7 '37

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
LOVE IN A BUNGALOW—Continued

"A cockle-warming little chuckler for the family trade. It is a minor offering with a cast that has too put it over without added benefit of names, but it is well turned out, can be sold as a breezy, joyous hour's entertainment."

+ — Variety (Hollywood) p3 Jl 3 '37

LOVE TAKES FLIGHT. Grand national
70min Ag 13 '37
Director: Conrad Nagel
Music director: Abe Meyer
Original story: Ann Morrison Chapin
Screen writers: Lionel Houser. Mervin J. Houser

"Beatrice Roberts, the stewardess, is in love with the plane's pilot, Bruce Cabot. A film producer sees her and offers her a film contract which she turns down for she and Bruce have plans for a flight to Manila. Bruce meets the screen star, Astrid Allwyn who gets him into pictures where he is successful and also the other. "It's a one way street..." arranged a solo hop to Manila. She goes even though Bruce tries to dissuade her. Knowing nothing of navigation, she becomes nervous en route when Bruce comes out of his hiding place. With his assistance, they reach the goal."

Film Daily

Trade Paper Reviews

"Without the general production excellence and story material which has characterized many of Fox's National films, this picture rates only as supporting bill material, despite the efforts of Bruce Cabot and John Sheehan to give it strength. Family."

+ — Boxoffice p23 Ag 7 '37

"Aviation and romance in an interesting plot make it pleasing program fare."

+ — Motion Pict Daily p8 Jl 29 '37

"Well written story with some good thrills, suspense, it is Conrad Nagel's initial directional effort, showing promise. Estimate: just program." + — Phila Exhibitor p43 Ag 15 '37

"Poorly cast and loosely directed plane yarn is entirely too airy for discriminating patrons. For the duallers... Conrad Nagel's attempt at directing is still an attempt."

+ — Variety p39 Ag 18 '37

"Poorly produced and amateurish in acting standards, 'Love Takes Flight' is the type of picture that drives trade away and shakes public confidence in what the theatres have to offer. It can fare no better than at the bottom of a double bill and for that purpose it should be trimmed at least 10 minutes. The result would be 10 minutes less imposition on the customers."

— Variety (Hollywood) p3 Jl 28 '37

LOVE UNDER FIRE. 20th century-Fox
70min Ag 20 '37
Cast: Loretta Young. Don Ameche. Frances Drake. Walter Catlett
Director: George Marshall
Screen writers: Gene Fowler. Allen Rivkin. Ernest Pascal

Based on the play, The Fugitives, by Walter Hackett. Young is [a supposed] thief. .. Fact is, a diamond necklace which belongs to her employer never was returned to the safety deposit box in London, and the Scotland Yard dicks are on her trail. Ameche catches up with her in a Spanish town as the revolution buats were open. He sings her a song about love while they are dancing, just before the machine guns let loose." (Variety)

Audience Suitability Ratings

"Nothing much seems to have been left out of this slick story which could add to the effect of a slight story that was sought and the confusion that results. It is a tangled story and Loretta Young and Don Ameche make what little they can of this muddled melodrama. It is unsuitable for family patronage." T. J. Fitzmorris

+ — America p28 S 4 '37

"A: mediocre; Y & C: doubtful interest or value."

Christian Century p1057 S 1 '37

"Family." Calif Cong of Par & Teachers

"Mediocre. Questionable ethics. Adults."

DAR

"For adults who enjoy the type." Nat Soc of New England Women

"The comedy introduced by Borrah Minevitch is weak and has no connection whatever with theme and plot. Mature." S Calif Council of Fed Church Women

Fox W Coast Bull Ag 14 '37

"Mature audience. The director does his best with rather time-worn material."

+ — Gen Fed of Women's Clubs (W Coast) Jl 28 '37

"General patronage."

Nat Legion of Decency Ag 26 '37

"A & Y: good; C: possible."

Parents' M p88 O '37

"It has a plausible story... Adults & young people."

Sel Motion Pict p12 S 1 '37

"Family."

Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Young people and adults."

Christian Science Monitor p17 Ag 28 '37

"Quite an ordinary picture. Excellent in acting, production and production, the story fails to uphold its end."

+ — Hollywood Spec p10 Ag 14 '37

"There is a spark about 'Love Under Fire' that makes it ingratiating entertainment despite its hackneyed plot and other faults. Following in the footsteps of those light, farcical pictures so much the craze now, such as the 'Thin Man' series, or that utterly delightful film 'Topper,' [it] attempts the facetious in the same casual, careless manner It does not always bring it off, and that is why it cannot be classed with these A-1 comedies, but, because of occasional scenes, it does not sink to the commonplace." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Ag 28 '37

"It is neither very robust nor very original. Considering that 'Love Under Fire' is a mild little comedy produced for the summer trade, none will be likely to quarrel with its noticeable shortcomings except those who take their proletarian uprisings seriously and those who have come to expect more red meat in the concoctions laid up by Gene Fowler." J. H. D.

+ — N Y Sun p12 Ag 28 '37

"It would be easy to cast a stern, adult glance at the Messrs. Walter Hackett. Gene Fowler, Allen Rivkin and Ernest Pascal for trilling up the Spanish civil war as they do in 'Love Under Fire,' but for any except the most prigish it is going to be hard indeed to conceal a cleft note of amusement." B. R. C.

+ — N Y Times p6 Ag 28 '37
“If you happen to have any prejudice, one way or another, about that tragic and seeming-ly every story, you will find the nonsense at the Roxy as embarrassingly fantastic as the writer did. You may gently dismiss it as one of Hollywood’s long list of absurdities.” — G. R.

— N Y World-Telegram p9 Ag 28 ’37

“Political issues have caused Spain to run with blood, but the studios steadfastly refuse to view the fracas as other than a background against which boy meets girl... More torches, music, and wonder... The set is as monumental as the opera-bouffées.” Herb Stern

Script p11 Ag 28 ’37

“It is an agreeable lot of nonsense adversely arranged (for no good reason) against the back-ground of a Spanish revolution. It has an unpretentiously preposterosus plot.”

— Time p26 S 6 ’37

Trade Paper Reviews

“There is the time-tried cops-and-robbers plot laid in a new and novel manner by the Spanish civil war—with a strong cast, smooth direction and capable production, all of which point toward an enthusiastic reception by theatre audiences in any spot. Family.”

— Boxoffice p75 Ag 21 ’37

“[It is] light and amusing romantic comedy.”

— Film Daily p7 Ag 16 ’37

— Motion Pict Daily p22 Ag 9 ’37

“With lots of hokum that will go to make good entertainment, this moves along nicely. Estimate: enjoyable program.”

— Phila Exhibitor p17 Ag 15 ’37

“They got all tangled up making this one, and no wonder. Not all the Zanuck horse-and-men—and he used some of best writing, producing and directing talent available—were able to put these wild ingredients into one entertainment with satisfactory results. ‘Love Under Fire’ is an enjoyable melodrama with music, and it isn’t so hot.”

— Variety p34 Ag 11 ’37

“Lacking many of the essential points of good entertainment, ‘Love Under Fire’ will none the less hit the spot... The picture will undoubtedly prove easy to exploit and profitable from the box office viewpoint, but viewed from a production angle, it is still unconvincing and a bit slow... It manages to maintain only slight suspense, and the ultimate outcome is as easy to guess as the dateline on tomorrow’s newspaper.”

— Variety (Hollywood) p3 Ag 7 ’37

LOWER DEPTHS. Garrison S 10 ’37


Director: Jean Renoir

Screen writers: E. Zamiatine. J. Companez

Based on the play of same title by Maxim Gorki. French dialogue film with English subtitles. It portrays the Russian version of a flophouse where men are turned into untold misery sink, too hopeless to long for an escape. The film was awarded the Loul Deluc prize as the best film of the year and the director was made a Chevalier of the Legion of Honor.

Newspaper and Magazine Reviews

“The comes to America bearing the accolade of at least two foreign awards... In the face of these evidences of foreign acclaim this reviewer must go on record as not recommending ‘The Lower Depths’ for general cinema patronage. It is, to be sure, an interesting transcription of Gorki’s play. It contains at least two outstanding performances and several unusually deft minor portrayals, but it loses much of the dramatic impact of the original while retaining its virtues.”

— Cue p16 S 11 ’37

“Maxim Gorki’s celebrated play has been given powerful screen treatment... The penetrate-and-document study of humanity’s backwash has been set forth in terms of brooding realism and has been given new and exciting form... The Renoir-Roques, aided by magnificent backgrounds and superlative acting, has converted the Gorki material into true motion picture idiom. Picture Idioms. By Robey and Barnes.”

— N Y Herald Tribune p8 S 11 ’37

“This is a production superior to most Continental films, all of which must be judged by standards lower than Hollywood tackles. ‘The Lower Depths’ is both intelligently acted and directed.” Eileen Creelman

— N Y Sun p12 S 11 ’37

“It is a mature, impressive, extraordinarily fascinating production. These are ‘The Lower Depths’ where—as Gorki said—nothing happens. But if little or nothing does, still there is fascination in watching it. If Hollywood could do nothing half so well, we should be content.”

F. S. Nutt

— N Y Times p20 S 11 ’37

“The powerful and strength of Gorki’s theme and a set of really magnificent performances are sufficient to overcome the handicaps of Jean Renoir’s gauche and artless direction, and so the French screen version of ‘The Lower Depths’ emerges a film well worth seeing in spite of its defects.” William Boehnel

— N Y World-Telegram p9 S 11 ’37

“It’s a good version, too, with some fine examples of putrescence, and no nonsense.”

John Mosher

— New Yorker p95 S 11 ’37

M

MAKE A WISH. RKO 75min Ag 27 ’37


Director: Kurt Neumann

Music: Oscar Strauss. Louis Alter. Paul F. Webster

Music director: Dr. Hugo Riesenfeld

Screen writers: Gertrude Berg. Bernard Schubert. Earle Snell

“Original story tells of a boy’s summer camp in the Maine woods. Bobby is a brat-year boy. Lad meets Rathbone, who gets inspiration for a new operetta from reading letters sent to Bobby by the boy’s mother, one-time operetta star... Bobby brings them together, mother makes a smash hit in her stage comeback, and boy is in line for a kindly stepfather.”

Variety

Audience Suitability Ratings

“An amusing mixture of sentiment and music makes an appealing film of this Bobby Breen vehicle... The picture is better than average family entertainment.” T. J. Fitton

— American p48 Ag 14 ’37

“A: enjoyable; Y: good; C: very good.”

Christian Century p1119 S 8 ’37

“For those who like Bobby Breen. Family.”

Wkly Guide Ag 28 ’37

Newspaper and Magazine Reviews

“Family.”

Christian Science Monitor p10 S 4 ’37

“Make a Wish’ starts off with a promising locale of a boys’ camp in Maine. It’s regular, but quickly loses that advantage through the
MAKE A WISH—Continued
artificialities of Bobby and a brand of dialogue that grown-up writers fancy to be the language of youth. A smothering atmosphere of sweetness pervades all." Herb Sterne

+ Motion Pict Daily p2 Ag 25 '37

"Bobby Breen's... shrill singing tends to raise the hackles of the sensitive... Basil Rathbone, who is forced by the exigencies of his role to regard this child with affection, was never cooler or more effective."

Time p62 S 6 '37

Trade Paper Reviews

"An idyllic story, obviously designed as a vehicle to afford an opportunity for Master Bobby Breen to display his vocal wares—which have never been better—this is, as a direct con- sequence in, a somewhat limited field, for its audio appeal. It will be great stuff with the juveniles, with dyed-in-the-wool Breen fans and with music lovers generally, but it will require pressure selling before it can hope to attract universal attention from the fans."

+ Variety p17 Ag 25 '37

"As a fairy tale... addressed to the family trade. 'Make a Wish' is fairly interesting and holds promise of satisfactory boxoffice history. For adult audiences—excepting the music—it is a mild and innocuous entertainment and will need all the forcing and exploitation it can stand."

+ Variety (Hollywood) p3 Ag 21 '37

MANKIND WHO CRIED WOLF. Universal 66min Ag 29 '37

Cast: Lewis Stone. Tom Brown. Barbara Read
Director: Lewis R. Foster
Screen writer: Charles Grayson. Cy Bartlett

A famous Australian actor comes to New York to avenge the murder of his wife and succeed in returning to his homeland in time for the murder he plans to commit." Wkly Guide

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 19 '37

"Family."

Wkly Guide Ag 7 '37

Trade Paper Reviews

"An excitingly novel screenplay, plus a suave performance by the ever dependable Lewis Stone, gives mystery lovers and audiences in general a picture that is marked for excellent boxoffice business everywhere."

+ Boxoffice p57 S 11 '37

"A happy combination, of a story which is off the beaten path, a cast which is at all times more than adequate, and a technical solidity exemplified by skilful direction on the part of Lewis R. Foster, plus exceptionally effective photography by George Robinson, makes this murder piece stand out boldly and favorably."

+ Film Daily p11 Ag 19 '37

+ Motion Pict Daily p3 Ag 19 '37

"With a fairly plausible yarn, it is a show that can be sold. Estimate: nice program."

+ Phila Exhibitor p9 S 1 '37

MANDARIN MYSTERY. Republic 59min D 7 '36

Director: Ralph Staub

Based on the mystery story, The Chinese Orange Mystery, by Ellery Queen. A young detective investigates a murder and the mysterious disappearance of a valuable Chinese stamp which is a collector's item.

See issue of December 28, 1936 for other reviews of this film

Trade Paper Reviews

"A very ingenious murder mystery which moves along at a fast pace, and relieves the tension with good comedy bits... It should please the thrill fans who like some laughs mixed in with the general screen excitement."

+ Film Daily p6 Je 23 '37

"This is an illustration of how palatable a [mystery] can be made when several capable players are in the cast, no matter how wandering the direction or how much miscasting and sugaring of the story. One of the three last-mentioned defects, 'The Mandarin Mystery' only rates a place in double-picture set-ups. Word-of-mouth may help."

+ Variety p38 Je 23 '37

MARRIED BEFORE BREAKFAST. MGM 70min Je 18 '37

Cast: Robert Young. Florence Rice. June Clayworth
Director: Edwin L. Marin
Music: David Snell
Original story: Harry Ruskin
Screen writers: George Oppenheimer. Frederick Freeman

"Story concerns Robert Young, a carefree fellow who has his own ideas about getting on in the world. One of his brainstorm clicks and he cashes in heavily. To show what kind of a guy he is he fetes all his acquaintances. One of his escapades involves Florence Rice, the affianced of another man, and June Clayworth, a ritty miss engaged to Young. After a hectic night Young is cast aside by the society girl and winds up with Miss Rice." Variety (Hollywood)

Audience Suitability Ratings

"This is strictly lightweight material, but it is carried off with ingratiating humor, and ought to amuse the whole family." T. J. Fitton

+ America p312 Jl 3 '37

"A stupid; Y & C: no value."

Christian Century p335 Jl 21 '37

"A light and frivolous, laugh-provoking farce. Mature." Am Legion Auxiliary

"Mediocre. Mature."

DAR

"Good, warm weather entertainment. Mature for smart kids."

Christian Century p335 Jl 21 '37

"Past moving, fun for the family." S Calif Council of Fed Church Women

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

Fox W Coast Bui Jl 3 '37

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
"It will provide an evening of lively fun. Family+  
+ Gen Fed of Women's Clubs (W Coast) Je 23 '37

"The picture is very good fun, it has quick movement, some originality of direction, and is acted by a good, pleasant, mildly funny family; especially children under sixteen." N. H.  
+ Mo Film Bul p147 Jl 31 '37

"The swift moving comedy of Robert Young and Florence Rice is all that saves this farce from complete mediocrity. Family."
— Nat Council of Jewish Women Je 23 '37

"General patronage.
Nat Legion of Decency Je 24 '37

"Mature."
Sel Motion Pict p6 S 1 '37

"A & Y; enjoyable comedy; C: possible." Parents' M p72 S 5 '37

Newspaper and Magazine Reviews

"Family+
Christian Science Monitor p21 Jl 31 '37

"The romantic nonsense in this provocatively titled film is strung on a slender but infinitely tantalizing bit of plot and offers pleasant enough light summer entertainment."  
+ Cue p57 Jl 31 '37

"This new comedy is a grossly fabricated affair, boy a good-goosey, some mildly funny lines, and situations, and the engaging comedy style of Robert Young make it an entertaining enough light picture, which should please audiences not too discriminating." Bert Harlen  
+ Hollywood Spec p10 Jl 3 '37

"As remarked before, it isn't very funny and yet it may entertain some audience because of the sort of tepid apathy which morning audiences reserve for dull shows seen at before noon admission rates. There scarcely seems any valid reason for the existence of the film at all. Unless it is once more to demonstrate the contempt, probably justifiable, in which film executives hold film audiences."
L. B.  
— N.Y Herald Tribune p8 Jl 23 '37

"Married Before Breakfast" is too deliberate and too light to be of much importance. It has its funny moments, moments which would have been much funnier if directed more casually. [It] has seemed like a trail-breaker a year ago. Now it follows along the crazy pattern of the light comedy cycle." Eileen Creelman  
+ Daily Mirror p7 Jl 23 '37

"'Married Before Breakfast' is just about as pleasant a romantic comedy as one could wish for on a warm afternoon. . . It is made-to-order entertainment for any one who has secretly harbored a desire to cast off the shackles of convention and give vent to those suppressed impulses, . . . Let this sound like a completely enthusiastic report, let us voice an objection to the three 'laughing gangsters': . . . Their extraneous presence might well have been left on the cutting-room floor." T. M. P.  
+ N Y Times p16 Jl 25 '37

"This light, spontaneous comedy bats an energetic entertainment game run. Studio politics may relegate it to secondary position on double bills, but don't permit that to keep you from seeking it out. It will more than repay the ennui caused by sitting through some of those pretentious and dull super-super that are making the rounds." Herb Storke  
+ Script p12 Je 26 '37

Trade Paper Reviews

"Adopt comedy direction, a laugh-crammed script and a trio of comic performers make this farcical comedy a hit, bound to click in any situation. Dialogue is crisp and witty. Too bad the film didn't find a larger audience. This is a picture that is worth the price of admission."
Boxoffice p21 Jl 19 '37

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

MARRY THE GIRL. Warner Jl 31 '37

Cast: Mary Boland. Frank McHugh. Hugh Herbert
Director: William McGann
Original story: Edward Hope
Screen writers: Sig Herzig. Pat C. Flick. Tom Reed
Based on the novel of the same title by Edward Hope. The farced story depicts the tribulations of an editor and his sister who are opposed to the marriage of their niece and are trying to run a newspaper with a comic staff. There are complicated love affairs, a supposed kidnapping and gangster activities.

Audience Suitability Ratings

"A: waste of time; Y: poor; C: no." Christian Century p1119 S 8 '37

"A promising cast is wasted in this slapstick farce that is null in entertainment. [It has] a silly, disconnected story. Not recommended." Am Legion Auxiliary

"A good cast fails to lend credence to this absurdity. . . Small raison d'être." Calif Cong of Par & Teachers


"No recommendation." Nat Soc of New England Women's Clubs (W Coast) My 12 '37

"This is a poorly directed picture, with silly and tiresome acting. Waste of time. Mature." S Calif Council of Fed Church Women Jl 31 '37

"Fox War Sun p16 Jl 23 '37

"Despite the best efforts of a large and able cast, good photography and excellent scenery, this inane picture will fail to hold the interest of audiences. Adults."
— Gen Fed of Women's Clubs (W Coast) My 12 '37

"It takes clever writing and acting to make scatter-brained characters funny. . . The audience [will find this] thoroughly uninteresting. Adolescents, 12-16 & children, 6-12: no." Motion Pict R p5 Je 3 '37

"General patronage.
Nat Legion of Decency My 27 '37

"A, Y & C: waste of time." Parents' M p88 Ag 37

+ Sel Motion Pict p7 Je 3 '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p17 Ag 21 '37

"Contains more tried and true comedians per square foot than this department ever recalls observing in one motion picture before. Their combined laugh getting talents should be
MARRY THE GIRL—Continued

enough to make a screaming success out of the most leaden scenario. Unfortunately that natural assumption is false. In spite of the cast, 'Marry the Girl' is dull and vapid and depressing. The story fails to generate interest and the laugh gets to come off.

— CUE p13 Ag 7 '37

"'Marry the Girl' is not only a screen comedy that fails utterly to come off in terms of laughter; it is a distressing exhibit of thwarted acting." Howard Barnes

— N Y Herald Tribune p4 JI 31 '37

"Without Hugh Herbert, 'Marry the Girl' will probably prove unprofitable. [He] pulls it occasionally up to entertainment." Eileen Creelman

+ N Y Sun p10 Ag 2 '37

"Like garlic, a little of the sort of stuff with which 'Marry the Girl' is flavored goes a long way, and there may, indeed, be other points of similarity. The Warner chefs tossed in chunks of every sort of comedy that has been seen or heard in the last few years, stirred the mixture madly with Hugh (Humphrey) Herbert and a couple of other comedians, and the result is a cinematic, and slightly sour, bouillabaisse." J. T. M.

— N Y Times p6 JI 31 '37

Trade Paper Reviews

"The nearest thing to absolute lunacy ever produced has been filmed by Warner in this picture. It is an unadulterated slapstick—without rhyme or reason—unhampered by story or plot—a complete throwback to the days of Mack Sennett." Family.

Boxoffice p63 JI 24 '37

"Screw-balls galore abound in this contribution to the cycle of nutty pictures. It makes no sense, but gets a lot of laughs and that's its only purpose." Film Daily p4 JI 13 '37

— Motion Pict Daily p4 JI 8 '37

— Estimate: good hokum comedy.

+ Phila Exhibitor p37 JI 15 '37

"Whimsy to end all whimsies. 'My Man Godfrey' is by comparison one of the soberest films of recent seasons. But while 'Marry the Girl' is goofy, 'Godfrey' can't be compared to ['Godfrey'] in entertainment. Picture will probably get by on duals in the neighborhoods and should be a panic with juvenile audiences; but it may lay an egg in first runs."

— Variety p18 Ag 4 '37

"Story itself is buried under an avalanche of nonsense, crazy situations and batty dialog. Either had, its the kind of comedy; meandering ingredients and gags that make the picture a laugh-getter."

+ Variety (Hollywood) p3 JI 6 '37

MEET THE BOY FRIEND. Republic

60min JI 12 '37

Cast: David Carlyle, Carol Hughes, Warren HYmer

Director: Ralph Staub

Original story: Jack Raymond. Robert Archauser

Screen writer: Bradford Ropes

"Carlyle, America's number one crooner, is insured against marriage by Carol Hughes, who then proceeds to make him fall for her, thus keeping her investment safe. She nearly loses her policy and her boy friend when he discovers that he is a simpleton, short sighted, and not real. She however, marries him just to prove he was wrong." Boxoffice

Audience Suitability Ratings

"A. Y & C: fair."

Parents' M p88 O '37

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

Trade Paper Reviews

"Another well produced and directed film-musical from Republic, not slated for the big time, but plenty competent to do more than its share on any of the lesser bills, this picture is balanced and entertaining film fare. Family."

+ Boxoffice p29 Jl 3 '37

"It's a flat number that ambles along unrelieved by clever situations or bright dialogue, ... It is all pretty hectic and confusing, and also unconvincing. The forced comedy bits are also pretty a drag."

— Film Daily p10 Jl 19 '37

— Motion Pict Daily p2 JI 16 '37

"Estimate: pleasing for neighborhoods, duals."

— Phila Exhibitor p60 Jl 1 '37

"Force without laughs and a picture without box office prospects. Can't even laugh at this one, let alone with it. No name draw, press comment will be tough and word-of-mouth will be negative."

— Variety p19 Jl 21 '37

"Smart entertainment of the kind that pleases the neighborhood audiences and provides a lively companionship to any top-flight picture on the duals. Marked by 'Meet the Boy Friend' a good prospect for box office returns. It lags in spots, but this is obviously a cutting room problem that can be eliminated without losing any of the picture's worth and at the same time keeping it up to the needed length."

+ Variety (Hollywood) p3 Je 19 '37

MEET THE MISSUS. RKO 65min Je 4 '37

Cast: Victor Moore, Helen Broderick, Anne Shirley, Alan Bruce, Edward H. Robins

Director: Joseph Santley

Screen writers: Jack Townley. Bert Granet. Joel Sayre

Based on the short story Lady Average by Jack Townley and Albert Rice. "Victor Moore is a small-town barber whose managing wife, Miss Broderick, neglects her home in devotion to the contest craze. Especially is she after the title of Mrs. Midwestern and a prize of $10,000 in the Happy Noodles Housewives' competition." (Hollywood Reporter)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: perhaps amusing."

Christian Century p849 Je 30 '37

"Adults: entertaining; young people: good; children: mature. Family."

Calif Cong of Par & Temperance

"Mature."

Calif Fed of Business & Professional Women's Clubs

"Highly diverting for family audiences."

Nat Soc of New England Women

A good relaxing burlesque displaying a great deal of incantation to justify its making and entertain those who appreciate the satirical humor. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Je 30 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
"At times the comedy is quite acceptable, and there is a slight malicious air of 'debunking' about the story in general which is very acceptable." A. V. + Mo Film Bul p129 Je '37

"The picture is very thin entertainment, but Victor Moore always can be depended upon for some laughs. Adolescents, 12-16: no objection; children, 8-12: if with family." + Nat Council of Jewish Women Je 30 '37

"An entertaining farce in which there is much horseplay and some bits of plot. Family." + Nat Council of Jewish Women Je 30 '37

"A & Y: good; C: if interested." + Parents' M p35 Ag '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p17 Je 26 '37

"[It is] a fairish burlesque... Victoria Moore is in it, though, which for us, at least, makes most any picture worthwhile." + + Judge p28 Ag '37

"If it isn't hair-splitting, permit us to observe that the slightly better-than-typical Victor Moore-Helen Broderick vehicle... Its blatantly farcical situations are more in the two-reeler tradition than that of feature-length comedy, a tradition which seems, on the whole, more honored in the breach than in the observance." + + N Y Times p25 Jl 2 '37

"Joseph Santley had every reason to go completely haywire with such good old Mack Sennett material, but his underplaying of the ridiculous action and dialogue makes the picture fairly sparkly. Another case of a B picture putting it all over some of these A super-colossals." Rob Wagner + Script p12 Je 26 '37

Trade Paper Reviews

"It is destined for the lower half of duals. Both Moore and Miss Broderick play their roles broadly and often with genuinely comic effect, when the story does not let them down."

MICHAEL, O'HALLORAN. See Any man's wife

MIDNIGHT MADONNA. Paramount

56min Jl 2 '37

Cast: Warren William, Mady Correll, Kitty Clancy, Edward Ellis

Director: James Flood

Original story: David Bohem

Screen writers: Doris Malloy, Gladys Lehman

"[The story is] of a battle for custody of a 'lucky' youngster who has inherited a fortune. An old, reclusive judge is hoodwinked by perjured testimony against the mother into handing over to its neglectful and mercenary young father who thinks thus to get his hands on the heritage." Variety (Hollywood)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: poor; C: no." Christian Century p911 Jl 11 '37

"Good cast and smooth direction make this a pleasing program picture. Family." Am Legion Auxiliary

"Interesting character development lends conviction to a tawdry theme. Adults: interesting; young people: mature; children: no."

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

"Mediocre. Questionable ethics. Adults." DAR

"It is so pervaded by the principle that 'the end justifies the means' that it is suitable only for adults." Nat Soc of New England Women

"[It is] a picture well balanced with humor and tears. The picture presents a mature problem." S Calif Council of Jewish Women

"A well-staged drama, emotional in its appeal... The picture is definitely directed and ably cast. Mature audience." + Gen Fed of Women's Clubs (W Coast) Je 9 '37

"The story is far-fetched, but has popular elements. The direction is good. Suitability: family." H. D. H.

+ + Mo Film Bul p148 Jl '37

"While the ethics are somewhat dubious, the story is nevertheless convincing and well acted throughout and the direction is understandable." Adults.

+ + Nat Council of Jewish Women Je 9 '37

"Adults."

N Y Times p25 Jl 19 '37

"A: fair; Y: confused ethics; C: no." Parents' M p72 S '37

"Adults."

Sel Motion Pic p7 S 1 '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p15 Jl 24 '37

"This is the most trumped up piece of hokum I have seen in some moons. . . Audiences will get out of this film just what was put into it. Some of the obvious fabrication could have been glossed over by exceptionally clever direction, but Flood himself is not up to his standard in this one. Perhaps he was nonplused." Bert Harlen

+ Hollywood Spec p13 Je 19 '37

"It is at once syrupy, maudlin and dull. Audiences have a right to know that a moral is drawn, which, more intelligently conceived might have resulted in a picture of interest."

Marguerite Tazelaar

+ + N Y Herald Tribune p1 Jl 17 '37

"It is a conventional enough drama, never straying away from the accustomed pattern of such tales. The script is old-fashioned in its characterizations, firmly placing its people into two well-defined categories, hero and heavy." Eileen Creelman

+ + N Y Sun p13 Jl 19 '37

N Y Times p18 Jl 17 '37

"Fortunately, Broadway has a wealth of worth-while screen entertainment for sale at the moment, so there is no need to growl about this hapless little item. . . it is one of the least interesting of the summertime screen offerings." William Boehnel

N Y World-Telegram p111 Jl 19 '37

"It all sounded preposterous to me."

Russell Maloney

New Yorker p10 Jl 31 '37

Reviewed by Herb Sterne

Script p14 Jl 17 '37

Trade Paper Reviews

"Picture introduces four-year-old Kitty Clancy, is intelligently written around the child for this purpose. Estimate: okay program."

+ + Phila Exhibitor p57 Jl 1 '37

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; + Poor; + + Exceptionally Poor
MIDNIGHT MADONNA—Continued

"Film, which will be found fairly entertaining by the family trade, is purely designed as a debut for four-year-old Kitty Clancy, moppet under the Paramount banner. Beverly Hill vehicle achieves its purpose on behalf of the youngster, but no more. Box office results are sure to be spotty."

+ — Variety p18 J1 21 '37

MR. DODD TAKES THE AIR. Warner 83min Ag 21 '37

Cast: Benny Baker, Frank McHugh, Alice Brady, Gertrude Michael

Director: Alfred E. Green

Screen writers: William Wister Haines. Elaine Ryan

Based on a serial novel, The Great Croomer, by Clarence Budington Kelland, "Taylor, a radio sponsor, hears baritone Baker singing at a strawberry festival and induces him to come to New York to sing over the air. A minor throat operation affects Baker's voice and when he makes his radio debut Taylor hears a tenor instead of the denouement Baker but telegrams and letters pour in, acclaiming the new singer." (Film Daily)

Audience Suitability Ratings

"The hero of this comedy is not to be confused with the late Mr. Deeds, either in person or ability. The production [is] satisfactory relaxation for the family." T. J. Fitzmorris

+ — America p504 Ag 28 '37

"A: happy; Y & C: perhaps." Christian Century p1605 Ag 25 '37

"Good. Despite a slow start, the film is great fun. Family." DAR

Fox W West Coast Bui Ag 14 '37

"Pleasing entertainment for the family." Am Legion Auxiliary

"Mature & family." Calif Cong of Par & Teachers

"Kenny Baker's voice adds greatly to this lavishly staged, refreshing comedy which will please all audiences." Nat Soc of New England Women

"Wholesome entertainment for the family." S Calif Council of Fed Church Women

Fox W West Coast Bui S 4 '37

"An entertaining, romantic musical comedy starring Ina Baker of radio fame, who possesses not only an excellent voice but a pleasing stage presence. All ages.

+ Gen Fed of Women's Clubs (W Coast)

Ag 25 '37

"General patronage."

Nat Legion of Decency Ag 19 '37

"A, Y & C: fair."

Parents' M p98 O '37

"Family."

Sel Motion Pict p14 S 1 '37

"[It is] made entertaining by Kenny Baker's refreshing and believable performance and Alice Brady's most temperamental all temperature operatic stars. Family."

+ Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Comedy (sic) with songs. Kenny Baker, assisted by Alice Brady and Gertrude Michael, makes a valiant attempt to turn a C. B. Kel- land formula story into another 'Mr. Deeds.'"

D Digest p29 Ag 28 '37

"I advise you to see this Mervyn LeRoy production because some day you will like to recall having seen Kenny Baker in his first picture."

Hollywood Spec p10 J1 31 '37

"Right here let's admit that this is not another Mr. Deeds. It is pleasant enough, tenuous at times, mildly amusing at others. Kenny Baker is personable and ingratiating."

(2) stars, start Ag 28 '37

Liberty p62 S '37

"So far as this reporter is concerned, the only reason for seeing Mr. Dodd Takes the Air is Alice Brady. Her take-off on a radio prima donna is something not to miss and during her all-too-brief moments on the screen the story takes on the semblance of life and actually becomes diverting film entertainment. Otherwise Mr. LeRoy appears to have produced this little gem in an off moment."

Marguerite Tazelaar

— N Y Herald Tribune p10 Ag 12 '37

"It is most whether there was any real need to have another crooner on the screen, especially one given to finishing all his songs in tender falsetto. The acting in the film is neither inspired nor inspiring, except for one short bit played by Alice Brady." J. H. D.

— N Y Sun p12 Ag 12 '37

"It is difficult to open one's heart completely to a motion picture that permits its central character to introduce, in what must be characterizable by the lines, such ambiguous definitions, however lyric. As 'Love—that thing that makes a tiger tender as a dove.'"

J. T. M.

— N Y Times p14 Ag 12 '37

"It has very little in it to recommend. It is quite possible that there is material for a moderately entertaining film in the general out line of the narrative but as presented here it is stereotyped to the core. ... The plot is too familiar as an threadbare to do much with." William Boehnel

— N Y World-Telegram p14 Ag 12 '37

"In spite of Alice Brady in an absurd mood, and a song by a Mr. Kenny Baker, a product of radio society, 'Mr. Dodd Takes the Air' is no thriller." John Mosher

New Yorker p63 Ag 14 '37

"Despite the radio tenor's promising début, Clarence Budington Kelland's story slowly slows down to a routine job after getting off to a brisk start."

— News-Wk p26 Ag 21 '37

"All movie and a yard of fun, there is absolutely no wear, tear, or strain on either the intention or the emotions. In the characters. There is little, if any, romance, and there is a number of tunes you will forget to remember as soon as you exit." Her. Sterne

— Script p16 Ag 11 '37

Trade Paper Reviews

"The presence of radio's Kenny Baker, in his first starring film, adds much needed backbone to this only average production. Far below the standard for Mervyn LeRoy, the film will get by on the strength of its marquee names."

— Boxoffice p23 Ag 7 '37

"Mervyn LeRoy's new production is a pleasing musical comedy that serves as Kenny Baker's screen introduction. ... Director Alfred E. Green has done a fine job of blending the comedy, music and romance."

+ Film Daily p6 J1 29 '37

"Some excellent song numbers that the patron will whistle on the way home and some snappy fast moving comedy will more than satisfy the customers. Exhibitors can cash in on the popularity of the film and the film has gone a hit in this picture, worth watching. Estimating: high rating program."

— Exhibitor p10a Ag 1 '37

"Kenny Baker steps from the microphone to the camera and gives a first rate performance in his first starring film. ... Fact is, Baker is about all there is that is Baker. He's worth cheering about in the film, which starts off at a good, swift pace, slows up badly in the middle

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
and peter out completely towards the end. Cause may be attributed to a script which lacks freshness and development.

"Potent entertainment of the popular sort, the kind that sends satisfied customers home to tell their neighbors not to miss the picture, makes 'Mr. Dood Takes the Air' a sure fire box office attraction."
+ Variety (Hollywood) p3 Ji 26 '37

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MOONLIGHT ON THE RANGE. Spectrum 53min
Director: Sam Newfield
Original story: Whitney Williams
Screen writer: Fred Myton
A western melodrama.

Trade Paper Reviews

"Starring Fred Scott in a dual role, this typical galloper is a splendid example of what shrewd and careful production can do to bring good, wholesome entertainment to the screen from a small budget, Family." + Boxoffice p17 Ji 31 '37

"This one clicked 100% with a [juvenile] audience when previewed at a Saturday matinees which stamps it as sure fire for the juvenile trade. Evaluate: good Western." + Phila Exhibitor p13Ag 1 '37

"Aimed at the Saturday [juvenile] trade and action houses. Moonlight on the Range' is a fast moving, well handled Western that hits its mark. With a flock of gallopers under his belt, Fred Scott's name carries good box office value and his work in this picture is plenty okay for the clientele that likes excitement."
+ Variety (Hollywood) p8 Ji 19 '37

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MOUNTAIN MUSIC. Paramount 75min
Je 18 '37
Cast: Bob Burns, Martha Raye. John Howard, Terry Walker
Director: Robert Florey
Dance director: LeRoy Prinz
Music: Sam Coslow
Music director: Ford Morris
Original story: Mackinlay Kantor
Terry Walker's father insists that Bob Burns marry his daughter to end a feud. Burns jilts the girl, flees and is hit over the head, losing his memory as a result. He meets Martha Raye, an ugly duckling, and agrees to marry her.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
"A: stupid; Y & C: laughable but inane." + Christian Century p49 Je 30 '37

"Suitable for any age that enjoys this type of entertainment. Family." + Am Legion Auxiliary

"A film whose sole purpose is that of hot-weather entertainment. Adults: force; young people: amusing; children: yes. Family." + Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Mildly entertaining for those who like the type. Family." Nat Soc of New England Women

"A type of mental deficiency of the 'hillbilly' variety is utilized to develop poor comedy. Absurd but harmless. Family." + S Calif Council of Fed Church Women

"Slapstick comedy which grows rather boring as it progresses. Adolescents: yes; children: tiring. Family." + Women's Univ Club, Los Angeles

Fox W Coast Bui Ji 3 '37

"The picture has some clever imitations, pleasing music and dancing and will appeal to all who enjoy this type of comedy, Family." + Gen Fed of Women's Clubs (W Coast) Je 23 '37

"Perhaps Bob Burns and Martha Raye, with their peculiar type of comedy are more amusing as farcical background. for one is completely bored with a surfet of slapstick antics and questionable humor." + Nat Council of Jewish Women Je 23 '37

"General patronage." + Nat Legion of Decency Ji 1 '37

"A, Y & C: absurd but harmless." + Parents' M p12 S '37

"Family." + Sel Motion Pict p6 S 1 '37

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Newspaper and Magazine Reviews

"It is merely a vehicle for the amusing follies of Bob Burns and Martha Raye and if you like that sort of thing you will decidedly like this." + Canadian M p34 Ji 37

"Without undue optimism, we are probably safe in calling this the 1937 abyss in musicas. Adults & young people." + -- Christian Science Monitor p17 Je 26 '37

"[It] manages to include in its loose, uneven framework a surprising amount of robust humor. . . . The resulting crazy quilt of bare-faced nonsense is about as subtle as a kick in the pants, but, like that tried and true-recipe for a belly-laugh, is nevertheless sure-fire." + Cue p16 Je 26 '37

"Frequently hilarious, if somewhat too 'hocked up,' is the latest starring vehicle of Martha Raye and Bob Burns. The beginning of the picture offers a unique flavor in films, being a travesty on hillbilly life. I should like to have seen this atmosphere sustained throughout the picture, as an interesting satire might have resulted." Bert Harley + Hollywood Spec p44 Je 19 '37

Judge p23 Ag '37

"It is rumored that there is a minority which does not find Miss Martha Raye's comedy rertic, colloquial or divine, but these are fighting words to a Paramount audience. And it must be confessed that, with the help of Russell Crouse, Bob Burns and other luminaries, her antics in 'Mountain Music' will not completely depress her opponents. They will only deflate them a little." + Marguerite Tazzaener + N Y Herald Tribune p5 Je 21 '37

"[It is] one of the funniest films of the season. This is an unabashed broad comedy, starting off as a travesty on mountainous dramas and cheerfully submitting to plenty of slapstick all along the way. 'Mountain Music' is good fun." + Eileen Creelman + N Y Sun p22 Je 24 '37

"Mountain Music," is a broadly funny farce of barrows and horselaughs and, at least, introduces the much-publicized Burns relatives to the world in all their eccentricity. . . Rufus Davis's one-man-banjo-rendition of the latter-day folk-song, 'Mamma Don't 'Low No Bull Fiddle Playin' in Heaven', is the musical high-spot of the show." + J. T. M. + N Y Times p30 Je 24 '37

++ Exceptionally Good; + Good; +-- Fair; +-- Mediocre; -- Poor; --- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

MOUNTAIN MUSIC—Continued

"It is an amusing picture with good tunes and fast action, and if you like for the featured players you will find it appealing." Douglas Gibbons.

+ N Y World-Telegram p23 Je 24 '37

"It is a model of Hollywood trash. I thought for a moment that 'Mountain Music' was going to start us with its hillbillies. ... Quickly the film slips into routine comic stuff, with Bob Burns and Martha Raye up to just so-so tricks. John Mosher.

— New Yorker p49 Jl 3 '37

Trade Paper Reviews

"From featured comedy parts to stellar billing in one jump proves too much of a hurdle for Martha Raye and Bob Burns in this not-overly funny burlesque of mountaineer life and customs. Starting out with a smash, the picture weakens noticeably as the already thin plot is washed out completely by a series of disjointed comic routines, some broadly obvious farce, which will be acceptable to indiscriminate audiences, will prove too much for those who are more particular about their entertainment. Family."

— Boxoffice p21 Je 19 '37

+ Motion Pic Daily p6 Je 10 '37

"Some good radio names will help at the box office as well as some good comedy song numbers. Estimate: good comedy program."

+ Phila Exhibitor p57 Jl 1 '37

"Mountain Music' represents an honest though only mildly successful effort to fit Bob Burns and Martha Raye to a feature in which they top the cast. With all the hokum, slapstick and exaggerated background, it is still too lacking a lampoon to excite much interest."

— Variety p20 Jl 30 '37

MYSTERY OF THE HOODED HORSEMEN. Grand national 39min Ag 6 '37

Cast: Tex Ritter, Iris Meredith, Ray Taylor

Screen writer: Edmund Kelso

A western melodrama.

Audience Suitability Ratings

"General patronage."

+ N Nat Legion of Decency Ag 26 '37

"The authentic prairie music of Tex Ritter adds enjoyment to an old time Western tale. Family."

+ Sel Motion Pic p14 S 1 '37

Newspaper and Magazine Reviews

"Perhaps it is because this part of the country sees scarcely a title of the Western output, but this matter of 'Tex riding the trail...seemed refreshing to this reviewer, after so much cinematic bubbly...Tex's music is authentic prairie stuff. He is, in private life, a collector of folk ballads." J. T. M.

+ N Y Times p13 Ag 13 '37

Trade Paper Reviews

"A slow-moving Western that will nevertheless be okay for neighborhood houses or weekend dual bills. [It is a] routine story. Family."

+ Boxoffice p75 Ag 21 '37

"Strictly formula Western draws upon the Black Legion for only novelty."

+ Film Daily p10 Jl 30 '37

+ Motion Pic Daily p8 Jl 30 '37

"This is a satisfactory Western, with better technique than most, which helps. Plot has a novel twist. Estimate: satisfactory."

+ Phila Exhibitor p38 Ag 1 '37

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

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NAZAR STODOLYA. Amkino 92min Ag 6 '37

Cast: A. M. Buma, N. L. Serdk. A. I. Vassileva, M. I. Plivonoff

Director: G. M. Tassin

Screen writer: Ivan Kulik

Russian dialogue film dedicated to the Ukrainian people. Based on a poetical drama of same title by Taras Shevchenko. It is the romance of a serf in the 17th century in Ukraine.

Newspaper and Magazine Reviews

"There are colorful groupings of serfs and landed boyars, and a studied attempt to recreate the costumes and customs of the period, but it is a pedestrian and faltering production. It is, therefore, recommended only to students of Ukrainian history." Howard Barnes.

— N Y Herald Tribune p4 Ag 7 '37

"[It] is a hopelessly jumbled romance...A barbaric richness of costumes and manners—especially table manners—a picturesque shagginess of countryside, like the face of Europe before the Norman Conquest, and a final orgy of liquidation, are production charms which do not offset a lagging story." B. R. C.

— N Y Times p7 Ag 7 '37

"Even the most ardent supporter of Soviet films will have difficulty trying to find something pleasant to say about 'Nazar Stodolya.'...The story is long-drawn out and confused, the direction is amateurish and the acting is pretty awful. Not even the folk songs, dances and customs can atone for the film's mediocre." William Boehnel.

— N Y World-Telegram p13 Ag 9 '37

Trade Paper Reviews

"This is a far from rugged feature, scarcely qualified to entertain domestic audiences. In addition to the element of confusion it presents, the story—one of folklore—and the settings—along the Dnieper in the seventeenth century—have little attraction."

— Film Daily p11 Ag 18 '37

— Motion Pic Daily p4 Ag 11 '37

"Picture is good only for a few isolated spots, and then very limited despite adequate English titling. ...The meandering direction of G. M. Tassin, superficial footage and vague sequences make several fairish performances and hits of superb photography not worth waiting for. Film is hopelessly tiresome even for warm weather patrons."

— Variety p12 Ag 18 '37

NEW FACES OF 1937. RKO 102min JI 2 '37

Cast: Joe Penner, Milton Berle, Parkyarkus. Harriet Hilliard

Director: Leigh Jason


Harry Clark. Howard J. Green

Based on the short story, Shoeprint, by George Bradshaw. The wild story deals with Cowan, a crooked stage producer, who sells 85 per cent of his shows to each of several
"On Film..." 37.

Much boxoffice. But Milton Edward_

radio vulgarity. Women's town, dialogue, "Family."

screen when 'catchy' sling ing vast ly.

These exceptions are not particularly "catchy" and the sets just average for this type, but the whole is interesting because of the antics of familiar radio personalities. Family. Calif Fed of Business & Professional Women's Clubs.

"Mediocre. A very poor vaudeville revue. Vulgarities. Adults." DAR

A "variety of elaborate vaudeville skits and bits, which, accompanied by uninspired direction, were often singularly dull and wearisome. If there is another show in town, don't waste time on this one. Mature." Nat Soc of New England Women.

The unfortunate exploitation of prominent radio artists from their natural field to the screen in keeping with the new demand to see as well as hear these favorites... [makes this] a floating morsel of the hodge-podge variety, reverting back to the customary sleigh ride of the annuals and redeemed with a few prettly dance sets. Waste of time. Mature." S Calif Council of Fed Church Women.

Fox W Coast Bul Jl 17 '37

"Family." Gen Fed of Women's Clubs (W Coast) Jl 7 '37

"Adolescents, 12-16; waste of time; children, S-12; little interest." Motion Pic R p72 Ag '37

"A long, tedious revue with but few refreshing moments to compensate for the arid stretches. Milton Berle appears to advantage, but the rest of the cast should never have shown their faces in this dull, dry musical." Fed of Nat Council of Jewish Women Jl 7 '37

"General patronage." Nat Legion of Decency Jl 8 '37

"A, Y & C: good light entertainment." Sel Motion Pic p6 S '37

"A matter of taste for family." Wkly Guide Jl 3 '37

"Just a show, with practically no plot, but a brisk succession of fun and music that is vastly entertaining. It is particularly well supplied with comedy. Family." + Wkly Guide Jl 3 '37

Newspaper and Magazine Reviews

"The theatre was packed with patrons who revealed by spasmodic gales of mirth that they were enjoying the patter and the clowning. It is after all merely a matter as to whether one is partial to the type of fun afforded by these players." Morduant Hall.

"Boston Transcript" p4 Jl 3 '37

"Family." Christian Science Monitor p15 Jl 10 '37

"This lavishly, produced musical is pushed forward on the sheer weight of its cast personnel... With music too long, and it sometimes is not skilfully blended." J. P. Cuningham + Commonweal p24 Jl 23 '37

"To me, it is by long odds the worst production of the season—the fourth in the life of the SPECTATOR which I walked out on before the end was reached. This does not mean that you may not find it entertaining..."

-- Hollywood Spec p3 Jl 3 '37

"New Faces of 1937? has almost none of the fresh and beguiling quality one might have expected from the title. The principal performers are about as new as the turkey trot and the material has been picked together. The holds and ends of vaudeville turns and specialty acts... On the whole it is a ponderous screen musical. Cutting with haste and just about any place in the production." Howard Barnes + N Y Herald Tribune p16 Jl 2 '37

"It is neither polished, nor subtle. Its comedy is slapdash. It is a frankly slapstick scramble... But the film has the technical finish of a big studio-made production. Much effort has been put into the picture. That is obvious. The effect, unfortunately, is not altogether happy. The picture is a showcase of one of those minor vaudeville musicals that happen along every once in a while." Elleen Creelman + N Y Sun p8 Jl 2 '37

"What 'New Faces' establishes is that screen audiences are so pathetically eager to be amused they will endure almost anything for the sake of a laugh. There is no question, though, that the picture went out of its way to please it. Possibly by the very weight of the material the producers have thrown into it... F. S. Nugent + N Y Times Jl 2 '37

"It is a picture difficult to appraise... We might put it this way:— if you like Joe Penner, Milton Berle, Parkyakarkus and Harriet Hilliard's song delivers you might like this picture. And those who do not care for their brand of comedy and melody may endure its hundred-odd minutes for the dancing, music and ensembles." Douglas Gilbert N Y World-Telegram p8 Jl 2 '37

"One may say of the film that if vaudeville be dead, 'it's buried here,'" John Mosher + New Yorker p55 Jl 10 '37

"To see this musical is to learn that names don't necessarily make a good movie... Song and story pop up now and then, but neither matter much." News-Wk p24 Jl 10 '37

"If you happen to have a curiosity as to where Vaudeville has gone, drop in on this one... It is Edward Small's vaudev. It's a doozy... and it is safe to predict that succeeding seasons will evolve freshening new editions of 'New Faces.'" Herb Sterne + Script p11 Jl 3 '37

"The story... on which 'New Faces' is based contains a first-rate comedy idea... As rewritten by a battery of Hollywood scenarists, this idea is somehow boiled down to the skeleton for a succession of vaudeville turns most of which are as familiar as the players who take part in them..." Time p30 Jl 12 '37

Trade Paper Reviews

"Here is a merry extravaganza, boasting a wide variety of entertainment and featuring an abundance of new names... It will be accepted as top flight film fare by every type of audience and should pile up profit-bearing grosses in all its showings." + Boxoffice p31 Jl 10 '37

"Canadian Moving Pic Digest" p6 Jl 31 '37

"This is built for laughs and proves to be one of the funniest pictures that picture houses have seen in many moons. A big bouquet should be tossed in the direction of Leigh Jason for having guided the newcomers to audiences with laughter returns." + Film Daily p10 Je 29 '37

+ Motion Pic Daily p4 Je 28 '37

++ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
NEW FACES OF 1937—Continued
"Comedy, music, pretty girls are combined in this, making top-notch entertainment. Estimate: money show; plenty to sell." + Phila Exhibitor p60 Jl 1 '37

"[It] is not a good picture. It will bog down in places, but its multi-radio cast names should sustain it as the scale lowers. A salable picture but a disappointment. With some 20 minutes out it would shape up much better. Still, it's a hodgepodge of vaudeville, night club and radio talent, unskillfully blended and rather inane to promulgate." — Variety p12 Jl 7 '37

"[It] should garner impressive returns, somewhere short of smash. It sparks much of the way, but will need some 20 minutes of footage clipped from the preview version to tighten slow and dull spots." + Variety (Hollywood) p3 Je 26 '37

NIGHT OF MYSTERY. Paramount
76min My 21 '37
Cast: Grant Richards, Roscoe Karns, Helen Burgess, Ruth Coleman
Director: E. A. Dupont
Music director: Boris Morros
Screen writers: Frank Partos, Gladys Unger
Based on the novel, The Greene Murder Case, by S. S. Van Dine. A mystery story filled with numerous suspects which is solved by Philo Vance.
See issue of June 28, 1937 for other reviews of this film.

Audience Suitability Ratings
"A: mediocre; Y: better not; C: no."
Christian Century p93 Jl 21 '37

"An interesting combination of mystery and humour. Suitability: family." + Mo Film Bu1 p129 Je '37

"This is not so good as some of the picturizations of Van Dine's detective tales. It is taken from a book written some years ago, and evidently its defects are due in part to a rather outmoded style. The acting is only fair, and the characterizations are exaggerated. Adolescents, 12-16: no; children, 8-12: grue-some."
+ Motion Pict R p5 Je '37

"A: good; Y: mature; C: unsuitable." Parents' M p62 Jl '37

Newspaper and Magazine Reviews
"The adaptation is muddled, the dialogue laborious, the cutting-job downright pedantic." Herb Storin
— Script p16 Jl 17 '37

Trade Paper Reviews

"Philo Vanners have puffed out as first-string mystery fare. . . . Film will be shoved around, even on duals. One of the reasons is Grant Richards, who plays the part of Philo Vance, and is an unknown." — Variety p21 Je 30 '37

NORTH OF THE RIO GRANDE. Paramount
72min Je 18 '37
Cast: William Boyd, George Hayes, Russell Hayden
Director: Nate Watt
Screen writer: Jack O'Donnell
Based on the novel, Cottonwood Gulch, by Clarence E. Millford. A western melodrama.

Audience Suitability Ratings
"A: hardly; Y: fairly good; C: good but exciting." Christian Century p1119 S 8 '37

"Good western scenery and old buildings form the background for this film. Family." Am Legion Auxiliary

"Adults: typical Western; young people: yes; children: they'll like it. Family." Calif Fed of Par & Teachers

"A fast moving Western with plenty of gunplay. Family." Calif Fed of Business & Professional Women's Clubs


"Complicated story, overdrawn at times to the point of absurdity. Fine scenery, hard riding and a noble hero. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Adolescents: yes; children: if not too exciting." Women's Univ Club, Los Angeles

"Fox W Coast Bu1 Je 26 '37

"This is an entertaining picture for all who enjoy this type. Family & junior matinee." + Gen Fed of Women's Clubs (W Coast) Je 16 '37

"Adolescents, 12-16: yes; children, 8-12: if not too exciting." Motion Pict R p7 Jl '37

"Pleasing music, good horsemanship, the pleasing personalities of William Boyd and Bernadene Hayes and the usual delightful characterization of George Hayes as Windy relieve the slow-moving and somewhat dull action. Family." + — Nat Council of Jewish Women Jl 16 '37

"General patronage." Nat Legion of Decency Jl 1 '37

"A, Y & C: good Western." Parents' M p72 S '37

"Family." Sel Motion Pict p8 S 1 '37

Trade Paper Reviews

"This fifth of the 1936-37 series of the popular Hopalong Cassidy Westerns is the best to date and scores a new high in action and entertainment for Producer Harry Sherman. Boyd in the title role delivers his usual suave and convincing performance." + Boxoffice p93 Je 26 '37

"This 'Hopalong Cassidy' can be classed as one of the best of the series. The dramatic plot is developed in a highly suspenseful manner which is forever interesting. Thrill situations, worked out in strategic spots intensify the action. This technique will appeal especially to the [juvenile] audiences."
+ Film Daily p20 Je 22 '37

+ Motion Pict Daily p2 Je 19 '37

"Estimate: good."
+ Phila Exhibitor p60 Jl 1 '37

"[It] is a lusty, stirring drama that rates as tops in the Hopalong Cassidy series and will be another credit notch in Harry Sherman's six-gun." + Variety (Hollywood) p3 Je 16 '37

++ Exceptionally Good; + Good; +— Fair; —— Mediocre; —— Poor; — Exceptionally Poor
half a million in six months, if he lives. A
gang of crooks buys his inheritance for $50,000
dough. Then they all assemble in a Beverly
Hills chateau determined to keep him alive at
all costs." (Hollywood Reporter)

See issue of June 28, 1937 for other reviews of
this film

Audience Suitability Ratings

"A: hardly; Y & C: fairly amusing." 
Christian Century p35 Jl 21 '37

"Suitability: family. E. F.,
Mo Film Bul p36 Je '37"

"A, Y & C: fair.
Parents' M p62 Jl '37"

Newspaper and Magazine Reviews

"Edward Everett Horton ... has been
seen in a succession of weak-tea pictures which
have had nothing to recommend them other
than the presence of this long-nosed, lantern-
jawed comedian. And the temptation is
outwearing its welcome. This farcical war-
horse limps along rather painfully."
— Cue p36 Je '37

"It has about fifty minutes of story-telling
that raises all the way from bad to worse.
On first thought Mr. Horton seemed an ideal
choice for the part of the hypochondriac. ...
But somehow the role falls flat, perhaps be-
cause we have seen him too often under
similar circumstances. T. M. P."
— N Y Times p20 Je 19 '37

Trade Paper Reviews

"It is a hang-up comedy that is a natural for
the better double bill."
+ Canadian Moving Pic Digest p5 Jl 3 '37

"As familiar as E. E. Horton's nervous-
wick routine may be to film patrons, the
comedian and his tricks are the mainstays of
this exaggerated comedy-drama. Smooth dialog
keeps this hokey picture from going completely
corkscrew and it's sufficiently swift to please
the fans in the multiple trade."
+ — Variety p33 Je 23 '37

OLD CORRAL. Republic 52min D 21 '36
Cast: Gene Autry, Smiley Burnette. Hope
Manning
Director: Joseph Kane
Original story: Bernard McConville
Screen writers: Sherman Lowe. Joseph Po-
land
A western melodrama.

Audience Suitability Ratings

"General patronage."
— Nat Legion of Decency D 24 '36

Trade Paper Reviews

"Several elements combine to make this-
western entertainment of higher order than
most prairie pictures. The story is close-knit
and smoothly acted and directed. Photography
is consistently good throughout."
+ Film Daily p3 My 11 '37

"Sub-standard Gene Autry mesquite musical.
the plot of the piece is a dwarfed vine
on which is hung the dubious fruits of the
singing of all the leads. ... Straight Western
fare which dub it strictly a stiff."
— Variety p19 Ag 4 '37

ON AGAIN—OFF AGAIN. RKO 65min Jl 9 '37
Cast: Bert Wheeler, Robert Woolsey, Mar-
jorie Lord. Patricia Wilder
Director: Edward F. Cline
Music: Dave Dreyer. Herman Ruby
Music director: Roy Webb
Screen writers: Nat Perrin. Benny Rubin
The comic pair are seen as business partners
who are constantly quarreling with each other.
They decide to compete in a wrestling match,
the winner to own the company and the loser
to be his servant. During the year of the
arrangement they undergo many complications
and then go back into business again though
they never stop quarreling.

Audience Suitability Ratings

"It is a film which is trying very hard to be
funny but lacks the essential high spirits and
infectious nonsense which makes laughs come
effortlessly. Suitability: adults & adolescents."
D. E. B.
— + Mo Film Bul p148 Jl '37

"General patronage."
— Nat Legion of Decency Jl 29 '37

"A, Y & C: poor.
Parents' M p78 S '37

"A routine Wheeler and Woolsey comedy
filled with cheap slapstick and constantly skir-
ting the suggestive. It is a waste of time for
those who discriminate in picture enter-
tainment. Family."
— Sel Motion Pict p14 S 1 '37

Newspaper and Magazine Reviews

"It is a loose comedy in direct line with
Wheeler-Woolsey tradition, and their loyal fans
enjoy themselves no end."
— B. C. B.
Boston Transcript p6 Jl 24 '37

"Adults."
— Christian Science Monitor p21 Jl 31 '37

"The comedy has a burlesque tinge, despite
all the powerful benign influence of Czar Will
Hays. The boys like to cast a blue aura over
their antics, we fear. Here they are under
wraps most of the time, restrained and, to be
frank, rather dull."
— (0 stars) Beverly Hills
Liberty p4 S 4 '37

Trade Paper Reviews

"Geared to a high nonsensical pitch in the
funniest film the veteran Wheeler-Woolsey
comedy team has made in a long time, this fits
admirably into the present audience trend
toward sheer farce entertainment and should
be received with open arms. Plenty of bright
gags, smart dialogue and a minimum of story
to disturb the stars' mad antics put the film
well above standard. Family."
+ Boxoffice p38 Jl 24 '37

"This will please the Wheeler and Woolsey
fans and will ring up a healthy total of laughs.
Edward F. Cline has done an excellent job of
staging the comedians in their various antics."
+ Film Daily p10 Jl 12 '37

+ Motion Pict Daily p2 Jl 10 '37

"Estimate: typical Wheeler-Woolsey."
— Phila Exhibitor p37 Jl 15 '37

"One of the most successful pictures the
Wheeler-Woolsey combination has ever turned
out. Much too long getting under way and has
several dull dead spots in the actuator, but for the most
part a very funny film. Natural companion for
comedies of the same.
— Variety p39 Ag 11 '37

"Containing better box office for general
audiences than previous Wheeler and Woolsey
comedies, this one is a cinch for fans of the
ON AGAIN—OFF AGAIN—Continued

ON SUCH A NIGHT. Paramount 70min
Ag 27 '37
Cast: Grant Richards, Karen Morley, Roscoe Karns, Eduardo Ciannelli
Director: E. A. Dupont
Original story: Morley, F. Cassidy, S. S. Field, John D. Klorer
Screen writers: Doris Malloy, William Lipman

"The plot confronts a decent, considerate weakling, Grant Richards, and a ruthless, implausible, completely vicious strong man, Eduardo Ciannelli, with the test of an 'act of God' flood. The flood traps them in an isolated house where the villain's gun-might is for the first time impotent." Variety (Hollywood)

Audience Suitability Ratings
"The dependable acting of a good cast holds together a weak plot. Family." + — Film Daily p13 Ag 17 '37
"The direction is notably good. Family." + — Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews
"Reviewing this picture will not be difficult. Slow, tedious, and pointless—that characterizes it aptly. There seems to be an idea for a story somewhere in the film, but nothing is made of it; or perhaps too much is made of it." — Hollywood Spec p13 Ag 28 '37

Trade Paper Reviews
"The timely background of Mississippi River Valley floods, plus the ever dependable his-tronics of Roscoe Karns, Alan Mowbray and Robert McWade, partially make up for a glaringly weak story, but leave this film only good enough for the lesser spots on duals. Fairly." + — Boxoffice p75 Ag 21 '37
"The Mississippi flood is used as the basis for an average program melodrama. Many of the scenes are quite spectacular, and E. A. Dupont, the director, has injected the sort of suspense that maintains interest." + — Film Daily p7 Ag 10 '37

"A mediocre offering with no outstanding performances, this has a few exciting moments, little suspense. Estimate: weak dual support." — Phila Exhibitor p8 S 1 '37

"Another striking example that a picture is as good as its story, and no better. This one has so many confusing and baffling twists, and indefinitely conceived characters, that the thread of the narrative is soon lost... Bereft of any substantial boxoffice draft among its players, film's bid for favor depends solely on its story. [11] is ticketed for the lower bracket duals." + — Variety p27 Ag 18 '37

"An excellent cast labors valiantly to invest this topical melodrama with a sense of credibility and importance but fails to lift the synthetically and poorly organized narrative out of the box... The actionwhips up some excitement and suspense, but its uneven quality and failure to sock its most interesting dramatic promissors holds the picture to low level of entertainment and catalogs it as support in the less exclusive market." + — Variety (Hollywood) p8 Ag 11 '37

ONE MILE FROM HEAVEN. 20th cen-Fox 67min Ag 13 '37
Cast: Claire Trevor, Sally Blane, Bill Robinson
Director: Alan Dwan
Music director: Samuel Kaylin
Original story: Robin Harris, Alfred Golden
Screen writers: Lou Breslow, John Patrick

"The story deals with the successful efforts of Tex Warren, a young newspaper reporter, in clarifying a situation into which she has stumbled wherein a young colored woman claims as her own a beautiful white child." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings
"A & Y: perhaps; C: no." Christian Century p1087 S 1 '37

"A good supporting cast rounds out this highly entertaining film. Family." Am Legion Auxiliary

"Though an atmosphere of unreality pervades the picture, it maintains interest. Adults & young people; fair; children; tense. Possible for family." Calif Cong of Par & Teachers

"Racial tolerance is stressed. Mature-family. Good." DAR

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
**MOTION PICTURE**

"Mixed ethics and a not entirely convincing story. Adults." Nat Soc of New England Women

"The picture in general is a good example of nice direction and cast suitability. Family." S Calif Fed Church Women

"Fox W Coast Bf. Je 19 '37"

"The unfolding of the drama is highly interesting and has many pleasing bits to lighten the scenes on satisfying entertainment for the family." + Gen Fed of Women's Clubs (W Coast) Je 9 '37

"Enjoyment is a matter of taste. Adolescents, 12-16: nothing constructive; children, 8-12: no." Motion Pic R p6 JI '37

"Family & Junior matinees." Nat Council of Jewish Women Je 9 '37

"General patronage." Nat Legion of Decency Je 24 '37

"A. Y & C: good social drama." Parents' M p72 S '37

"Family. (The New England Women, the University Women, and Professional Women consider this picture mature for children.) Outstanding." + & Motion Pic p2 S 1 '37

"Family." Wkly Guide Ji 24 '37

**Newspaper and Magazine Reviews**

"Young people & adults." Christian Science Monitor p17 Ag 28 '37

"Bill Robinson is featured in the picture, and his highly rhythmical tap work, though a foreign element in the story, does much to enliven the film... Situations are good, Alan Dwan has put good movement into the story, the picture should prove entertaining for audiences not too exacting." *Hollywood Spec* p18 Ji 31 '37

"[It is] a hodgepodge of Class C celluloid." T. M. P. - *N Y Times* p23 Ag 19 '37

**Trade Paper Reviews**

"Although the greatest care and judgment must be exercised in exploiting this film to prevent any friction from developing over the highly [exploitative] phases in which it cautiously touches that what appears to be racial inter-marriage, there is no reason that, given intelligent booking, it must not be good box office, for it carries a tremendous appeal to all women. Family." Boxoffice p15 Ji 31 '37

"Problem play misses fire, when story dives into gangster category." + Film Daily p10 Ji 20 '37

+ Motion Pic Daily p8 Ji 17 '37

"This starts out as a lively programmer. It rapidly develops into a sociological drama: moreover, it touches on the delicate topic of white, black race relationship. It is up to the exhibitor to properly know his followers. Estimate: an excellent programmer with class possibilities; lots of angles for big city audiences." Phila Exhibitor p61 Ji 1 '37

"They skate on pretty thin ice in this picture. .. Film has the advantage of being away from the stereotype of pictures, but whether the theme fits into the popular groove is something to think about. Cast is without names for the first runs; therefore, will fit into the second half of the duals." Variety p18 Ji 21 '37

"Despite worthy performances of thoroughly capable players, 'One Mile from Heaven' misses, and for the most part by a mile, of even being an average programmer. It is an extremely mild offering that lacks most of the ingredients that go to make up acceptable screen fare. Material in story and basic theme make it very doubtful if audiences will take the picture on face or care much." Variety (Hollywood) p3 Ji 15 '37

**OURSELVES ALONE.** Gaumont British 69min Ja 10 '37

Cast: John Loder, John Lodge, Antoinette Cellier, Joel MacIver, Bruce Lister

Directors: Brian Desmond-Hurst, Walter Summers

Screen writers: Dudley Leslie, Bryan Langley

Based on the play, The Trouple, by Dudley Sturrock and Noel Scott. First issued under title of Ourselves Alone, then popular picture, if of Unrest and recently changed to original title. "[It is] a highly detailed story full of brutal ruthlessness, showing the uncasing feud between the Royal Irish Constabulary and the Irish Republican Army (... where the hero, in love with a sister of the leader of the Republican Army, shoots his brother, who is trying to escape, without knowing his identity. She is then placed in the position where she is forced to lure the man she loves to what seems inevitably his doom." (Variety) Filmed in England.

See issue of June 29, 1936 for other reviews of this film under title of Ourselves Alone and issue of March 29, 1937 under title River of Unrest

**Audience Suitability Ratings**

"A: mediocre; Y & C: little interest, less value." Christian Century p567 Ag 28 '37

**Newspaper and Magazine Reviews**

"Without distinguished stars and on an obviously modest production budget Mr. Hurst has managed to recreate the tense, bitter and explosive atmosphere of civil war and turn out a grim and forceful picture. It's a hodgepodge of Class C celluloid. If its awkward and unconvincing romance seriously hampers the total effectiveness of 'Ourselves Alone' there are many compensations in the form of interesting sidelights, .... [It] is not a film of major importance, but as an unpretentious, unglamorous attempt, it is far superior to most of its competitors." + - Cue p15 Ag 7 '37

"Technically and authenticly superior to the rest of the Celtic epidemic, but less speedy. For select audiences who winced at 'The Informer's' Hollywood flare." + Digest p29 Ag 28 '37

"Desmond-Hurst, the Irish director ... brings to 'Ourselves Alone' characteristic introspection and camera imagination, in certain scenes, but his continuity and action could bear improvement. It is the jerky, episodic treatment which interfere with a definite conception of the story." Marguerite Tazelaar

* N Y Herald Tribune p1 Ji 31 '37

"The picture, whatever its technical lacks, has a tang and an atmosphere both vivid and believable. The picture's chief failing is its acting. John Lodge, who did pretty badly in one or two Hollywood films, is even less adequate in 'Ourselves Alone,' naggling with a contended intensity rare even on the screen." Eileen Crookham + - N Y Sun p12 Ji 31 '37

"The Irish rebellion, which has become as recurrent a motion picture theme as the Russian revolution, has set off another turbulent melodrama in 'Ourselves Alone'. There are a few production defects—bad lighting in some scenes, lost sets, dialogue which jar the otherwise smooth finish of the film." F. S. Nugent + - N Y Times p6 Ji 31 '37

++ Exceptionally Good; + Good; ++ Fair; + - Mediocre; - Poor; - - Exceptionally Poor
OURSELVES ALONE—Continued

"The film with the dubious distinction of being the week's best is a British-Daumont import called 'OurSELVES ALONE.' To sum the thing up briefly, (it) is well acted, smartly directed and photographed, and so like 'Be-loved Enemy' and 'The Informer' that it's astonishing." Russell Maloney

+ New York p33 Ag 5 '37

"(It) differs from Hollywood investigations of that Irish revolutionary group (The Sinn Fein) by approaching it from a thermometer and somewhat more realistic British viewpoint. (It) is briskly directed by Brian Desmond-Hurst and flavored by a pawky Irish supporting cast." - Time p34 Ag 9 '37

Trade Paper Reviews

"Here is a very realistic production that is superbly acted throughout by a very capable English cast."

+ Film Daily p11 Ag 18 '37

"There's plenty of unrest on the screen, and almost as much in the audience, with this British excursion into the land of 'The Informer.' It's a scatter-brained affair, concentrating on one side nor the other, and consequently failing to build any sympathy for anyone in particular. What they have got is so crudely handled, particularly when the picture finally works up to what ought to be a climax, that the titters from the audience are far from undeserved."

- Hollywood Reporter p3 My 4 '37

+ - Motion Pict Daily p26 Ag 9 '37

"For those vitally interested in Sinn Fein matters, this picture should prove highly effective; for others it is liable to be somewhat of a bore. It is probably a very good film from an accuracy standpoint, and it has a good deal of artistic merit. But the story matter is not readily exciting and demands too much credence on the part of the audience."

Variety p19 Ag 11 '37

OUTER GATE. Monogram 62min Ag 4 '37

Cast: Ralph Morgan, Kay Linaker, Ben Alexander

Director: Ray Cannon

Screen writer: Laurie Brizee

Based on a novel of the same title by Octavus Roy Cohen. "Morgan [plays] the dutious employer who sends his favorite employee, Alexander, to prison on an embezzlement charge of which he was not guilty. After Alexander had spent five years in prison, the guilty person committed suicide, but not before writing a confession. Alexander is then released from prison." (Phila Exhibitor)

Audience Suitability Ratings

"General patronnage."

Nat Legion of Decency Ag 12 '37

Trade Paper Reviews

+ - Motion Pict Daily p8 Ag 20 '37

"This isn't up to Monogram standard. Ralph Morgan looks like a pitcher working without any support from his team-mates. Kay Linaker is a very attractive person, but in spots she overdoes her role. Estimate: best for neighborhoods, dolls."

- Phila Exhibitor p13 Ag 15 '37

OUTLAWS OF THE ORIENT. Columbia 60min Ag 20 '37

Cast: Jack Holt. Mae Clarke, Harold Huber

Director: Ernest B. Schoedsack

Screen writer: Ralph Graves

"The adventures of an American engineer developing oil wells near the Gobi desert with half-caste bandits in the pay of a rival company making trouble for him."

Wkly Guide

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p1119 S 8 '37

"General patronnage."

Nat Legion of Decency Ag 12 '37

"A, Y & C: good." Parents' M p88 Oct '37

"Family." Sel Motion Pict p14 S 1 '37

"Family." Wkly Guide Jl 31 '37

Trade Paper Reviews

"Estimate: okay action."

+ - Phila Exhibitor p50 Ag 1 '37

"Not as good as Jack Holt usually does. Film is hampered by having a great deal of waste minutes, such as showing such uninteresting material as a dozen plane landings and take-offs in the hour's running time, as well as some shots of flying a regular mail run most of the time without dramatic happening."

Variety p18 S 8 '37

PARADISE ISLE. Monogram 70min Jl 31 '37

Cast: Movita, Warren Hull, William Davidson

Director: Arthur Grevelle Collins

Screen writer: Marion Orth

Based on the Cosmopolitan Magazine short story, "The Belled Palm," by Allan Vaughan Elston. It tells the story of a blind artist who is shipwrecked on a South Sea Island and whose eyesight is restored through the efforts of a beautiful native girl who has fallen in love with him and who obtains surgical aid for him.

Audience Suitability Ratings

"General patronnage." Nat Legion of Decency Ag 5 '37

"A & Y; fair; C: little interest." Parents' M p72 S 8 '37

Newspaper and Magazine Reviews

"Only certain defects in the story and in the structure of the film itself keep the picture from being the first-rate entertainment which it might have been. Viewed in its entirety, 'Paradise Isle' is a commendable attempt for an independent studio. Certainly it will give Monogram more entertainment value for their money than many of Hollywood's producing organizations... The picture can hold its place in story, direction and acting with many offerings of higher budgets. Family." Bert Harlen

- Hollywood Spec p6 Jl 17 '37

Trade Paper Reviews

"Monogram makes a proud debut with a highly acceptable program picture which augers well for this newest of Hollywood's producing organizations... The picture can hold its place in story, direction and acting with many offerings of higher budgets. Family."

+ - Boxoffice p31 Jl 10 '37

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; - Poor; — Exceptionally Poor
"This is a pleasant, little story of a romance on a South Sea Island and should please audiences generally. Movita, as a native girl is very easy to look at and does appealing work as the heroine."

+ Film Daily p6 Jl 7 '37
+ Motion Pict Daily p5 Jl 7 '37

"Estimate: entertaining, good top drawer."

+ Phila Exhibitor p8 Jl 15 '37

"Word of mouth should favor this as one of the most satisfactory versions of the formula. Picture will hardly smash any box office record but considering its production cost it should realize a healthy profit. . . . The minor production and script flaws are unimportant in the picture's final effect."+ Variety p16 Jl 28 '37

"While marked by plausible performances, beautiful photography and a genuinely realistic portrayal of the lure of the tropic isles, Paradise Isle is a mediocre offering that will find its level on the lower end of the dual bill."

+ Variety (Hollywood) p3 Jl 1 '37

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PARNELL. MGM 109min Je 4 '37

Cast: Clark Gable, Myrna Loy, Edna May Oliver, Edmund Gwenn

Director: John M. Stahl

Music: Dr. William Axt

Screen writers: John Van Druten, S. N. Behrman

Based on the play of the same title by the late Elsie T. Schaufler. The film tells the story of Ireland's struggle for a Parliament under the leadership of Parnell and of the romance between Parnell and Katie O'Shea. Various party difficulties develop. Parnell, weary from his_service in Ireland's cause dies, surrounded by his party members.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: very good of kind; Y: good but mature; C: no."

Christian Century p819 Je 30 '37

"Adults." Am Legion Auxiliary

"Parnell's much criticized private life is skimmed over gracefully enough to be inoffensive yet intriguing to the mixed audience of all ages that the picture brings in, which is presented with due regard to the stilted phrases of the day. Altogether, a worthy portrayal. Adults: very good; young people: good; children: uninteresting. Family." Calif Cong of Par & Teachers

"As coherent and forceful drama, as a truthful portrayal of the Home Rule struggle in the days of Gladstone, and as a story of human passions, weakness and heroism, this picture is an example of screen art at its best. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent cast. Mature. Excellent." DAR

"Clark Gable seems hardly the type for the title role but he gives a quietly forceful characterisation. Myrna Loy as the lovely Katie O'Shea is charming and vividly real. The entire production shows Cedric Gibbons's able hand in the art of direction and is dramatic and in good taste throughout. Mature." Nat Soc of New England Women

"A poor attempt to bring to the screen the stirring events of Ireland's stand for Home Rule. Imagination cannot be stretched to recognize Mr. Gable as the all but bearded enthusiastic Irish gentleman—no trace of the slightest accent in voice nor verve of fire in his eye. Myrna Loy fails to impress as charming Miss O'Shea, though charming and sweet, has not the brilliance of an Irish Kitty O'Shea. It is regrettable that this fine story and episode of history has been ruined by error in casting. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 12 '37

"Historically and biographically this film is irritating and unnecessarily inaccurate. This is the more to be regretted since the most scrupulous care has been expended to make the backgrounds authentic in every detail. . . . Clark Gable and Myrna Loy fail to convince as historical personalities, though both give careful and intelligent performances. Suitable adults & adolescents." E. P.

+ Mo Film Bul p148 Jl 31 '37

"It is one of the finer productions of its type. It is highly entertaining not only as a romantic love story but as an illuminating historical document. Its failure to merit unstinted praise lies in the miscasting of the leading character, for in spite of the splendid background and a part replete with stirring lines, Clark Gable gives a singularly uninspired performance. Adolescents, 12-16: interesting but mature in theme; children, 8-12: too mature." + Motion Pict R p5 Je 7 '37

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

Parents' M p83 Ag '37

"An historical drama the entire family will enjoy. Outstanding." + Sel Motion Pict p2 S 3 '37

Newspaper and Magazine Reviews

"Clark Gable and Myrna Loy make a valiant but not entirely successful attempt to reconstruct the love-story of Parnell and Katie O'Shea. Moderate entertainment."

+ Film Daily p27 Jl 17 '37

"The lack of more applause from [a preview] audience in which there were so many guests of the producers, is due to the fact that the assets of 'Parnell' do not blend into a completely entertaining whole. . . . Clark Gable, playing Charles Parnell, was poor casting. . . . The whole picture is dull because Gable was unequal to the task of making us sympathize with him in his fight to secure home rule for Ireland."

+ Hollywood Spec p8 Je 19 '37

"Miss Loy and Mr. Gable act strenuously, but it must be admitted, without conviction."

+ New Statesman & Nation p113 Jl 17 '37

"'Parnell' is not so badly put together as people say; but the extraordinary choice of Clark Gable and Myrna Loy for Parnell and Mrs. O'Shea is too interesting an idea to be wasted in the offhanded way it's been allowed to happen. Adequate performances. The best part of the film is that which deals with the exposure of the forged Pigott letters, and Mr. Neil Fitzgerald gives a sensational and persuasive performance as Charles Pigott himself."

Christopher Shaye + Spec p148 Jl 23 '37

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PARTNERS IN CRIME. Paramount 62min O 8 '37

Cast: Lynne Overman, Roscoe Karns, Muriel Hutchison

Director: Ralph Murphy

Screen writer: Garnett Weston

Based on a novel of same title by Kurt Steel. A private investigator and his newspaper pal get mixed up in politics and get everyone in trouble.

Trade Paper Reviews

"This is light but acceptable material for the dual programs and can carry its end in ordinary spots."

+ Boxoffice p29 S 11 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
PARTNERS IN CRIME—Continued

"It makes enjoyable program fare. Overman carries the picture and it is due to the manner in which he gets over the lines that the piece is entertaining."
+ Film Daily 56 S 8 '37

"In spite of hard working performances by the cast and some nifty dialogue that pops up spontaneously, Paramount's production of 'Partners in Crime' is a light affair from start to finish."
— Variety (Hollywood) p3 S 3 '37

PICCOLEO EROE. Educational films 79min Je 30 '37
Cast: Gianfranco Giachetti, Franco Bran- zilla
Director: Alessandro Blasetti

An Italian dialogue film. [It] portrays the beneficent balm of fascist law and order replacing 'anarchist' conditions in Italy just prior to 1922 when the Black Shirts marched on Rome." (Film Daily)

Newspaper and Magazine Reviews

"The principal merit of this not very exciting piece lies in the acting by little Franco Bran- zilla. . While there is an air of authenticity in a few of the scenes, the general tone of the picture is pretty theatrical and the technique is only passable." H. T. S.
+ N Y Times p33 Jl 1 '37

Trade Paper Reviews

"It is an unimportant film which will hardly satisfy any appreciable percentage of fans." Film Daily p6 Jl 6 '37

PICK A STAR. Roach-MGM 70min My 21 '37
Cast: Patsy Kelly, Jack Haley, Rosina Law- rence, Mischa Auer
Director: Edward Sedgwick
Music & lyrics: Fred Stryker, Johnny Lange.
"R. Alex Anderson"
Music directors: Arthur Morton, Marvin Hatley
Screen writers: Richard Freelorn, Arthur Verner, John F. Douglass

"Rosina Lawrence wins an on-to-Hollywood contest about three minutes after the promoter abounds with the receipts and her prize money. Jack Haley as the boy friend knows she can make good, so sells his garage and goes west to pave the way. He runs into typical Holly- wood resistance and is working as a bus boy when Rosina follows." Hollywood Reporter

See issue of June 26, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y: perhaps; C: hardly."
Christian Century p52 Jl 23 '37

"Family." Am Legion Auxiliary

"Catty tunes, spectacular scenes of movies in the making, and comedy which at times verges on the melodramatic, make this an entertaining product. Adults: diverting; young people & children: yes. Family." Calif Cong of Pa & Teachers

"A trite, musical hodge-podge with just enough material for a two-reel picture. The music is not outstanding, the dance numbers are few, and the many 'process-shots,' flashies, etc., make the picture rather a strain on the eyes. Family." Calif Fed of Business & Professional Women's Clubs

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

PRISONER OF ZENDA. Selznick international 100min S 3 '37
Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey
Director: John Cromwell
Music: Alfred Newman
Screen writers: Wells Root, John Balder- ston, Donald Ogden Stewart

Based on a novel of same title by Anthony Hope and a dramatization of the novel by Edward Rose. Filmed twice previously. "It is a splendid romantic Cranston, with an ambitious step-brother with love; a noble and romantic nonsense about a mythical European kingdom, a struggle for possession of a throne between a dissolute true heir and an ambitious stepbrother with loves; a lovely blonde princess; a swashbuckling duke, who bends with the politi-cal winds, and a suavely controlling Englishman, on his annual outing, who is persuaded to impersonate the king." (Variety)

Newspaper and Magazine Reviews

"Surprisingly, the current 'Prisoner of Zenda' wears its years well. With Ronald Colman starring, this time-worn fictional war horse so reminiscent of the paper-backed levantine novels of the '90's takes on a synthetic reality and celluloid life, further enhanced by witty dialogue and fine playing, which make for excellent entertainment."
+ + Cue p13 S 11 '37

"It has been presented with disarming and brilliant polish. So knowingly has it been produced, so suavely performed and so ably adapted and directed that it is a vastly enter- taining and utterly captivating piece of screen make-believe." Howard Barnes
+ + N Y Herald Tribune p13 S 3 '37

"Looked at carefully, none of it makes much sense. Taken with the indigenous leisure of a summer day, it is good old-fashioned enter- tainment, excellently produced... The result should be palatial." Edith Grediman
+ + N Y Sun p14 S 3 '37
"Here is grand characterization, tastefully expensive production and direction that seeks out dramatic value in everything. Here is the most pleasing film that has come along in ages." I. T. M.

+ + New York Times p12 S 3 '37

"Here is . . . a film so gay, so witty, so exciting, so thoroughly enjoyable that it definitely ranks among the exceptional pictures of the year. The cast succeed in creating an atmosphere of suspense and humor, romance and tragedy and in maintaining it from the beginning to the end of a fascinating motion picture." William Bochel

+ + New York World-Telegram p21 S 3 '37

"Not quite funny enough and not quite lively enough. 'The Prisoner of Zenda' seems the usual slapdash in fancy dress done in a big way." John Moehrer

"Producer David Selnick gave this colorful hardy perennial the finest treatment it had ever had . . . It . . . will certainly give cinemaddicts a rare good show for their money."

+ + Time p32 S 13 '37

Trade Paper Reviews

"The perennial favorite returns to the screen all dressed up in the laviished splendor of a David O. Selnick production and as a superlatively splendid picture which, viewed from any perspective of entertainment values, can mean nothing but smash boxoffice returns."

+ + Boxoffice p25 S 4 '37

"It is lavishly produced, skillfully directed romance flanked with telling effect."

+ + Film Daily p6 S 2 '37

+ + Motion Pict Daily p4 Ag 30 '37

"Another early season box office winner which will keep the theatre wickets spinning. Class production, extravagantly presented, splendidly photographed and lavishly mounted. Put 'Zenda' down as one of the season's big ones!"

+ + Variety p22 S 1 '37

R

RANGE DEFENDERS. Republic 56min Je 30 '37

Cast: Robert Livingston, Ray Corrigan, Max Terhune. Eleanor Stewart

Director: Mack V. Wright

Original story: Joseph Poland

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 22 '37

"A, Y & C; good Western." Parents' M p72 S '37

"Family."

Sel Motion Pict p14 S 1 '37

Trade Paper Reviews

"Not one, but three stalwart cowboys ride the western plains in this fast-moving action picture with the result that the average fan's enjoyment will undoubtedly be tripled. Family."

+ + Boxoffice p17 Jl 31 '37

Here is a good, peppy prairie picture that swells up with plenty of action and excitement. Outdoor fans will like it for a number of other reasons as well. Among these are the direction, which is nicely handled; the presence of Eleanor Stewart, who is a right alert little actress; and the manner in which comedy and romance are interwoven with the serious sequences."

+ Film Daily p8 Jl 9 '37

+ Motion Pict Daily p5 Jl 9 '37

"Estimate: good Western."

+ Phila Exhibitor p37 Jl 15 '37

"Another chapter in the 'Three Mesquiteers' series and a natural for juvenile matinees. Also safely satisfactory for adults who want concentrated action. Horse opera at its best."

+ Variety p21 Jl 11 '37

RED ROPE. Republic 58min Jl 19 '37

Cast: Bob Steele. Lois January, Forrest Taylor

Director: S. Roy Luby

Original story: Johnston McCulley

Screen writer: George H. Plympton

A western melodrama.

Trade Paper Reviews

"Swell thrill number for action fans with overload of chase stuff and pitched battle."

+ Film Daily p10 Jl 19 '37

+ — Motion Pict Daily p6 Jl 15 '37

"Estimate: good Western."

+ Phila Exhibitor p39 Ag 1 '37

"Latest Bob Steele outing opera possesses more action and plot than the average in this string. Picture also has maximum of he-man acting and direction for a cactus thriller. Obviously produced for use on a double-harness bill, it should appease the appetites of those appreciating this type of screen fare."

+ Variety p19 Jl 21 '37

REPORTED MISSING. Universal 63min Ag 8 '37

Cast: William Gargan, Dick Purcell. Jean Rogers

Director: Milton Carruth

Screen writer: Verne Whitehead

"An adventure story, about the mystery surrounding the crashing of several passenger planes." Wkly Guide

Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p119 S 8 '37

"General patronage."

Nat Legion of Decency Jl 15 '37

"A & Y: fair; C: possible."

Parents' M p88 O '37

"The background of aviation fields and plane dispatching is an informative one. Adults & young people."

Sel Motion Pict p15 S 1 '37

"Family."

Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"Those who are interested in mysteries, gangsters and shooting will get what they want." Mordaunt Hall

Boston Transcript p5 Ag 7 '37

"Young people & adults." Christian Science Monitor p17 Ag 11 '37

"In its own modest way it is a notch or so above the average Class C aviation melodrama and may be recommended to any who is willing to check his equilibrium with the doorman at the Palace . . . Anyway, the picture
REPORTED MISSING—Continued
will surely please the youngsters in the neighbor-
hood houses."—T. M. P.
+ — N Y Times p12 S 3 '37

Trade Paper Reviews

"Designed as an action-mystery, this falls
down badly on the latter part with a poorly-
constructed script which can leave no doubt,
and consequently no suspense, in the minds of
any of average intelligence as to the culprit... The film, inconsequential at best, boils itself down to routine drama that
is below par. Family.
— Boxoffice p23 Ag 14 '37

"Gets away from the routine story of the
skyways with an exciting plot that keeps
building as it holds the mystery element to
the end."
+ Film Daily p15 S 1 '37
+ — Motion Pict Daily p12 Ag 4 '37

"This has a nice pace throughout. Estimate:
program, beat for neighborhoods, duals."
+ Phila Exhibitor p45 Ag 1 '37

"Films has plenty of action, and enough plot
twists to keep it plotted. Stream-lined for
the duals, it will do all right. Especially well
will it bolster a bill when used in support."
+ Variety p29 S 1 '37

"A slow-moving mystery, with the mystery
poorly concealed. 'Reported Missing' should
be trimmed as much as possible, then used to
fill out the duals. It gets off to a very slow
start, moves along with a painful lack of
action and finally has one big smash scene that
encompasses everything from the old slap
stick chase to the unmasking of the villain."
+ Variety (Hollywood) p3 Ag 2 '37

RHYTHM IN THE CLOUDS. Republic
63min Je 21 '37

Cast: Patricia Ellis. Warren Hull. William
Newell
Director: John H. Auer
Original story: George Mence. Ray Bond
Screen writer: Olive Cooper

"It is a Cinderella story, with Patricia
Ellis cast in the role of a song writer who
cares for popular compositions. Down and
out, and literally out of a place to live as the
result of her eviction by the landlady, the
pretty Patricia has enough poise, ambition
and strategy, if without funds, to get herself
enconced in a Park Avenue apartment belong-
ing to an absent writer of popular melodies.
Posing as the composer's niece, she soon finds
herself swept by fate, circumstance and the
fancy of the film's authors into a high paying
job on the music writing end of a radio."
Film Daily

Audience Suitability Ratings

"General patronage."

Legat Digest of Decency Jl 1 '37

"A. Y & C. poor."
Parents' M p72 S '37

"Family."
Sel Motion Pict p14 S 1 '37

Newspaper and Magazine Reviews

"Republic Pictures evidences a considerable
advance in production finesse in 'Rhythm in
the Clouds'. Not that the film is merely a little
gem, but it can be expected to uphold its part
on the prevalent dual bills."
+ — Hollywood Spec pl1 Jl 3 '37

Trade Paper Reviews

"Dated musical comedy in which pulchri-
tudinous Patricia Ellis and competent Warren
Hull are completely wasted, this will leave most
audience in a state of comic or, worse, reas-
ment. At best it can do no more than fill the
gap in a dual program and may satisfy the
juvenile element."
— Boxoffice p31 Jl 10 '37

"There are three factors primarily which
keep 'Rhythm in the Clouds' from getting
down to earth as screen entertainment. First among
these is the general implausibility of the story;
the second, a lack of authenticity in a num-
ber of its situations; and the third, the
dialogue. They prevent the film from attaining
its potential worth, and relegate it to the clas-
sification of only a fair programmer."
+ — Film Daily p12 Je 18 '37
+ — Motion Pict Daily p18 Je 18 '37

"A light musical show with some pleasant
spots, this has improved direction. Estimate:
top spot on duals."
+ Phila Exhibitor p60 Jl 1 '37

"Film, for rank and file consumption, which
is about all it'll command, won't be any draw.
Built to conform to the national dual-disease,
it'll stay in casts."
+ Variety p16 Jl 28 '37

"Preposterous story content, incompetent act-
ing and lack of proper direction combine to
make 'Rhythm in the Clouds' a first class
entertainment dud, even to the point where a
restless and disappointed audience so expressed
itself at the conclusion of the showing."
+ Variety (Hollywood) p3 Je 17 '37

RIDERS OF THE DAWN. Monogram
53min Jl 14 '37

Cast: Jack Randall. Warner Richmond.
George Cooper

Director: R. N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"Family."

Sel Motion Pict p9 S 1 '37

Trade Paper Reviews

"Nothing has been overlooked in making this
model Western attract and hold the sort of
attention for which it was designed. It boasts a
new outdoor singing star in Jack Randall, who
handles his assignment effectively, a wholly
credible, if imaginative story and better than
average attention to photography and intelligent
direction. Family."
+ — Boxoffice p21 Ag 28 '37

"It is a good action Western... Jack
Randall, the new western ace for Monogram, has
the advantage of being quite obviously an
intelligent and mannerly lad as well as a handsome
big fellow who can handle himself in a scrap
and also ride well."
+ — Film Daily p4 Ag 17 '37
+ — Motion Pict Daily p2 Ag 17 '37

"Monogram's first Randall Western delivers
everything the company has been promising."
+ — Phila Exhibitor p38 Ag 1 '37

"Actions certainly speak louder than any-
thing else this two-gun tale has to offer includ-
ing baritone pipes of Randall who looks more
like a musical comedy cowpuncher than a kiddie
convincer. Acting of guns and fists salvage the
film from its dual defects."
+ Variety p39 Ag 18 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
RIDERS OF THE ROCKIES. Grand national 55min J1 2 '37
Cast: Tex Ritter, Louise Stanley, Charles King
Director: R. N. Bradbury
Screen writer: Robert Emmett
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency J1 22 '37

Trade Paper Reviews
"This one follows the formula material but manages to do it with some clever directional touches and the work of a very excellent cast."
+ Film Daily p9 Ag 30 '37

"Here is another satisfying Western for the Ritter fans. Estimate: okay Ritter."
+ Phila Exhibitor J1 16 '37

"Familiar border rustling yarn embellished with a couple of home-spun tunes and cowboy yodeling which adds to a sum total of the lesser savers. Would be even less but for presence of Tex Ritter. He's the life saver for this entry."
— Variety p18 S 8 '37

RIDING ON AIR. RKO 70min Je 18 '37
Cast: Joe E. Brown, Guy Kibbee, Florence Rice, Anthony Nace
Director: Edward Sedgwick
Screen writers: Richard Flourney, Richard Macaulay

"Brown, a small town newspaperman, is a nut on aviation... His friend, Anthony Nace, has a radio beam invention which he may flock airplanes by remote control. Joe is about to buy the local paper with the $5,000 he has won in a slogan contest, but a fake stock promoter, Guy Kibbee, comes along and sells Joe the idea of forming a company to finance his friend's invention... In the course of [an air] fight [with bandits] the radio beam control is used and Joe comes home a hero, and the other worthless stock that the townspeople have bought in his company becomes valuable... Based on Elmer Lane short stories in The Saturday Evening Post by Richard Macaulay."
(Film Daily)
See issue of June 25, 1937 for other reviews of this film

Audience Suitability Ratings
"Fun for the family." Am Legion Auxiliary

"This action is paced with laughs, excitement, thrills, and the yells, and wall of the wide-mouthed comedian. His fans will enjoy him as Elmer Lane in the midst of a group of true-to-life village types. Family." Calif Cong of Par & Teachers

"One of the best vehicles Joe E. Brown has had for sometime, and his fans will hall it with delight. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Family." Nat Soc of New England Women

"Entertaining comedy for the whole family. Adolescents: good clean sport; children: entertaining." Los Angeles Union Club, Los Angeles

FOX W Coast Bul Je 26 '37

"Witty dialogue and absurd situations, good acting and capable direction, make this picture an hour of hilarious fun. Family."
+ Gen Fed of Women's Clubs (W Coast) Je 16 '37

"Only some fine stunt flying and the usual clowning of Joe E. Brown, who is supported by a good cast. This is very thing picture from being other than very mediocre. Family."
+ Nat Council of Jewish Women Je 16 '37

"A. Y & C: entertaining comedy."
Parents' p72 S '37

"Family."
Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews
"Family."
Christian Science Monitor p18 J1 17 '37

"The delighted squeals of the children at the Roxy last weekend and the broad guffaws of the adult movie-goers in this 'family playhouse' attest to the oft-recognized truth that, given a receptive audience, Joe E. Brown simply lays them in the aisles. It is not this department's intention to quarrel with either Mr. Brown, the Roxy, or movie audiences. Frankly, if you meet a movie more than half way, you, too, may have an amusing hour watching Rubbermouth's antics."
Cue Pl 1 3 27

"Joe E. Brown is a cinematic institution of definitely established box-office worth. Neither the story nor the supporting cast means a great deal to the millions of people who view each of his pictures as a matter of course. I always enjoy Joe's antics. For one thing, his pictures are clean; for another, they appeal to the class of patrons who were responsible for the first financial stability of the film industry—the children."
+ Hollywood Spec p10 Je 19 '37

"Thanks to some clever aerial photography, the film is a comparatively amusing summerweight offering. The sequences, which find the large-mouthed star wrestling with an airplane and a parachute are frequently hilarious."
Howard Barnes
— N Y Herald Tribune p6 Je 26 '37

"The new vehicle... which R.K.O. has given him is the broad type of farce which the Brown fans have come to expect... Guy Kibbee is particularly well cast in the role of a shabby company promoter and gives a clever performance."
P. S. Yragent
— N Y Times p20 Je 26 '37

"[It is] a modest contribution to mirth and laughter. 'Riding on Air' is about the usual Joe E. Brown comedy." E. S. Nugent
— N Y World-Telegram p9 Je 26 '37

Trade Paper Reviews
"A standard Joe Brown laugh-provoking performance... this can be depended on to maintain the high box office appeal of the comic. It will be a riot with the juveniles and has enough of the gaggy situations, which have come to be expected in a Brown vehicle, to satisfy the decor desires of every type of patron. Family."
+ Boxoffice p21 Je 19 '37

"This one will please all the Joe E. Brown fans, without struggle, and especially the youngsters... The plot is a pretty rambling affair without much logic, but then it gives Joe opportunity to do his amiable antics and garner the laughs, and that's all it was intended to do."
+ Film Daily p18 Je 28 '37

"Riding on Air' is out of the bottom of the basket. Will satisfy the Joe E. Brown addicts, but otherwise no dice. Yarn is so typical of
RIDING ON AIR—Continued
the Joe E. Brown pictures it might have been a remake from parts of several forerunners... Picture is carelessly scripted and edited." — Variety p30 Je 30 '37

RIVER OF MISSING MEN. Columbia
60min O 31 '37
Cast: Jack Holt, Wynne Gibson, C. Henry Gordon
Director: Lewis D. Collins
Original story: Bernard McConville
Screen writer: Tom Kilpatrick
A western melodrama.

Trade Paper Reviews

"That perennial action favorite, Jack Holt, herein shows how to play that equally perennial favorite, the cops-and-robbers game, and pack it full of thrills." + Boxoffice p29 S 11 '37
+ — Motion Pict Daily p8 S 9 '37
"This is a little short on the action end and as compared with previous Holt features, Picture will give fans of this type film, and particularly followers of Holt, what they want, being well handled both in the production and direction departments." + Variety (Hollywood) p3 S 4 '37

RIVER OF UNREST. See Ourselves alone

ROAD BACK. Universal 104min Jl 18 '37
Cast: John King, Richard Cromwell, George (Slim) Summerville, Andy Devine, Barbara Britton, Louise Fazenda, John Emery
Director: James Whale
Screen writers: R. C. Sherriff, Charles Kenyon
Based on the novel of the same title by Eric_Main Bii damning Remarque's This is a sequel to the author's All Quiet on the Western Front. "Its simple story tells of a squad of German soldiers, their fight in the War with heroism, stoicism, only to find a Peace filled with hollow oratory, estranged friends, psychological maladjustment, and open revolution. Thus, the life they return to, distorted by the war, is even less bearable than the war itself." (Cue) After road-showing, the film was revised for its regular release.

Audience Suitability Ratings

"Emotionalism and a rather inappropriate sense of humor hinder this film... from attaining the simple effectiveness of its predecessor, All Quiet. It is, regrettably, not the picture it could have been, but an infrequently moving, often limp and moody document which will prove important neither to the socially minded nor the humbler entertainment seeker... The picture is deeded for adults." T. J. Fitzmorris
+ — Americas p32 Jl 3 '37
"A: excellent; Y: mature; C: not for them." Christian Century p1007 Ag 11 '37
"Some of the comedy is overdrawn. Mature." Am Legion Auxiliary

"The Road Back" is a powerful argument against war, and as such must command the respect of thinking people. Adults: interesting; young people: controversial; children: no. Un-suited to family." Calif Cong of Par & Teachers

"Good. Adults." DAR
"The most graphically convincing war-con- demning document yet brought to the screen. Of timely interest to all thinking people." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 1 '37

"The original screen version was a satire presenting the ridiculousness and utter futility of war and a really effective bit of anti-war propaganda. The ending was subtle and lingered long in the memory. The changed version may have a greater audience appeal, but much of the social value, dramatic strength and originality and has been forfeited. The montages shots at the end depicting all the bitter irony of the armament race of all nations, leaves one with a hopeless feeling that the world will never change. Family." Calif Fed of Business & Professional Women's Clubs

"Vividly acted, this film is thought compelling and cannot have too wide a distribution in these days when, as indicated in the prophetic finale, nations are arming for conflict. Mature. New Soc of New Eng Women's Clubs

Fox W Coast Bul Ag 14 '37

"This notably fine production... is a power- ful indictment against the horror, destruction and futility of war. A truly great picture. Changes, deletions and inclusions have been made since the first showing of this picture yet it still carries its powerful message that is subtly softened by a more hopeful ending, closing with a symbolic warning, given in present day headlines. Mature audience." + + Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"There is some ill-advised comedy relief which is doubtless intended to placate those who do not like to dwell upon serious matters, but this is a minor flaw in an otherwise well-balanced and intelligent picture. Adolescents, 12-16: yes, mature; children, 8-12: no." + Motion Pict R p7 Jl 37

"Perhaps the reason this screen version of Remarque's powerful book fails to convince is because of the compromises and concessions which rob it of its virility and intensity and because it is too much of a literature lesson devoted to comic relief and broad burlesque. Nevertheless there stand out the consistent portrayal of the bewilderment of men, poignant scenes of comradeship and loyalty, starkly realistictional bits of warfare and discipline and over all the futility and hopelessness of war. Adults." + Nat Council of Jewish Women Je 23 '37

"Adults." Nat Legion of Decency Je 24 '37

"A & Y: good; C: no." Parents' M p73 S '37

"Since 'The Road Back' was last reported by this committee, Universal has seen fit to remake a large part of the film. The changed version may have a greater audience appeal, but much of the social value, dramatic strength and originality has been forfeited. Outstanding." + + Sel Motion Pict p8 S 1 '37

"The story is drab and the comedy only seems to add to the starkness of the events and horrors. Family." Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

"[1] is a picture with a purpose, and a purpose admirably achieved." + Canadian M p34 Jl 37

"It is something less than it might be, so anxious to be the studio to offend nobody, that being the sure way to please nobody completely. It does get over a poignant theme, however. Adults." + — Christian Science Monitor p11 Jl 10 '37

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"It is not nearly as realistic as it might have been. The violation of the author's serious intentions by injecting slapstick is a discomfitting experience. roadblock, and production greatly exaggerated." — J. P. Cunningham

Commonweal p288 Jl 9 '37

"With sincerity, skill and compassion, James Whale... has brought to the screen a genuinely moving film. ... (It) is a provocative, mature, sobering film—although it does not build to any great emotional tension and later scenes in the screenplay lacked power. However, it made its predecessor a cinema masterpiece. The cumulative effect of the film is superb anti-war propagandizing. anti-war is felt as much as it is the more ambitious, it is all the more exposed to criticism. One feels great regret that, as a whole, it isn't a success... It shouldn't have been used, for screen material, in hopes of a general and popular appreciation for a film with astonishing, and very much to Mr. Whale's credit that he has handled some of the difficulties with tact. The film is a testament to the importance of a literary work. I have read the novel, and, I think, will only puzzle those who have not. John Moshower"

— New Yorker p71 Je 26 '37

"The production is painstaking and on the grand scale. Nevertheless, the film is disappointing. Its subject is surcharged with dramatic possibilities, but the director, James Whale, and the screen authors—seemingly more interested in the tragedy of Slim Summerville, Andy Devine, and Louise Fazenda—fail to invest the movie with power and poignancy that distinguished Erich Maria Remarque's novel. It is, however, a sincere—if confused—antiwar plea." — News-Wk p22 Je 26 '37

"(It) is an extraordinarily poignant screen drama that, up to date, is modern war's most horrific indictment... Photography, sets, sound and music are first-rate. Few comedians can make a finer picture than 'All Quiet on the Western Front.' — Rob Wagner + + Script p12 Jl 31 '37

"By mixing fury and farce Director Whale implores Author Remarque's poignant theme, but the screen play possesses intense, impressive street scenes. As far as its anti-war theme, 'Road Back' illumines a grim War-wrecked civilization, lighting up in a final flash the reawakening of German military mania." — Time p31 Je 28 '37

Trade Paper Reviews

"Adding new glories to the New Universal, this enthralling epic will take its well-deserved place among the tragedy of Slim Summerville, Andy Devine, and Louise Fazenda... It is easy to see why..." — Boxoffice p29 Jl 3 '37

"The picture tells a powerful story, with few punches pulled, and should prove excellent box-office in any community." + Canadian Moving Pict Digest p6 S 4 '37

"While alert to the surging drama of a defeated Fatherland, the screen writer conveys the pogonip back of the perplexities confronting Germany's returning soldiers, it is in its treatment of comedy that this sequel to 'All Quiet on the Western Front' is likely to find its major box office strength. Whatever may have influenced the producer and director to give emphasis to comic relief, there can be stricture from the mass appeal angle, no challenge of its expediency, nor may the result be questioned." + Film Daily p12 Je 18 '37

"This doesn't achieve what it sets out to achieve—to be a stirring reenactment of the war, but it has some first-rate pictures by Leo Summerville, Andy Devine that is certain to go in the neighbors. The pacifist, class angles are emphasized, the comedy will carry it through the neighborhoods. It is a great effort anyway, if given support, should earn its way."

— Phila Evening Bulletin p1 Jl 3 '37

" 'The Road Back' is a sequel to 'All Quiet on the Western Front.' It would be as well if the sequel idea were not dragged out and the two pictures do not compare in quality or power. But it is probably necessary in view of the success of the first. 'Road Back' will need all the warmth which is contained in the memory of 'All Quiet on the Western Front' and in view of James Whale's excellent direction, outside the comedy factor, and the effort of
ROAD BACK—Continued
of the physical production. The truth is that the studio has made the mistake of pulling its punches."
+ Variety p12 Je 23 '37
"Critical discussion and audience reaction, together with the normal exploitation of a film of this cost and dimension, will set Universal's 'Road Back' among pictures of first importance for the year, no matter what the final entertainment or box office verdict may be. The picture's box office will be largely what it's made by individual showmen. It cannot be sold as 100% entertainment, in the restricted meaning of the word." Variety (Hollywood) p5 Je 18 '37

ROARING TIMBER. Columbia 64min J1 4 '37
Cast: Jack Holt, Grace Bradley, Ruth Donnelly
Director: Phil Rosen
Screen writers: James Cosgriff, Paul Franklin
"Story concerns the death of a lumber magnate whose daughter, knowing nothing of the business, inherits the enterprise. She gets rid of the good employees and hires some dodging bad ones, who try to sell her out of a big contract. "Brother Holt comes to the rescue." Variety

Audience Suitability Ratings
"A: mediocre; Y: poor; C: no."
Christian Century p1007 Ag 11 '37
"General patronage."
Nat Legion of Decency J1 S '37
"A, Y & C: good."
Parents' M p73 S '37
"Family."
Sel Motion Pict p15 T 1 '37
"Fine, exciting entertainment of its type, with a refreshing lack of love interest. Family."
+ Wkly Guide Je 55 '37

Newspaper and Magazine Reviews
"For a cool hour with only occasional moments of lumber, visit the Rialto this week. For those in backgrounds the picture should be given the Academy prize. Since one must be made, the picture's entertainment value is at low ebb. Part of the trouble lies with the script: the dialogue is poor and the situations artificial." Marguerite Tazelar
+ N Y Herald Tribune p12 Ag 19 '37
"What we principally like about the picture is the fact that there isn't any silly stuff like kissing or holding hands in it." B. R. C. N Y Times p23 Ag 19 '37
"The timbers roar and crash all about Jack Holt, its star, and only few casualties, too few for this melodrama's good, are the final result when the debris has been swept away." B. L.
+ N Y World-Telegram p15 Ag 19 '37

Trade Paper Reviews
"Jack Holt is right at home in the lead role of this outdoor yarn, which, although it follows closely the pattern of predecessor tales of the tawdry timberlands, is nevertheless an engaging bit of entertainment, particularly for the men patrons."
+ Film Daily p3 Ag 21 '37
+ Motion Pict Daily p3 Ag 19 '37
"An action programmer with a fast pace, this will estimate: race action; best for neighborhood, twin bills."
+ Phila Exhibitor p56 J1 19 '37

"Brawny stuff for the 10-20c traffic and dual bills. Holt can do no wrong as far as the children are concerned and the elder action enthusiasts also. This is his type and as good, or slightly better than, the stuff he's done lately."
+ Variety p21 J1 14 '37

ROUNDPUP TIME IN TEXAS. Republic 58min F 28 '37
Cast: Gene Autry, Smiley Burnette, Maxine Doyle
Director: Joseph Kane
Screen writer: Oliver Drake
A western melodrama which shifts its scene from Texas to Africa.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ja 21 '37

Trade Paper Reviews
+ Motion Pict Daily p22 Ag 9 '37
"Republic's Gene Autry once again does a nice job of entertaining. Estimate: okay Western."
+ Phila Exhibitor p61 Ja 15 '37
"This had every reason to be an unsatisfactory Western, as often is the case when the story formulators yank a cowboy and his pal into a foreign clime. That's why it is surprisingly brisk entertainment, despite its absurd moments, old hokey slapstick and several hulls in action."
+ Variety p19 Ag 4 '37

RUSTLER'S VALLEY. Paramount 58min J1 23 '37
Cast: William Boyd, George Hayes, Russell Hayden, Stephen Morris
Director: Nate Watt
Screen writer: Harry O. Hoyt
A western melodrama.

Audience Suitability Ratings
"Family." Am Legion Auxiliary
"This Western is not only entertaining because of its suspenseful plot, colorful dialogue, smooth direction and good acting; but it is unique in that there are no destructive features, no drinking, and no beautiful singing cowboys. Good for all ages." Calif Fed of Par & Teachers
"The excellence of the acting and settings make this stand out above other Westerns. Family." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Mature. Family." DAR
"Good comedy and no drinking. Family." Nat Soc of New England Women
"A constructive picture with the last minute rescues and adjutaments very clearly emphasized. Family." S Calif Council of Fed Church Women

Fox W Coast Bul J1 31 '37
"The Hopalong Cassidy pictures are wholesome and refreshing and this is no exception, being better than the average."
+ Calif Fed of Women's Clubs (W Coast) J1 21 '37
"The plot and acting are adequate and film will please the audiences for whom it is intended. Adolescents, 12-18: enjoyable; children, 8-12: perhaps."
+ Motion Pict R p7 Ag '37

+ Combination Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
“This picture runs the usual gamut of Westerns with fine riding, lovely photography of the out of doors and plenty of excitement. Throughout the entire picture there is not one bit of drinking. Family & junior matinee.”

+ Nat Council of Jewish Women Ji 21 '37

“General patronage.”

Nit Legion of Decency Jl 22 '37

“A. Y & C: good Western.”

Parents’ M p73 S '37

“Family & junior matinee.”

Sel Motion Pict p8 S 1 '37

Trade Paper Reviews

“With action as its keynote, this last in the current series of Hopalong Cassidy films upholds in every detail the fine tradition set by its predecessors. It is a picture which will garner plenty at the box office. Family.”

+ Boxoffice p31 Ji 10 '37

“The ingratiating personality that William Boyd gives ‘Hopalong’ and the comic talk and antics of George Hayes as ‘Windy’ will have to carry this Cassidy number. Even though it doesn’t rank with the better pictures in the series, it still is a pleasing Western.”

Daily p6 Ji 6 '37

+ — Motion Pict Daily p9 Ji 2 '37

“Estimate: good Western.”

+ Phila Exhibitor p36 Ji 15 '37

“Third-rate giddyap which barely qualifies for the triple bills, this one is sadly lacking in story, production values, and entertainment. Just a filler which doesn’t close the gap. Far below the standard of the Hopalong Cassidy series.”

Variety p13 Ji 7 '37

“Last of the current group of the Hopalong Cassidy series for Paramount, ‘Rustler’s Valley’ contains more of the forerunners’ entertainment value and production worth. Packs an abundance of audience appeal too for the territories where this western action film continues to find favor.”

+ Variety (Hollywood) p3 Ji 30 '37

SAN QUENTIN. Warner 65min Ag 7 '37

Cast: Pat O’Brien, Humphrey Bogart. Ann Sheridan, Barton MacLane, Joseph Sawyer

Director: Lloyd Bacon

Original story: Robert Tasker. John Bright

Screen writers: Peter Milne. Humphrey Bogart

“The story deals with a U. S. Army officer who is placed in charge of the prison yard. He hopes to install a merit system that will separate unfortunate offenders against the law from habitual, hardened criminals. He is well on his way to establish discipline when the convict brother of a girl in whom he is interested becomes party to a road gang break.”

Hollywood Reporter

See issue of June 28, '37 for other reviews of this film

Audience Suitability Ratings

“A: good of kind; Y: perhaps; C: no.”

Christian Century p1067 Ag 11 '37

“Adults.”

Sel Motion Pict p15 S 1 '37

“Although the plot is trite with the familiar old routine, the acting of the cast, the fine direction and the brief and to the point dialogue place it far above the average. A picture with something to think about. Family.”

+ Wkly Guide Ag 7 '37

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

Newspaper and Magazine Reviews

“Adults.”

Christian Science Monitor p17 Ag 21 '37

“San Quentin,” while far from original or important, is one of the more competent and skillful in the prison series. It has all been done too often before, but only on a few occasions better—and ‘San Quentin’ may be considered more than ordinarily successful entertainment of its routine sort.”

+ — Cue p13 Ji 31 '37

“Prison routine interesting, particularly San Quentin scenes. Plot weak.”

Digest p25 Ag 21 '37

“It is a routine prison drama. . . . Rather more than capably acted, competently directed, with some real thrills in the car-chase climax, it still doesn’t really get anywhere. Sound, but very ordinary dramatic entertainment.”

+ — Film Wkly p27 Ji 10 '37

“Another (ho-hum) expose of what goes on behind those prison walls.”

Judge p25 S '37

“With straightforward acting and brisk direction the film makes a moderately entertaining addition to the prison photo-melodramas,” Howard Barnes

+ — N Y Herald Tribune p10 Ag 4 '37

“Atmosphere and details of characterization work the story routine into a fast, exciting thriller. . . . [It] is entertaining, if unimportant.”

Eileen Creelman

+ — N Y Sun p26 Ag 4 '37

“This one deals entertainingly enough and briskly, too, with the rehabilitation of a misanthropic mug,” J. T. M. N Y Times p15 Ag 4 '37

‘San Quentin’ is distinctly Grade B with a low percentage of butter-fat.”

Russell Malone

— New Yorker p33 Ag 7 '37

“Brisk melodrama fashioned from threadbare material; offering realistic ‘big house’ atmosphere and fine acting by Humphrey Bogart and Pat O’Brien.”

+ — News-Wk p19 Ag 14 '37

Script p12 Ji 31 '37

“That never-named collaborator, Coincidence, raises a heavy hand to provide plot fare and succeeds in jamming up what might have been another expert Warner’s melodrama. Even so the cops-and-robber stuff is pretty good, especially the prison-break chase. It depends on you.”

+ — Stage p8 S '37

Time p37 Ag 16 '37

Trade Paper Reviews

“California’s far-famed penitentiary, furnishes the locale of this feature’s sizzling story. To its austere gray walls and interior, First National has gone to portray vividly and excitingly a perfectly probable series of episodes.”

+ Film Daily p13 Ag 6 '37

“‘San Quentin’ is stark, authentic-looking prison melodrama that misses being big entertainment because of a love story that is none too strong and a plot that is only moderately forceful. Its marquee value is restricted to cast names that aren’t potent but appeal may be stirred to some extent through selling the title and the picture’s locale, one of the better known penal institutions of the country.”

+ — Variety p16 Ji 28 '37

81
SARATOGA. MGM 90min J1 23 '37


"Miss Harlow is the daughter in a family which has bred and raced horses for generations. She loses her small inheritance and wages on the horses. She is prompt to this in an effort to win enough to repurchase the farm. Her yarn from Gable, who holds the mortgage to cover losses incurred by her father." Variety

Audience Suitability Ratings

"Some sort of critical holiday may be taken with regard to this film since it probably be seen as the last vehicle of the late Jean Harlow, and not as simple picture fare. It is not otherwise a significant piece of work and makes use of a stock climax which has grown to nightmare proportions in one opinion at least. [This is an] adult film. T. J. Fitzmorris. America p42 December 7 '37

"A: fairly amusing; Y: better not; C: unsuitable." - Christian Century p38issue Ag 4 '37

"Excellent characterizations by a splendid cast. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"[It is] ultra-sophisticated in tone and depends upon innuendoes for much of its humor. Pictures of this type make racing and gambling seem not only fascinating but decidedly profitable. Adults." Calif Fed of Business & Professional Women's Clubs

"Good, Unwholesome. Good work by Clark Gable, Jean Harlow and Una Merkel is offset by dialogue (not theirs) which reaches a new low in vulgar innuendo. Adults." DAR

"A race track story with an involved, but at the same time, an insignificant plot wherein the motivation is at times obscure... One totally unnecessary and prolonged scene in which the director is forced to rely too heavily on an already certain line and certain deleted. The tone of the entire film is rather ordinary and cheap. Mature; good taste for adults." Nat Fed of New England Women

"Dealing graphically with a subject of wide interest—the race track, this picture throws an appealing glimmer around two socially destructive forces, gambling and drinking, and tends to minimize their unfortunate consequences, making them attractive... There are some unnecessary suggestive scenes between the doctor, his patient and her lover which are objectionable and in bad taste. Mature." S Calif Council of Pld Church Women

Fox W Coast Bul J1 31 '37

"The dialogue [is] pertinent, providing much comedy, regrettable to say extreme bad taste is evidenced in several instances both dialogue and inference, and will mar the enjoyment of the picture for many. Adults." Gen Fed of Women's Clubs (W Coast) J1 21 '37

"The ethical tone is that of the gambling fraternity which follows the sport, not very high. It is a soap opera story aimed to please or entertain value. Adolescents, 12-16: low standard of honesty; children, 8-12: no. Adults." Los Angeles Pict R p7Ag 30 '37

"This spirited story of the race track is highly entertaining with its smart dialogue, fine cast and many clever and amusing situations. Adults." Nat Council of Jewish Women J1 21 '37

"Adults." Nat Legion of Decency J1 29 '37

"A: poor; Y: mature; C: unsuitable." Parents' M p58 O '37

"Pictures of this type unfortunately make racing and gambling seem not only fascinating but extremely profitable." Sel Motion Pict p4 S 1 '37

"Family." Wky Guide J1 21 '37

"This comedy... affords the players ample opportunity for comedy and making big wagers. It is a sure-fire affair, with many novel ideas, but, nevertheless, the tempestuous scenes are occasionally a trifle bewildering... The actual plot of the yarn does not prove to be especially intriguing. It is rather the manner in which it is unturfd and the personalities involved." Maudrant Hall + — Boston Transcript p5 J1 24 '37

"Adults." Christian Science Monitor p15 Ag 7 '37

"It is distressing to have to report that 'Saratoga' is the race-track picture in which Jean Harlow was working at the time of her tragic death, is not a good picture. Its merits are limited. Its faults are many... But the most striking of the story is highly illogical, disconcertingly disconnected, entirely unmotivated in many of its developments... [It has] problems that rivals in suggestive vulgarity a burlesque comedy skit before the recent 'reformation.'" Cue p90 J1 24 '37

"It makes little difference whether the picture... is a product from a box-office standpoint 'Saratoga' is sure-fire. It isn't much, though... In justice to Anita Loos and Robert Hopkins, authors of this original screenplay, they had a tough time getting the whole business to ring true." Digest p31 Ag 7 '37

"...comedy of horse-racing which would be unquestionable but that it marks Jean Harlow's last appearance... An average film with an obvious special interest." Film Wky p21Ag 28 '37

"This picture cannot be viewed in the same critical atmosphere as other pictures, considering its primary purpose of presenting Miss Harlow in a final performance on the screen. That the picture is not a perfect product in the manner in which it would have had if she could have completed her role, goes without saying. But the fans who will flock to see the film for the last time will not be disappointed." + — Hollywood Spec p13 J1 31 '37

"In spite of all Hollywood can do, this is macabre. Your Beverly Hills can get no enjoyment from the proceedings. 'Saratoga' isn't any too good as a screen drama." (3 stars) Beverly Hills Liberty p53 Ag 28 '37

"Jean Harlow's last picture... made this particular individual feel sad... Looking ill much of the time and striving gallantly to inject into her performance characteristic vitality and vibrancy, the result, in face of subsequent events, is grievous... Since the production was completed and released before the death, it would have been inhumane to criticize it in the usual manner. As it stands, it is a patchwork... As if a blight had descended and a seed had been planted, the final sequences fall apart." Margaretu Tzelaar + — N Y Herald Tribune p8 J1 23 '37

"'Saratoga' would never have been Miss Harlow's best picture. Since unhappily it is her last, her gloomy fate might have been more pleasant for her admirers by re-shooting her scenes with another actress instead of stressing the tragedy of her youthful death.” Edith Greenman N Y Sun p10 J1 23 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"It is difficult to appraise the film from a completely detached viewpoint... Viewing the production as objectively as possible, this reviewer found it an unstable thing, a frame of cross-purposed motivation balanced on a mighty small point." J. T. AI.

'37.

"All the qualities which made her one of the really distinctive personages of the screen, as well as her brilliant talent for comedy and dramatic acting, are evident in the late Jean Harlow's performance in 'Saratoga.'" William Boehein

N Y World-Telegram p8 Jl 22 '37

'What breath of life there is in the picture is in those scenes [Miss Harlow] had completed. And in those scenes one cannot help but feel the great freshness of her looks and of her youth. The moment she is off the screen, even in this incongruous and doubtless uncongenial set, the film is blurred and dispirited. Of course it is painfully still and blurred in the scenes which were fabricated to fill out the story and make it a finished story." John Mosher

New Yorker p34 Jl 24 '37

"I can recommend the picture most of the way. About the only poor job of substitution for Miss Harlow, let each person's nervous system and scale of decorum be his guide." Herb Sterne

Script p12 Jl 31 '37

"'Saratoga' is possibly Jean Harlow's best picture as well as her last." Time p36 Ag 2 '37

Trade Paper Reviews

"Her last contribution to the screen, this picture is a fitting and lasting memorial to Jean Harlow's position as a splendid actress and definite box office attraction. The picture would have been, through sheer merit, an outstanding hit under any conditions, to which the untimely death of its popular star and the public interest in her recent achievements will elevate it high among the season's top grossers. Family." + Boxoffice p83 Jl 24 '37

"This is a grand load of entertainment and should play to heavy returns at the box office. Jean Harlow, in her farewell performance, did fine work." + Film Daily p10 Jl 19 '37

+ Motion Pict Daily p4 Jl 15 '37

"Jean Harlow's final picture should turn in a neat gross at the box office. What with all the publicity given it as the result of her untimely death, the general excellence of the picture, itself, 'Saratoga' is headed for good business. Estimate: box office." + Phila Exhibitor p83 Ag 1 '37

"Timely as the latest racing extra, 'Saratoga'... is a glamorous comedy-drama that will take the track and pull box office figures in front. The unique circumstances attached to the completion of 'Saratoga' will enhance public interest in the widely known, and unquestionably fine picture." + Variety p23 Jl 14 '37

"'Saratoga' is Jean Harlow's final picture. The more any other element in this excellent, exciting and wholly entertaining picture involves its box office fate... In order to get a fine, effective reaction, the capricious 'Saratoga' with the aid of a few substitution shots toward the end and took it out on test showings. Those pre-showings proved... that audiences generally wanted to see Miss Harlow... That it will prove a heavy box office winner seems amply assured." + Variety (Hollywood) p3 Jl 14 '37

SEA RACKETEERS. Republic 60min Ag 9 '37

Cast: Weldon Heyburn, Jeanne Madden, Warren Hymer

Director: Hamilton MacFadden

Screen writers: Dorrell McGowan, Stuart McGowan

The Coast Guard track down a ring of smugglers.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency S 2 '37

"Family." Sel Motion Pict p15 S 1 '37

Trade Paper Reviews

"With its chief weakness a lack of marquee names, this picture has, nevertheless, enough action, comedy, romance and suspense to rate it a good supporting film on any program. Family." + Boxoffice p28 Ag 14 '37

"This is strictly for the consumption of the crowd, and may or may not find any theater with a class audience. It is rough and ready in its story, acting and treatment." + Film Daily p8 Ag 20 '37

+ Motion Pict Daily p4 Ag 12 '37

"Estimate: for neighborhoods, duales." + Phila Exhibitor p47 Ag 15 '37

"Class C adventure-romance glorifying the Coast Guard... May get by juvenile audiences, but that's about all. Will need plenty bolstering in the duales." + Variety p7 Ag 25 '37

"While hitting a distinctly modern note in theme, 'Sea Racketeers' is just another racketeer story sprinkled with levity. Economically and unpretentiously produced, this one nevertheless, is swiftly paced and sufficiently dotted with comedy to carry through as an average programmer." + Variety (Hollywood) p3 Ag 2 '37

THE SHADOW STRIKES. Grand national 61min Jl 9 '37

Cast: Rod La Rocque, Lynn Anders, Walter McGrail, Kenneth Harlan

Director: Lynn Shores

Screen writer: Al Martin

Based on the short story, The Ghost of the Manor, by Maxwell Grant. "Posing as an attorney, La Rocque discards his 'Shadow' disguise to investigate a series of murders at Delthorn Mansion. He solves the killings as well as the mystery of his murdered father." (Boxoffice)

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Jl 29 '37

Trade Paper Reviews

"A weak screen play, with a series of time-worn plot situations, is the greatest fault of this picture. Despite that, it launches 'The Shadow,' famed mystery character of radio and fiction, in what should be a series of thrillers with a definite audience appeal. Family." + Boxoffice p83 Je 26 '37

"[It is an] involved murder mystery, shy on ability to convince or to provide audience interest." + Film Daily p8 Jl 9 '37

+ Motion Pict Daily p2 Jl 9 '37

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
THE SHADOW STRIKES—Continued

"This is small time stuff, strictly for the neighborhoods or twin bills.
— + Phila Exhibitor p56 Jl 1 '37

"This one may get by on the nether section of a double combination, especially at the tag end of the season. 'The Shadow Strikes' is unmistakably flotsam... What might have been an entertaining sleuth yarn is marred by stupid dialogue, feeble acting, misdirection and dangling continuity."
— Variety p21 Jl 14 '37

"While it ekes out all possible production value, 'The Shadow Strikes' is barely passable murder mystery yarn aimed at the sticks and around-the-corner trade. The story has been done a thousand times."
— Variety (Hollywood) p3 Je 16 '37

SHE ASKED FOR IT. Paramount 65min S 10 '37

Cast: William Gargan, Oren Heyward, James Osborne, Richard Carle
Director: Erle C. Kenton
Music director: Boris Morros
Screen writers: Frederick Jackson, Theodore Reeves, Howard Irving Young

"William Gargan is an air of cheap detective yarns. Money pours in on him and his publisher, Richard Carle. But masquerading as the detective in type writer, he gets involved in a murder case and, by pretending to put certain suspects into one of his lurid tales, uncovers and brings in an incorporation of killers."
— Variety (Hollywood)

Trade Paper Reviews

"Mildly insane as to story but containing more than its share of laughs, this will go over big with audiences who like their comedy tinged with mystery and a dash of romance."
— Boxoffice p23 S 4 '37

"This is a pleasing program fare. William Gargan does excellent work as a playwright, who becomes a successful writer of detective stories."
— Film Daily p9 Ag 30 '37

"Designed for the tag end of the double bills, and that is all it will be. It will be a with nothing new in story, manner of handling or showmanship, and a tough one for exhibitors to exploit, as the title carries no weight. Cast lacks outstanding names, although featured players are known to audiences."
— Variety p32 S 1 '37

"A minor picture, based on a tale of confused elements, devoid of names and holding out little exploitation possibilities, 'She Asked For It' can expect only meagre returns as a program appendage... Result is groping story development and audience confusion, although there are some amusing and even hilarious scenes boldly yanked out of the bag by the trouper."
— Variety (Hollywood) p8 Ag 26 '37

SHE HAD TO EAT. 20th century-Fox 72min Je 11 '37

Cast: Jack Haley, Rochelle Hudson, Arthur Treacher
Director: Malcolm St. Clair
Screen writer: Samuel G. Engel

Based on a short story of the same title by James Grant and John Musumauer.

"[It] involves a game hunter, his English valet and two stranded young people, living by their wits, who through mistaken identity, become entangled in the chase of a criminal."
— (Gen Fed of Women's Clubs)

Audience Suitability Ratings

A: poor; Y: mediocre; C: no.

Christian Century p859 Jl 28 '37

"Tiresome because of too much repetition. Adults." — Legion of Decency

"[It is] a very improbable, mildly entertaining program picture. Adults: fair; children, 8-16: unsuitable; family: no."
— Calif Cong of Par & Theatricals

"This farce is filled with monotonous repetition of situations which are neither funny nor entertaining. Adults." — Calif Fed of Business & Professional Women's Clubs

"Racketeers, much drinking, questionable ethics. Adults. Mediocre." — DAK

"A meager plot and less humor. A good cast makes heroic efforts to put over a dull repetitious story. Adults, if any." — Nat Soc of New England Women

"A negative story from standpoint of plot and ethical value, featuring a case of mistaken identity, the investigation, and highly overdrawn, laughable, poor vehicle for the high ideals of Arthur Treacher. Waste of time."
— S Calif Council of Fed Church Women

Trade Paper Reviews

"An illogical, absurd and inconsequential farce... Ethically it is pretty poor, and enjoyment of its qualities would depend entirely upon an utterly irresponsible state of mind when seen... Adolescents, 12-16: poor; children, 8-12: no."
— Motion Pict R p6 Je 37

"A mediocre comedy, a bit 'balmy', with a triple repetition of situations unfolding in a boresome manner. Slow-moving, unnatural direction. Family."
— Nat Council of Jewish Women My 28 '37

Newspaper and Magazine Reviews

"Adults." — Nat Legion of Decency Je 24 '37

"A: poor; Y & C: no."
— Parents' M p3 Ag 30 '37

"It is an lame farce. Adults, if any." — Sel Motion Pic p6 S 1 '37

"Adults." — Christian Science Monitor p15 Jl 24 '37

"On the credit side of 'She Had to Eat' list such pleasant company as Jack Haley, Rochelle Hudson, Eugene Pallette and Arthur Treacher, and chief among its debts count a muddled and inconsequential screen play..."
— T. M. P.

"Mr. Haley is not to be held accountable for the lack of general inventiveness and dramatic energy in 'She Had to Eat,' because there is only a mediocre story to guide him and little opportunity for him to distinguish himself. None the less, the young man brings his audience with him pretty faithfully, and while there is no particular strength about the production in any of its departments it remains the best of the week-end crop of films."
— William Boehnel
— N Y World-Telegram p8 Jl 26 '37

Time p46 Je 21 '37

Trade Paper Reviews

"Light and pleasing summer show carries thrills cleverly mixed with laughs."
— Film Daily p6 Jl 23 '37

"— Motion Pict Daily p9 My 28 '37

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
"Someone stumbled badly over this one, which has nothing to recommend it. All reaction is on the downside, particularly because Jack Jevne, who was bright in his previous start 'Wake Up and Live' is completely wasted." — Variety p21 J1 14 '37

"A rather trite story is bolstered by excellent direction and some excellent performances to make 'She Had to Eat' good fare for the duals. Inconsequential as a draw, it is still a good balance feature for any otherwise heavy bill." + — Variety (Hollywood) p8 J1 3 '37

THE SHEIK STEPS OUT. Republic 65min S 6 '37
Cast: Ramon Novarro. Lola Lane. Gene Lockhart. Kathleen Burke
Director: Irving Pichel
Music director: Alberto Colombo
Screen writers: Adele Buffington. Gordon Kahn

"Plot is the story about a rich American girl, who wagers her fiancé, an English nobleman, that she will find a horse swifter than any in his stables. Off to Arabia go the girl and her uncouth American father ... Novarro is the Arab sheik who breeds the fastest horses in the world, but the ill-mannered Americans mistake him for a baggage porter and native guide." Variety

Audience Suitability Ratings
"Good entertainment for those who like the type. Family." +

Wkly Guide Ag 25 '37

Newspaper and Magazine Reviews

"The only significant thing about this picture is that it presents Ramon Novarro again to the public, after an absence of some years. Where the story fails is in being produced a decade too late. It should have been a silent picture, where the images before us, accompanied by music, would have left the imagination free to supply many details of what the actors said and thought." Bert Harlen + — Hollywood Spec p14 Ag 13 '37

"Returning to the screen after almost three years' absence, Ramon Novarro has the misfortune to be cast as a desert sheik ... This production doesn't enhance his chances of a successful comeback." + — News-Wk p27 S 6 '37

"The vehicle is a '32 model, just the sort of outmoded glamour contraption a star should avoid when seeking a comeback ... Dialogue that sounds as though it had been lifted from silent-film captions doesn't help matters." Herb Sterne — Script p12 S 4 '37

Trade Paper Reviews

"A trifle old-fashioned in story theme but all in all an agreeable offering, this gives Ramon Novarro a hearty send off on the trail toward regaining box-office prominence, and the singing star, who has been away from the screen for some time shows no loss of competence in voice or personality. As a programmer the film may be counted on for adequate support. Family." + — Boxoffice p23 Ag 7 '37

"Ramon Novarro returns to the screen in an enjoyable romantic comedy laid in the sands of the Arabian desert. One of Republic's better releases, has production values which show up very well, and should be well received as good program fare." + — Film Daily p6 J1 29 '37

Motion Pict Daily p19 J1 29 '37

"Here is the best picture from Republic in a long time. Estimate: good program."
+ — Phila Exhibitor p39 Ag 1 '37

"Only interest for the trade in this one is the reappearance of Ramon Novarro. Story, dialog and acting by the supporting players are second rate, although the production otherwise is quite good. The film makes no pretensions to any higher spot than the lower half of double bills, it will get by in the neighborhood houses and in the spots where action pictures have a following." — Variety p16 J1 28 '37

"One of the better offerings from Republic, 'The Sheik Steps Out' should do comfortably well and should hold its own as a program presentation on almost any bill. It is light comedy that evokes chuckles of amusement, despite its conventional story and treatment. Picture is breezily played and handily directed, hitting a level for popular fare." + — Variety (Hollywood) p3 J1 26 '37

SHE'S NO LADY. Paramount 65min J1 30 '37
Director: Charles Vidor
Original story: James Edward Grant
Screen writers: George Bruce. Frank Partos

"A yarn about jewel thieves [in which] Ann Dvorak is hoodwinked into believing that John Trent is a socialite attending a party where she is accompanied by Harry Beresford, Guinn Williams, partners in crime. Posing as a butler, Beresford grabs the jewels, turns them over to Miss Dvorak who leaves the affair with Trent." Phila Exhibitor

Audience Suitability Ratings

"Mature." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR

"A complicated plot, at times amusing and deftly handled but for the most part light, trivial entertainment for mature audiences." Nat Soc of New England Women

"Only fair direction and action; mediocre and mature." Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Some clever situations, crisp dialogue and suspense give interest to this rather amusing comedy. Mature." + — Gen Fed of Women's Clubs (W Coast) Ag 29 '37

"Adults." — Nat Legion of Decency Ag 26 '37

"The dialogue is boring and the acting routine. Adults & young people." — Sel Motion Pict p15 S 1 '37

Newspaper and Magazine Reviews

"Whimsy has been added to routine melodrama in 'She's No Lady' and the result is lamentable. The writing, acting and direction are held in a perfect balance of mediocrity, or maybe that's being kind to the show. To call 'She's No Lady' a run-of-the-mill class B picture would be to dignify it." Howard Barnes — N Y Herald Tribune p10 Ag 13 '37

"Why any one should have bothered to produce 'She's No Lady' will probably remain one of Hollywood's outstanding mysteries, for the picture contains nothing whatever to recommend it. Its plot is threadbare. It has some

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; —— Exceptionally Poor
SHE'S NO LADY—Continued
of the silliest dialogue ever heard by this reporter. And for sweet charity’s sake it is best to
skip all mention of the performance of the cast.
— J. H. F. Fox
— N Y Sun p6 Ag 13 '37

"The picture itself is eligible to compete for the Academy annual booby awards (if any)."
B. R. C.
— N Y Times p44 Ag 12 '37

"It may be that [it] is a satire in disguise intended once and for all to end all 'cheating-
cheater’ themes. If so it fulfills pretty flat, be-
described as possessing much in the way of
entertainment."— William Foehn
— N Y World-Telegram p8 Ag 13 '37

Trade Paper Reviews

"Handicapped by a threadbare plot, slow in
action and with a wooden performance by Avi-
or-Actor John Trent, this is a low-ranking
dudler which provokes no excitement and little
suspense. It lacks star names and can be
counted on for little in the way of audience
satisfaction. Family."
— Boxoffice p23 Ag 14 '37

— + Motion Pic Daily p22 Ag 9 '37

"Slow moving, minus any marquee names,
this one has a hard road to travel. Estimate:
best for neighborhoods, twin bills."
— Exhibitor p39 Ag 1 '37

"She's No Lady’ is no prospect for box
office business. It’s a weak sister on names,
story and entertainment. Treatment attempted
is breezy. But the farce is too heavy-handed."
— Variety p27 Ag 18 '37

"Mediocre comedy that in most instances
misses fire makes 'She's No Lady’ a picture
that does not fit in the low end of the dual
program. In addition to being slow, the film is
devoid of selling names."
— + Variety (Hollywood) p8 Jl 10 '37

SIGNORAs PARADISO. Trenierna 7min Jl
23 '37
Cast: Memma Benassi, Elsa de Giorgi. Mino
d'Oro.
Director: A. Mazzoni
Filmed in Italy without English subtitles. "It
tells of the aging, miserly pawnbroker, . . . who
failed to meet a jobless street tramp, loads her
attention and luxuries without winning
her affection and finally sees her leave his
house to live happily with a poor young man." (N Y Times)

Newspaper and Magazine Reviews

"The acting is praiseworthy, especially when
one considers the frailty of the script. Not
knowing the Italian tongue, it is hardly fair
for us to be too captious, but surely the pro-
ducer of 'Lady of Paradise’ might have picked
a more fitting title."— R. W. D.
N Y Herald Tribune p4 Jl 24 '37

"While the action is rather uneven, perhaps
due to poor cutting or censorship, there are
many fine country and city views and several
opportunities to admire the beauty of Miss
de Giorgi. H. T. F.
N Y Times p55 Jl 22 '37

Trade Paper Reviews

"Put the treatment down in the 'fair'
category, with uneven action as the major detri-
ment."
— Film Daily p6 Jl 23 '37

SING AND BE HAPPY. 20th-century-
Fox 67min Je 25 '37
Cast: Tony Martin, Leah Ray, Joan Davis.
Helen Westley
Director: James Tinling
Music & lyrics: Sidney Clare. Harry Akst
Screen writers: Ben Markson. Lou Breslow.
John Patrick

Tony Martin portrays the son of an advertis-
ing company's head and Leah Ray is the daugh-
ter of another ad man. Both fathers are trying
to save one other's accounts. Tony and Leah
are in love and also rivals in business. In the
end he puts over a big commercial broadcast
in an audition test and wins the girl just as
she is about to marry one of her father's em-
ployees.

Audience Suitability Ratings

"The film is designed for lighter moments and
is recommended for general patronage."— T. J.
Fitzmorris
+— Variety p336 Jl 10 '37

"This musical farce provides laughter and
entertainment for those who enjoy the Joan
Davis-Chick Chandler comedy team, Mature."—
Am Soc of Allied Workers

"An interesting cast of attractive young
people works smoothly through scenes of love,
Jazz, and eccentric dancing. Adults: fair; young
people: possible; Family."— Calif Council of Par & Teachers

"Pleasant little comedy with several tuneful
numbers rendered most effectively by Tony
Martin and Leah Ray. . . Helen Westley, in a
'Hetty Greene’ role, and the rather amusing
clothing of Joan Davis and Chick Chandler
keep this picture clicking right along. Family.
Calif Fed of Business & Professional Women’s Clubs

"Mediocre, Good music, poor sportsman-
ship, absurd situations, questionable ethics.
Adults."— DAR

"A thin plot with pleasing music and much
laughter. Average program film for family au-
diences."— Nat Soc of New England Women

"It is trivial matter with swing bands, blues
singers and assorted radio performers present-
ing themselves on every occasion. Acting is
mediocre and incidents poorly coordinated.
Adolescents: mildly entertaining; children: waste
of time."— Women's Univ Club, Los Angeles

Fox W Coast Bul Je 26 '37

"Tuneful music, clever dancing, and effective
photography are all in this well acted gay bit of
nonsense. Family."
— Gen Fed of Women’s Clubs (W Coast)
Je 18 '37

"A bright little comedy with fast-moving
direction, clever repartee, some amusing situ-
ations and good singing. Family."

— Nat Council of Jewish Women Je 16 '37

"General patronage."
— Nat Legion of Decency Jl 1 '37

"A, Y & C: mediocre."
— Parents’ M p85 Ag '37

"Average program film for family audiences.
(Ths D. A. R. consider this adult fare.)"
— +— Sel Motion Pic p6 S 1 '37

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Jl 10 '37

"The summer doldrums, or cinematic dog-
days, are upon us, preceded by a veritable
storm of celluloided sound and fury, signifying
nothing. But 'Sing and Be Happy’ is the kind
of film which ideally fills in the impatient
hour before the lucky banko tickets are
drawn."
— Cue p48 Je 26 '37

++ Exceptionally Good; + Good; — Fair; —— Mediocre; —— Poor; —— Exceptionally Poor
“Whatever chances this one had in the script were spoiled by the manner in which the lines are read. The story of the picture is a rather lame affair but an indulgent audience could excuse its weakness and derive entertainment from it if it had been a little easier on the ears.”

— Hollywood Spec p8 Ji 3 ’37

“Something that might pass for a plot strings together a lively list of viviil antics.”

Judge p23 S ’37

“There’s a minor piece at the Roxy. . . . It is one of Hollywood’s lesser efforts. The production is inoffensive but mediocre, a routine plot undistinguished by originality of direction or acting.”

Eileen Creelman

+ — N Y Sun p15 Je 21 ’37

“[It is a] well-nigh plotless Twentieth Century-Fox-pas. . . . The only depth to the story is in the dimples of the principals, Tony Martin and Leah Ray.”

B. B. C.

— N Y Times p20 Je 19 ’37

“It is an ordinary plot, but it would stand up if it had more humor and a better score. The performers do little for it.”

Douglas Gilbert

+ — N Y World-Telegram p9 Je 19 ’37

“Mr. and Mrs. Public love spirited entertain-ment. . . . This picture is a Sol Wurtzel diapason considerable of that commodity in a modest musical.”

Herb Sterne

+ — Script p14 Ji 17 ’37

Trade Paper Reviews

“Twentieth Century-Fox knows how to make these light, engaging, fast-moving musicals— and exhibitors need have no fear that this one will disappoint either in audience reaction or in gate receipts. Although weak on draw talent, it has plenty of laughs and will fill that dual spot to perfection.”

+ — Boxoffice p33 Je 26 ’37

“This one has a lively, more or less zany plot, but is filled with the spirit of youth, and features some young performers. . . . The plot is of the typical musical comedy variety. . . . A good hot weather show, with plenty of romance, dancing, music and songs—and really good comedy touches.”

+ — Film Daily p29 Je 22 ’37

“Estimate: pleasing; best for neighborhoods, twin bills.”

+ — Motion Pict Daily p4 Je 17 ’37

“Estimate: pleasing; best for neighborhoods, twin bills.”

+ — Phila Exhibitor p61 Ji 1 ’37

“A rather disappointing musical. Cast embraces no marquees magnet although containing a covey of young and fresh film faces. . . . This musical will require plenty of exploitive pressure by exhibitors. Handicap are the story and the songs. There isn’t one musical standout.”

— Variety p12 Je 23 ’37

“Pleasing, unpretentious, minor musical romance with comedy, which in its title, general approach and ingredients suggests a mild echo of ‘Wake Up and Live.’”

+ — Variety (Hollywood) p3 Je 17 ’37

SING, COWBOY, SING. Grand national 59min My 22 ’37

Cast: Tex Ritter, Louise Stanley, Al St. John

Director: Robert N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Je 3 ’37

“Exceptionally Good: Good: Fair: Mediocre: Poor: — Exceptionally Poor

Trade Paper Reviews

“This Tex Ritter vehicle is a definite boost to his steady gallop to greater popularity among so-called westerners, the action containing as it does a full quota of fast riding, gun shoot- ing and hard hitting. Family.”

+ — Boxoffice p11 Ji 19 ’37

“Tex Ritter has established himself as a western draw. It seems to be time, now, that he be given a better break as far as production values of a Western are concerned. Estimate: fair.”

+ — Phila Exhibitor p34 Je 1 ’37

“The singing prairie jockey, Tex Ritter, is aboard another西部-stamp Western, but in the casting and direction it becomes more enjoyable than the average coyote land drama through its comedy touches.”

+ — Variety p19 Ji 21 ’37

THE SINGING MARINE. Warner 102min Jl 3 ’37

Cast: Dick Powell, Doris Weston, Lee Dixon, Hugh Herbert, Jane Darwell

Director: Ray Enright

Music: Harry Warren. Al Dubin

Screen writer: Delmar Daves

Mr. Powell portrays a young marine from Arkansas who at an amateur hour a song and is furnished with publicity agents who make him a national singing star. He begins to believe the publicity and high-hats his friends but in the end gives it all up to return once again to his buddies.

Audience Suitability Ratings

“A: fairly good of kind; Y: probably good; C: if it interests.”

Christian Century p911 Ji 14 ’37

“Enjoyable light entertainment. Family-mature.”

Am Legion Auxiliary

“Adults: entertaining; young people: good; children: possible. Family.”

Calif Cong of Par & Teachers

“A gay, musical with unusual sets that ‘get-out-of-hand’ at times with their lavishness. . . . The supporting cast contributed much toward the entertainment value of the picture, Family.”

Calif Fed of Business & Professional Women’s Clubs

“Good. Mature-family.”

DAR

“There are many diverting gags and good dancing in a film which nevertheless needs cutting.”

Nat Soc of New England Women

“A rollicking musical farce, Family.”

S Calif Council of Fed Church Women

“It is not as good as Powell’s last picture, but those who like the type will be entertained; Adolescents: amusing; children: mature.”

Women’s Univ Club, Los Angeles

Fox W Coast Bul Je 26 ’37

“Refreshing entertainment for the family.”

+ — Gen Fed of Women’s Clubs (W Coast) Je 16 ’37

“Lavishly produced this musical comedy has some pleasing new tunes and delightfully staged specialty numbers. The entire cast is most competent though the story is trite and obvious. Some suggestive dialogue detracts. Family.”

Nat Council of Jewish Women Je 16 ’37

“General patronage.”

Nat Legiom of Decency Jl 1 ’37

“A, Y & C: good musical comedy.”

Parents’ M p73 S ’37

“Family.”

Sel Motion Pict p5 S 1 ’37
THE SINGING MARINE—Continued

"A lively combination of catchy tunes, hilarious comedy, some grand harmony play- ing and snappy dancing. Family." — Wkly Guide J 3 '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 Jl 24 '37

"The news about 'The Singing Marine' is that its story has considerably more vitality than is too often the case, stemming backstage atmosphere and unity by radio and nightclub with moderation. It is all familiar enough material but there are compensations: Powell's performance is more natural and vigorous than generally, some of Hugh Herbert's brief moments as a nitwit publicity man are funny and the Busby Berkeley dance routines are surprisingly modest and unassuming." — Cue p12 Jl 3 '37

"It creates good entertainment, if you are not a stickler for credibility in a story." — Bert Helen

+ — Hollywood Spec p8 Jl 17 '37

"Finally—a picture in which everybody hates Dick Powell and his audience. Probably the best thing he's done for Warners, and vice versa, which still doesn't make it tremendous." — Exhibitor Jl 17 '37

"Fortunately, the show is long on catchy tunes, slapstick humor and smooth dance numbers, which make it moderately entertaining in spite of the narrative. Mr. Powell has scarcely been one of my favorite Hollywood performers, but he is at his best in 'The Singing Marine' without a doubt. Howard Barnes

+ — Y N Y Herald Tribune p16 Jl 1 '37

"[Dick Powell and Miss Weston] make rather a cheerful summer entertainment out of it all, familiar though it may be." Eileen Creelman + — Y N Y Sun p17 Jl 1 '37

"Dick Powell, whom this irascible old comer publicly gave up for Lent last season, returns to a certain measure of grace, and therefore forgiveness, in the new musical comedy, 'The Singing Marine.' More to the point, unquestionably, would be the admission that 'The Singing Marine' is the best musical show the Warner librrettists have turned out this season. F. E. Nogueat + — Y N Y Times p33 Jl 1 '37

"Thousands of picture-goers pursue the sappy celluloid adventures of Dick Powell, serial after serial, and here is another . . . a little better than many because he is teamed up with a new partner, Doris Weston. . . A disinterested appraisal . . . would rate it plus as summer entertainment." — Douglas Gilbert + — Y N Y World-Telegram p11 Jl 1 '37

"Dick Powell wears a uniform without embarrassment in 'The Singing Marine' and with the help of Doris Weston and Hugh Herbert puts on an easygoing performance." — John Mosher New Yorker p55 Jl 10 '37

"Eminently successful fare for these sultry days. I enjoyed this calm, relaxed musical. It avoids the stridency all too frequently found in such efforts, accents romance, and has a sedu- lously successful and touching quality that is refreshing (to those who like it) as is perord to more worldly palates." — Herb Sterne + — Script p16 Jl 17 '37

"I'm afraid enjoyment of 'The Singing Marine' is in exact ratio to your ability to take the little-boy pompousness of Dick Powell. I'm not myself and find it difficult at times; at other times I am so thoroughly entertained by Hugh Herbert and the harmonica and a general lightheartedness that it isn't hard at all." — Katharine Best + — Stage p60 Jl 1 '37

Time p30 Jl 12 '37

Trade Paper Reviews

"Containing all the elements that go to make up a musical and typically a warnier musical, this will prove agreeable hot-weather fare and can be counted on for good returns in any situation." — Boxoffice p27 Jl 17 '37

"As a successor to 'Flirtation Walk' and 'Shipmates Forever,' this proves to be the best picture Powell has made for his home studio since the above-mentioned 'Shipmates.'" — Canadian Moving Pict Digest p8 Jl 10 '37

"Swell summer show with lots of color and music and Dick Powell's singing featured." — Film Daily pl4 Jl 1 '37

Motion Pict Daily p30 Jl 16 '37

"A pleasing, expensively produced musical, this is suitable for all types, appealing to the young folks especially. Estimate: swell everywhere." — Phila Exhibitor p64 Jl 1 '37

"Just a fair musical romance, 'Singing Marine' is the kind of picture that should ease by for the summer and may succeed in doing average business. Picture is a little drabby; details of the ordinary story is the cause." — Variety pl2 Jl 7 '37

"Lively musical produced in the familiar Warner style, 'The Singing Marine' is made to order for Dick Powell." — Variety (Hollywood) p8 Jl 2 '37

65, 66 OCH JAG. Scandinavian talking pictures 85min Ag 29 '37

Cast: Thor Moderen, Calle Hagman. Elof Ahrie. Katie Roifsen
Director: Anders Henrikson
Original story: Axel Frisches
Swedish dialogue film with English subtitles. A comedy of mistaken identities with a military camp as a background.

Newspaper and Magazine Reviews

"The piece is a hilarious comedy, paced briskly and amusing in a slapstick fashion. The performance is lively and the Swedish settings interesting." — Marguerite Tazelaar + — Y N Y Herald Tribune p8 Ag 30 '37

"Except for a title which suggests a Scandinavian football signal or numerologists on a binge, and a collection of explanatory subtitles which may well be remembered as the quintet of the year, '65, 66 och Jag' (and it gets harder the more you translate it) seems to be good average domestic fare of the smorgasbord variety." — R. R. C. + — Y N Y Times p25 Ag 30 '37

Trade Paper Reviews

"Excellent comedy, swiftly paced, capably acted and equipped with English titles." — Film Daily p9 S 3 '37

"Droll comedy, deftly written, capably produced and persuasively played. Language difficulties should stimulate this country except in the arties, but it offers distinct possibilities for remake or dubbing." — Variety pl2 S 3 '37

— + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
SLAVE SHIP 20th century-Fox 100min
Jl 2 '37
Cast: Warner Baxter. Wallace Beery. Eliza-
beth Allan. Mickey Rooney
Director: Tay Garnett
Screen writers: Sam Hellman. Lamar Trog-
l. Gladys Lehman
Based on the novel. The Last Slaver, by
George S. King. "Warner Baxter plays the cap-
tain of a slave ship who gives up, or tries to
give up, slave trading when he falls in love
with a pretty Virginia girl. The captain
informs his crew of this change of plans. They
mutiny, in due time, and shanghai him and his
bride to Africa." (N Y Sun)
See issue of June 28, 1937 for other reviews
of this film

Audience Suitability Ratings
"The stress, of course, is all on the swash-
buckling rather than the social side of the
inhuman business, and the film contents itself
with being good, exciting adventure for the
less squeamish patrons. Some of the scenes
aboard ship are done with almost painful fidelity
to historical accounts and the brutal treatment
of the unfortunate negroes does not make for
light entertainment. The rougher scenes
place the production in the adult bracket." 
T. J. Fitzmorris
America p312 Jl 3 '37
"A: very unpleasant; Y: too strong; C: de-
cidedly not." 
Christian Century p569 Jl 28 '37
"Adults." Am Legion Auxiliary
"Good. Adults." DAR
"Mature, but very strong picture." S Calif
Council of Church Women
"Photography is exceptionally fine. Adoles-
cents & children: dreadful." Women's Univ
Club, Los Angeles
Box W Coast Bul Jl 3 '37
"Strong fare for adults. Adults & young
people." Gen Fed of Women's Clubs (W Coast)
Je 23 '37
"Suitability: adults & adolescents." E. P.
Mo Film Bul p31 Je '37
"Gruesome scenes are delicately handled, but
the cruelty and injustices of the times leave
little room for sentiment. The stress is
amazingly depicted and the viciousness of
slave trading becomes a starkly real blot on
the New England history. Employed." Nat Council of Jewish Women Je 23
'37
"Adults..." Nat Legion of Decency Je 24 '37
"A: forceful and vigorous melodrama; Y:
strong; C: no." Parents' M p78 S '37
"Strong fare for adults." Sel Motion Pict p8 S 1 '37
"Mature..." Wkly Guide Je 19 '37

Newspaper and Magazine Reviews
Canadian M p34 Jl '37
"Unconvincing treatment of the story, does
not justify scenes of brutality. Adults." 
Christian Science Monitor p17 Je 26 '37
"The picture, well-produced, elaborately made,
is skillfully mixed with the proper proportions
of gunplay, sailing-ship brutalities, swash and
lacy romance, and a hard man's regeneration
through true love." 
Cue Je 15 Jl 19 '37
"The story is uneven: tedious when it
concerns the romance; vigorous, racy and
exciting when it deals with the trade, the sea
and mutiny. The acting is very good; and
Wallace Beery does especially well as the
villain. A few with several weaknesses, but
on the whole worth seeing." 
Film Wkly p27 Ag 7 '37
"Visually beautiful, emotionally powerful, this
drama of the slave trade will hold the whole
attention of its audience. It is another
'Parnell'—a picture revealing the most expert
core screen craftsmanship but the story may be
lacking in popular appeal. Only the box-office
may bring in the decision on that point. If it
fails to earn its sails, its theme and its cinematic
excellence entitles it, no blame can be attached
to those who collaborated in the writing of the
screen play. Their job was done well." 
Hollywood Spec p9 Je 19 '37
"A pretty fair saga of the sea, a lot less
important than 'Mutiny' or 'Captain Blood',
but with its methodically good moments, despite
Warner Baxter as a sluggish captain." Judge p23 S '37
"Not to up to his customary level of excellence
is Nunnally Johnson's production of 'Slave Ship'.
... The fault lies neither with Johnson
nor his director, Tay Garnett, but with a pro-
duction department which has failed to
prepare the film with detectably phony back-drops
and with scenarios that shift the brutality, sadism and
violence into the entertainment with which it is
plotted, as a plot, it began to fall apart..."
Lit Digest p23 Je 26 '37
"Slave Ship is ordinary, active buncome.
An art director should imagine, had a
beautiful time with the scenes of the captive
slaves in the hold of the ship. Most of our
time is not given to the death of the ship,
but shot through with chiroscure of
the hold, but on deck with mutiny and
bridal problems." John Mosher
"New Yorker p72 Je 26 '37
"After that long sailing-trip around the
world, it was up to Tay Garnett to deliver a
sensational picture of the sea. And he has
done it... A grand picture you'll long re-
member." Rob Wagner
"A Script p2 Je 25 '37
"This is by no means a 'Mutiny on the
Bounty' or a 'Captains Courageous'. There is a
certain superficial and unexpectacular quality
about most of it that throws the big scenes
out of proportion. The characters are given little
grooves to play in, and don't ever become
people at all. The Albatross comes through,
though, and her fatal sailing is exciting." Katharine Beat
"Star" p60 Jl 3 '37
"Slave Ship is not for the squeamish.
Sometimes its violence is shrewdly planned
and powerful; sometimes, particularly when Di-
rector Tay Garnett uses for comedy the same
form of physical surprise which a moment ear-
lier he was using for horror, it is inept,
but the action is generally lusty and well-inte-
grated." Time p31 Je 25 '37

Trade Paper Reviews
"Pictorial grandeur, historical accuracy and
dramatic sweep are so deftly combined in this
feature as to rank it in the top flight of
money-making pictures of the season and amaze its wide acclaim in any theatre. Family."
Boxoffice p21 Je 19 '37
"Motion Pict Daily p4 Je 4 '37
"'Slave Ship' sums up as good box-office
blood-and-thunder. While a lot of the acting
and motivation reels of the phonny, picture is
very well done, with the film, through with
action that it puts up. What in large meas-
ure lifts 'Slave Ship' is the swell job with the
scene invention and photography."
"Variety" p12 Je 23 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; --- Exceptionally Poor
SLIM. Warner 85min Je 12 ’37
Cast: Pat O’Brien, Henry Fonda, Margaret Lindsay, Stuart Erwin
Director: Ray Enright
Music director: Leo F. Forbstein
Screen writer: William Wister Haines

Based on a novel of the same title by William Wister Haines. Henry Fonda plays a simple country lad who is ambitious to become a lineman with an electric power company. He meets Pat O’Brien, best of the linemen and a nomad at heart. Together they go through hardships from coast to coast and both fall in love with a girl, Mona Haines. In the end O’Brien is killed on the wires during a blizzard and Fonda sacrifices love to go on with his job.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

“A & Y: interesting; C: too thrilling.”
Christian Century p83 Ag 4 ’37

“The documentary background is intensely interesting; the mutual affection and respect which exist between Red and Slim is remarkably unsentimental and the treatment of the theme throughout is natural and rich with everyday humour. Suitability: family.”

B. D. L. + Mo Film Bui p131 Je ’37

Newspaper and Magazine Reviews

“Adults & young people.”

Christian Science Monitor p14 Je 19 ’37

“The topical melodrama manages to create considerable excitement and suspense in the course of unfolding its simple and straightforward triangle-plot. . . It is the numerous thrilling sequences showing linemen at work that makes unbridled entertainment and value of ‘Slim’ rather than the trite, undeviating and familiar story.”

+ - Cue p16 Je 26 ’37

“It is an interesting if only mildly exciting picture. . . Pat O’Brien, Henry Fonda and Stuart Erwin turn in almost acceptable performances.”

+ - Judge p25 Ag ’37

“The performers in ‘Slim’ are so engaging that they make the new offering a fair-to-middling entertainment. . . The show has a natural tendency to become repetitious and the plot goes haywire to achieve a melodramatic-romantic climax, but it is always steadied by first-rate acting by Howard McHughes.”

+ - N Y Herald Tribune p8 Je 21 ’37

“The picture will probably be more amusing, as well as amusing, to linemen than any one else. In spite of its sentimentality, [it] is a fair melodrama.” Eileen Creelman

+ - N Y Sun p22 Je 24 ’37

“The picture is a shade beyond belief, a trifle too hallowed to be true. But we do not have to credit a theme utterly before we can be moved by it, and it is undeniably true that the very romanticization of the genre linearmen rather than Slim ‘above mere melodramatic classification. . . It is a swift and engaging photoplay, admirably performed straight down the cast line.” P. S. Negen

+ - N Y Times p30 Je 24 ’37

“It is an interesting melodrama that would have been absorbing if its tragi-comic denouement had not been telescoped in its first shots. Its earlier footage is stirring. There is an exaggeration of the friendship between Henry Fonda and Pat O’Brien, that is treacherous. Therefore, though, the film gets going. It is well above the summer’s average film fare.”

Douglas Gibert

+ - N Y World-Telegram p33 Je 24 ’37

Reviewed by John Moehler
New Yorker p72 Je 26 ’37

“Despite a weak story with only a perfunctory love interest . . . William Wister Haines’ adaptation of his own novel is an excellently acted, often thrilling piece to the men who construct and maintain the country’s power lines.”

News-Wk p24 Jl 19 ’37

“Pat O’Brien and Henry Fonda create two convincing people in the Red and Slim of the current ‘Slim’. . . Ray Enright, the director, has made ‘Slim’ a film of pictorial stature.” Katharine Best

+ - Stage p60 Jl ’37

Trade Paper Reviews

“A comedy drama which will do all right without setting off fireworks. Limitations are that it’s a man’s picture plus the story’s romantic ending being indifferently written and handled.”

+ - Variety p20 Je 30 ’37

SMALL TOWN BOY. Grand national 60min J1 30 ’37
Cast: Stuart Erwin, Joyce Compton, Jed Prouty, Clara Blandick
Director: Glenn Tryon
Music: Abe Meyer
Screen writer: Glenn Tryon

Based on the Cosmopolitan Magazine short story, “The Thousand Dollar Bill,” by Manuel Komroff. Stuart Erwin portrays a lackadical insurance agent who finds a $1,000 bill. He advertises for it but no owner appears. Then he decides to enjoy life. He pays no attention to his domineering family; he becomes a dynamo of energy and sells insurance policies to the most difficult people. When he finds the bill is a counterfeit he loses his energy and then discovers he can still be a success in business and love.

Trade Paper Reviews

“The human comedy touches of this film will insure its acceptance in every theatre. Given careful, but unpretentious production, it can be depended upon to score most heavily in the neighborhood spots where broad, unsophisticated comedy is at its best. Family.”

+ - Boxoffice p83 Je 26 ’37

“Some of the dialogue is very funny. It results in a pleasant entertainment for dual support, small town program.”

+ - Phila Exhibitor p58 Jl 1 ’37

[“It] is a pleasing program comedy that not only should find sufficient favor in the small town and subsequent runs, but can easily be spotted on many important bills for amusing support.”

+ - Variety (Hollywood) p3 Je 17 ’37

SOMETHING TO SING ABOUT. Grand national 90min S 3 ’37
Cast: James Cagney, Evelyn Daw, William Frawley, Mona Barrie. Gene Lockhart
Director: Victor Schertzinger
Dance director: Harland Dixon
Music & lyrics: Victor Schertzinger
Music director: C. Bakaleinikoff
Original story: Victor Schertzinger
Screen writer: Austin Parker

“The story is a sort of musical traveesty on Hollywood show business, with a touch of realism that cannot escape notice. Captivated from his station as band leader to stardom, Cagney keeps the audience on the right track for the gift girl in New York. He finishes his first picture and they marry and
Trade Paper Reviews

"[It] is distinguished solely because of some fine photographic treatment that places certain shots in the high art classification. But beyond the fine photography, it will have little appeal for American audiences. Principally due to an English director with a broad accent and funeral-style of delivery that makes you think he is officiating at the grave of his best friend."

Film Daily p3 Ag 29 '37

"[It] possesses a certain quality of symbolism as well as a few examples of striking pictorial effect. Actually a travel subject, it is generally interesting."

Motion Pic Daily p3 Ag 19 '37

"[I] attempts to dig down deep and cinematically explain the country and its people in more thorough manner than customarily encountered in the usual and surface-skimming type of film. Unfortunately it is just a shade too arty, and the only spot for it is in that sort of a house."

Variety p25 Ag 18 '37

SOBIE LANG GOES WEST. Paramount 60min S 10 '37


Director: Charles Riesner

Music director: Boris Morros

Original story: Frederick Irving Anderson

Screen writers: Doris Anderson. Brian Marlow. Robert Wyler

"The story places Miss Michael on a Hollywood-bound train. Bowman, one-time Jewel thief turned film writer, saves her from police and tries to put her on the straight path. On the train also is C. Henry Gordon, a sultan, carrying a valuable jewel he wants to lose so he can collect the insurance. The jewel disappears and reappears and then disappears again just as it is the center of a big publicity stunt."

Variety (Hollywood)

Trade Paper Reviews

"Sophie Lang's army of admirers will be disappointed in this, her latest adventure—if it can be called an adventure. Without the story, cast and general production excellence which has characterized her previous films, this one suffers by comparison."

Boxoffice p24 S 4 '37

"Sophie will have to keep her chin up to rate even a tag-end in the duals. . . Paramount ain't done right by our Soph. Tek, tsk. Trouble in this case seems to stem from the scriptorium."

Variety p18 S 8 '37

"Made for the dual trade, Sophie Lang Goes West' proves good entertainment on the low budget basis. . . Particularly good is the performance of Gertrude Michael as Sophie Lang."

Variety (Hollywood) p3 Ag 25 '37

SOULS AT SEA. Paramount 90min S 3 '37


Director: Henry Hathaway

Original story: Ted Lesser

Screen writers: Grover Jones. Dale Van Every

"Cooper plays a poetry-reading sailor who although mixed up in the slave trade with his
SOULS AT SEA—Continued

more prosaic pal. Raft, hates it. At the opening of the yarn, which transpires just before the Titanic's last voyage, a Philadelphia cop finds him guilty of causing deaths and of brutality in rescuing passengers from a fire-decked ocean liner. The actual slave scenes are heavy with theatrical effect, but, all in all, it is well calculated to please the palate of the orthodox. . . .

This is an exciting piece of a highly romantic sort and is recommended to mature audiences.

T. J. Fitzmorris

+ America p504 Ag 25 '37

"Excellent. "Mature." DAR

+ Fox W Coast Bul Ag 21 '37

"Adults

Nat Legion of Decency Ag 19 '37

A: good melodrama; Y: strong; C: no.

Parents' M p88 O '37

"Adults & young people."

Sel Motion Pict p15 S 1 '37

"Family. Outstanding. Interesting charac-
ters, humor and thrills make an unusually en-
tertaining picture. Rated an excellent pic-
ture."

+ Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p19 S 4 '37

"It is a good picture, but not because of its plot. . . Why Paramount, having unearthed a corny yarn out of the forgotten files of the Philadelphia Police, instead of utilizing a story with—fiction for many of the most important and dramatic facts, no one knows. And why, further, did it shoot 75 reels only to use 8, particularly when 9 fail to complete the plot? . . . Although the plot teeters, Hathaway has made "Souls at Sea" a handsome and lusty sea tale—inferior, of course, to the miraculous "Captains Courageous," but cuts above 'Slave Ship.'"

Donita Ferguson

+ Digest p29 Ag 25 '37

"The picture is excellent entertainment, one of those one owes it to oneself to see. No direction could be better than Hathaway gives it. . . It is a beautiful job of direction. . . Gary Cooper is truly great, his quiet, sincere, restrained performance being the main strength of the picture."

+ Hollywood Spec p9 Ag 14 '37

"Somehow, the effect as a whole falls short. There is too much striving for punch. Not that Cooper isn't properly steady and personable. He is far more convincing than his role."

(3 stars) Beverly Hills Liberty p61 S 18 '37

"Superb settings, Henry Hathaway's expert direction and the resourceful acting of Gary Cooper in a large company add up to a robust and absorbing entertainment." Howard Barnes

+ N Y Herald Tribune p12 Ag 10 '37

"It somehow didn't quite come off. 'Souls at Sea' is not a second 'Mr. Deeds.' The faults are not Mr. Cooper's. He plays his part with great restraint and subtlety. What is the picture is a thrilling one, disappointing only because its audience had reason from Mr. Cooper's performance in it, to expect it to be better."

T. P. H.

+ N Y Sun p17 Ag 10 '37

"(It) is not the sort of film which stands up to the highest analysis and probably was it meant to bear it. . . The picture, not the story, is the thing, and this one—considered on its colorful surface—is a proper tale of high adventure on the high seas. . . .

The real problem remains . . . . Somewhere, I feel, there is a better picture than 'Souls at Sea.' . . . The general verdict would be a divinely inspired "fair." F. S. Nugent

+ N Y Times p23 Ag 10 '37

"Paramount has fashioned a thrilling, gripping and eminently satisfying melodrama. The shipwreck scenes are terrifying in their realism, the romance between Cooper and the British slave runner's sister is charming, and the brutality is gay and merely superb. . . . [Its] a most satisfactory and diverting mixture of romance, thrills and spectacle." William Boehne

+ N Y World-Telegram p13 Ag 10 '37

"What might have been a big, showy busi-

ness of sea life and the slave trade and mu-
inly just scene, lost in a maze of plot fiddling. The picture . . . is a disappointment. . . . The story becomes such obvious fiction, and such con-

fusions, that even the wildest climax are lost in the rush." John Mosher

New York p60 Ag 21 '37

"The screen play . . . doesn't try for all the Harrison drama of the incident that inspired it. . . . [Its] vague delineation of character and motivation is perhaps pardonable—but gives a lousy yarn, with little to work on. Gary Cooper handles a routine role effectively."

+ News-Wk p24 Ag 21 '37

"The canvas is immense, and the cast sizable. There isn't a poor, or even mediocre, perfor-
mance . . . Despite its many merits, the picture fails to satisfy completely due to no direct story line. 'Souls at Sea' has many not-

worthy facets. But it just misses being the tugging epic planned."

Herb Sterne

Ag 21 '37 p11 Ag 25 '37

"Bad editing has robbed the picture of its proper clarity. Pleasant playing makes it more than satisfactory."

Stage p5 S 37

"Magnificently photographed . . . It makes a notable adventure picture. . . Against the elemental forthrightness of background that the sea can sometimes provide, gaunt Gary Cooper creates a character so real that the impersonation of 'Wild Bill' Hickok in 'The Platinum Blonde' of which on one more that few others in Hollywood perform so credibly outdoors."

+ Time p19 Ag 23 '37

Trade Paper Reviews

"A superior cast, headed by the proven draw-
power of Gary Cooper; a brave screen play and the resourceful and authoritative direction of Henry Hathaway combine to make rousing and thrilling entertainment of this lusty yarn of romance and adventure on the high seas. Family."

+ Boxoffice p75 Ag 21 '37

"Paramount is delivering a real piece of entertain-ment, designed for any box-office. This is in this pretentious attraction. It is of audience gripping proportions in every respect, well-

written, well performed, and boasts of love stories and plenty of swell humor." Film Daily p6 Ag 10 '37

+ Motion Pict Daily p2 Ag 7 '37

"A worthy effort, this; money expended upon it is apparent in every scene. It is a feature with thrills, action for the masses, and the (women) because of a part written especially for Cooper. There are plenty minor bits that are shown too bifiilly. The material is too big for a small piece of type."

"In effect, the film is that instantly hackneyed but none the less exciting epic, condensed to a size in which no picture can come. In short, it results in a good programmer."

+ Phila Exhibitor p46 Ag 15 '37

+ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
"Soul at Sea" is a good picture, certain for a healthy box office. A $36,000 local roadshow film as being sold on Broadway currently, and further handicapped a bit in that its second cycle was not so successful. Nevertheless it holds plenty for all types of fans.  

Variety p48 Ag 11 '37

SPANISH EARTH. Contemporary. Historians 58min Ag 20 '37

Director: Joris Ivens  
Music: Max Blattman, Virgil Thompson  
Narrator: Ernest Hemingway  
Screen writers: Archibald MacLeish, Lillian Hellman

"[It] shows the Leftists' version of the origin and progress of the revolution. Dutch Director Joris Ivens and Author Hemingway, who followed him, spent several months on various fronts in Spain--in two weeks in the village of Fuentidueña, 60 kilometers from Madrid." Time

Newspaper and Magazine Reviews

"The distinguished Dutch director of documentary films, Joris Ivens, his expert photographer, Ernest Hemingway, and his screenwriters have pooled their talents in "The Spanish Earth" to make a film recording the war. . . . [It] should appeal to widely divergent groups: those interested in current history and the course of the civil war as news, in its motion picture as an art, and sympathizers with the Loyalist cause, for "The Spanish Earth" is frankly partisan in its politics and films.

Cue p13 Ag 25 '37

"The immense beauty, the serene, straightforward presentation, and the international significance of "The Spanish Earth" make it--in spite of its weaknesses--a film worth seeing. The Spanish Earth" in the last analysis, however, is a failure. Pictorially it is too gentle. Since the film is frankly a Loyalist plea, it should have packed a tougher Loyalist punch."

Dietz p33 S 11 '37

"Top place in importance for the week goes to the set of pictures Joris Ivens brought back from the Madrid area. . . . Much of the carrying power in understatement should be credited to Ernest Hemingway's commentary. There could hardly be a better choice. And the rest of the credit goes to Ivens and his unquenchable feeling for the life of people, at war or at peace."

New Repub p103 S 1 '37

"[It] is the most powerful and moving documentary film ever screened. . . . In it artists have laid hold of the tangible, living stuff of history, and moulded it into a motion picture that is beautiful as well as terrible and challenging. It is no patchwork of random newreel clips, but a highly selective and superbly projected record of a portentous contemporary struggle."  

Howard Barnes

+ + New Y Herald Tribune p4 Ag 21 '37

"The photographic eloquence of Joris Ivens's admirable camera reporting makes [It] the most rational appeal to the screen, thus presented for the cause of Spanish democracy. . . . Hemingway's narrative is, of course, superb. It is a powerful, time-honoured, humanistic narrative; but it is venomous, bitter and unreasoning. In its contemplative way, the film argues its point much more effectively." J. T. M.

+ + N Y Times p7 Ag 21 '37

"No film yet has come so close to the people and the places of its interest. I must say at once that so expert and beautiful is the photography, accomplished with the most rudimentary resources, that the film would seem to abolish the need of a studio and studio accessories forever. . . . I think an effort was made, difficult under the circumstances, to avert the suspicion that the film is a document of horrors. . . . The light moments, those peaceful interludes, are all the more poignant."  

Je-a Mosher

+ + New Yorker p59 Ag 21 '37

News-Wk p27 S 6 '37

"Long awaited, it was conceded by preview audiences to be well worth waiting for. It would have been surprising if "The Spanish Earth" had not turned out as well as it did. Everyone connected with it, largely liberal artists eager to champion their talents to the cause of Spanish democracy, has a record of high achievement. . . . It is, since the slight touch of a French film, 'The Passion of Joan of Arc,' has such dramatic use been made of the human factor.

+ + Time p48 Ag 23 '37

Trade Paper Reviews

+ Motion Pict Daily p9 Ag 22 '37

STELLA DALLAS. United artists 104min Ag 6 '37


Director: King Vidor  
Music director: Alfred Newman  
Screen writers: Harry Wagstaff Gribble. Gertrude Purcell

Based on the novel of the same title by Olive Higgins Prouty. Originally screened in 1925 with Belle Bennett in the title role. "Barbara Stanwyck, the daughter of a mill hand, marries John Boles, a man of good family. A baby is born about the time John is transferred to New York, but just a mill girl at heart, Barbara refuses to accompany him. A strong bond develops between mother and daughter, but as her child, Anne Shirley, grows older, Barbara sees that she has the class of her father. When John desires a divorce, so as to marry a woman of his own position, Barbara, at first, refuses, but when she sees it as a means of giving her daughter a better home, she agrees." (Film Daily)

Audience Suitability Ratings

"It retains an appeal beyond expectation from a masterful subject. . . . It is highly emotional melodrama and King Vidor has it in that spirit, doing his job so well that once or twice one may forget that this sort of tearful novel goes all the way back to Richardson. . . . This [is] adult entertainment." T. J. Fitzmorris

+ America p480 Ag 21 '37

"Excellent. Mature." DAR

Fox W Coast Bul Ag 14 '37

"A vivid, intense picture of mother love and sacrifice. Mature. Family." Am Legion Auxiliary

"This highly entertaining social drama will grip the emotions of young and old. Mature. Family." Calif Cong of Par & Teachers

"A poignant social drama of mother-love with a deep sympathetic and emotional appeal. Mature." Calif Fed of Business & Professional Women's Clubs

"Sacrificial mother love is the theme of this not altogether convincing film. The [It] does not quite click. . . Adults." Nat Soc of New England Women

"The whole is a vivid character study closing with a deep sympathetic and emotional appeal. Mature." Cali Cong of Fed Church Women

Fox W Coast Bul Ag 21 '37

+ + Exceptionally Good; + Good; + Fair; + + Mediocre; - Poor; --- Exceptionally Poor
STELLA DALLAS—Continued

"This is excellent in its production values... The camera work and lighting, the still shots and the moving camera work of the director gives this picture poignancy and reality, Adults & young people.

+ + + Gene of Women's Clubs (W Coast) Ag 11 '37

"In spite of its melodramatic plot... 'Stella Dallas' is a strong, honest picture... Miss Selma Ernle's playing seems psychologically true and what is equally rare, she makes no concessions to personal vanity either in make-up or in dress. As a result, the good values but suitability depends on maturity of the individual: children, 8-12; emotional and too mature.

+ Motion Pic R p7 Ag '37

"Adults.
Nat Legion of Decency Ag 5 '37

"A & Y: excellent; C: too emotional.

Parents' M p58 O '37

"One of the satisfactory, pictures of the year. Adults & young people.

+ Sel Motion Pic p10 S 1 '37

"An excellent production. Family.

+ Wkly Guide Jl 31 '37

Newspaper and Magazine Reviews

"Like its predecessor, this dialogue conception of Mrs. Prouty's lachrymose novel, seems a little out of date at times in dealing with Stella Dallas' idea of dress. But the heart-tugging situations are undoubtedly effective and they have been splendidly handled by the ace director King Vidor. 

Mordaunt Hall

* + Boston Transcript p6 Ag 14 '37

Adults.

Christian Science Monitor p17 Ag '37

"This 'Stella Dallas' need tread no water to the 'Stella Dallas' of twelve years ago. It is every bit as powerful in its strong emotions and sentimental melodramas as the first; it is performed just as excellently, and is produced even more elegantly. The drama has comedy balance, also some ribald overbalance."

J. P. Cunningham

* + Commonweal p388 Ag '37

"The talking version of the twice-told tale of mother love and sacrifice, 'Stella Dallas' is still a legitimate fare for the matinee audience and its Hampuncher. For that matter, it can be depended upon to reduce even the stalwart sex to hysteria. As it stands the picture must be regarded as a straight orgy of sentimentality, whose title role is one of the farthest plums in cinema history, but which is no great shakes otherwise."

* - Cue p13 Jl 31 '37

"Modernized in certain details, it still sheds the aroma of the heirlorn dusted off and brought down to the manchippiece from Grand- 

main's attic. You can't teach an old tale new tricks. Those deep-dyed cads who refuse to rank out handkerchiefs during the scenes when eye-wiping is indicated may just possibly detect a phoney note... In these days... Stella seems a burlesque of the woman who can't adapt herself. The film has unqualified merit, however, in acting, production and direction. The cast does notable work; each striking his respective note sharply."

Donita Ferguson

* + Digest p26 Ag '37

"Barbara Stanwyck's performance in 'Stella Dallas' is one of the most brilliant to the credit of any screen actress since the dawn of talkies. Herself; as the heroine, without... of the big ten, male and female [stars], will be one of the greatest draws in years because Sam [Goldwyn] looks a screen hit instead of names.

* + Hollywood Spec p7 Jl 31 '37

"King Vidor's direction is finely sympathetic, although he permits Miss Stanwyck to overdress the older, embittered Stella. The old story has been neatly refurbished, particularly as to discipine."

(3) stars. Beverly Hills

Liberty p51 S 11 '37

"[It is] a surprisingly fine motion picture. It is certain to appeal to the emotionally susceptible as strongly as did the famous silent film of ten years ago. It is a notable personal triumph for one of the few really great directors of the screen [King Vidor]. [It] is engraved by real brain and ship and is destined to be vastly successful."

Howard Barnes

* + N Y Herald Tribune p8 Ag 6 '37

"Since Samuel Goldwyn produced it, the perfection of 'Stella Dallas' is not unexpected... [It is] a poignant drama that keeps always close to the mark. The Motion Picture Hall is showing one of the year's finest pictures. Thanks to its script as well as director and cast, [it] is one of the two or three best pictures of the past twelve months." Eileen Creelman

* + N Y Sun p6 Ag 6 '37

"Say that for 'Stella Dallas': it has a tough old hide and only a tougher hide can be proof against it... 'Stella Dallas' has dramatic vigor still and the gift of holding an audience. It is, of course, a fact, one of the better pictures—say the most—of all the remake of the screen has attempted. Everything in the picturesque must possibly its age—must be rated excellent."

F. S. Nugent

* + N Y Times p21 Ag 6 '37

"Endowed with a superb cast... and King Vidor's direction, the production, it emerges a tender, gently pathetic, curiously touching film... Few persons who see this picture will be able to tear away from the screen, but I would not advise any one to cry, but anyone who can truthfully say that it failed to affect him is a better man than this impressible reviewer..."

W. Boeheim

* + N Y World-Telegram p11 Ag 6 '37

"The current revival of 'Stella Dallas' can safely be recommended to all but those who object to sentimentalism. One, at least, accepts the picture's preoccupation with maternal love and sacrifice, you'll find it a well-rounded and completely satisfying production... Barbara Stanwyck, in the title role, does an excellent job... Miss Stanwyck's performance gave me a nice, warm, reminiscent glow, but the big surprise of the picture was Anne Shirley, the daughter... Her work is little short of a revelation, and she ought to get one of those bronze plaques they're always giving people in Hollywood."

Russell Maloney

* + New Yorker p48 Jl 3 '37

"The cast—including Barbara O'Neill and Alan Hale—is all that even Goldwyn could ask, but it is King Vidor's top-notch direction and the perfectly matched playing of Victor Heerman and Sarah Mason that give new vigor to a dated tear-jerker.

* + News-Wk p22 Aug 7 '37

"Veteran fans will be pleased to learn that it is better than the first version. What is more, it will probably be one of the most widely liked pictures of this or any other year. The heroine's wardrobe should have been less exaggerated... It just doesn't convince."

* - Must."

Herb Streiser

* + Script p10 Ag 28 '37

"It is unquestionably Barbara Stanwyck's best performance. Go see what King Vidor can do with a good story. A roundhouse swing at the tear ducts."

* + Stage p8 S 8 '37

"If discriminating cinemaddicts find the point of view inherent in 'Stella Dallas' somehow irrelevant to recent in 1937, they cannot be outnumbed by less discriminating cinemaddicts who now, as they did twelve years ago, will enjoy it as a result.

Time p36 Ag 9 '37

Trade Paper Reviews

"'Stella Dallas' has become a motion picture legacy for a new generation, for Samuel Goldwyn has given it such brilliant and beautiful
production that it will certainly be regarded as one of the year's finest films. Family.

+ Boxtoffice p15 JI 31 '37

"[It] is certain to prove one of the biggest box-office draws of the current season."

+ Canadian Moving Pict Digest p6 Ag 21 '37

="Stella Dallas' is, as it was back in '25, chiefly a woman's picture. It's a tear-jerker of a sort. There are things about the story which will not appeal to some men, but no one will be offended or annoyed by it. There are few faults to be pointed out. Only one which is obvious is that Miss Stanwyck is permitted to go entirely too far in costuming in her last scene. But maybe that's caving. Because the story is there. The acting is there. The sobs are there (and even a few good laughs cleverly stuck in for Alan Hale)."

+ Variety p16 JI 28 '37

"No picture of this season may expect to surpass it for emotional wallop, as few have surprised or equaled it. Indeed, since its original screening in 1925, when another great cast and fine direction gave the present combination something to shoot at, this much is said here by way of double compliment, rather than complete endorsement. However, the emotional defense of any audience and will smash at the box office. By any guidepost, the playing, the direction, the translation from the olive Higgins Prouty novel, the production is a superlatively fine, drawn and stirring drama to touch the heart and haunt the mind. A woman's picture, of course, but a man's too."

+ Variety (Hollywood) p3 JI 23 '37

SUPER SLEUTH. RKO 65min JI 16 '37

Cast: Jack Oakie, Ann Sothern. Eduardo Cianelli, Alan Bruce

Director: Ben Stoloff

Screen writers: Gertrude Purcell. Ernest Pagano

Based on the play of the same title by Harry Segall. Against the background of a motion picture studio interior, this film portrays a screen hero whose roles call for him to solve murder mysteries in detective stories. He feels that he is good enough to do some sleuthing in real life in competition with the profession and soon finds himself the victim of a criminal plot.

Audience Suitability Ratings

Reviewed by T. J. Fitzmorris

America p108 JI 31 '37

"A: depends on taste; Y: probably funny; C: better not."

Christian Century p883 Ag 4 '37

"Unsuitable for anyone with weak nerves. Adults." Am Legion Auxiliary

"Mature." Calff Cong of Par & Teachers

"The cast is very good and provides plenty of comedy of the slapstick variety. Mature." Calff Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

Light entertainment for mature audiences."

Nat Soc of New England Women

"Amusing for those who enjoy clowning, but too tense for children. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul JI 21 '37

"[It] is a clever farce. Family."

+ Gen Fed of Women's Clubs (W Coast) JI 14 '37

"The film moves quickly, and Jack Oakie gives a good performance as the bumptious but lovable star. The dialogue suits the part and Oakie makes the most of his opportunity. The last sequence in the Chamber of Horrors is rather too wild and lengthy to be as funny as it might have been, but the film provides excellent entertainment. Suitability: adults & adolescents." A. R.

+ Mo Film Bul p19 JI '37

"It is a ridiculous sort of farce at the expense of Hollywood life and characters, sometimes verging on slapstick, not an unpleasant picture all in good fun. Adolescents, 12-16: yes; children, 8-12: too exciting."

Motion Pict R p7 Ag '37

"Despite a murder, the entire production develops into slapstick nonsense with some interesting glimpses of motion picture studio routine and location sets. The entire cast is adequate and enters into the spirit of the farce."

+ Nat Council of Jewish Women JI 15 '37

"General patronage." Nat Legion of Decency JI 22 '37

"A. Y & C: fake."

Parents' M p73 S '37

"The farce is breezily carried off by Jack Oakie's infectious gaiety and provides an hour of light entertainment for mature audiences."

+ Sel Motion Pict p6 S 1 '37

"Really a burlesque on detective films. Family." Wkly Guide JI 10 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 Ag 21 '37

"A satirical viewpoint is the saving grace of this film. The story, a comedy-mystery affair... has a good plot but it gets out of hand and goes violently slapstick toward the end. Moreover, the cast are made up through the film numerous signs of haste, carelessness, and indifference in production." Bert Harlen

+ -- Hollywood Spec p11 JI 17 '37

"All this is told in broad, genial comedy with considerable slapstick." (2 stars) Beverly Hills Liberty p34 Ag 25 '37

"It is a slapshod mixture of daffy antics and melodrama. . . 'Super Sleuth' is Jack Oakie's show and your enjoyment of it will depend on your susceptibility to his comic proclivities. I'm a sucker for this myself, but the show is so composed through the film numerous signs of haste, carelessness, and indifference in production." N. Y Herald Tribune pJ JI 17 '37

"The word is that RKO Radio is making practically nothing but comedy these days and if they're all as good as 'Super Sleuth', it will be all right with me." P. J. Nugent

+ N Y Times p15 JI 17 '37

"It is about Hollywood studio life and is vaguely, I suppose, a bit of satire on the crime school of movies. Jack Oakie is ingenuously funny throughout all the mayhem." John Mosher

New Yorker p6 JI 24 '37

"Knick-about farce for youngsters and for Jack Oakie fans." News-Wk p26 JI 24 '37
**SUPER SLEUTH—Continued**

"This is a devastating rip on pictures and picture-making that will amuse localites [Hollywood] as well as entertain outlanders."

**Herb Strock**

**Film Creditable Variety.**

However, Film Better. Phila Boxoffice 12 "It's champion, hostess. Creditors pplied."

"Pack your bags and finish, if the patrons don't die from fright they'll guffaw themselves to death."

+ **Bill Daily** p12 Jl 17 '37

"Here is an unpretentious little comedy that packs more solid entertainment in its 65 short minutes than many so-called 'A' pictures."

**Canadian Moving Pic Digest** p6 S 4 '37

"It is worked out in such a manner as to be a very hilarious comedy which can well be classed top flight program material. Yet in viewing the proceedings one is continually out-guessed by the twists the writers have supplied."

+ **Film Daily** p4 Jl 13 '37

+ — **Motion Pic Daily** p19 Jl 12 '37

"Estimate: fair."

+ — **Phil Exhibitor** p37 Jl 15 '37

"Jack Oakie gives a fine comedy performance in this one and the film, which is excellently written and directed, will please everywhere. . . Better than average entertainment and a real laugh provoker."

+ **Variety** p30 Jl 14 '37

"One of the niftiest little lethal farces since murder has become a matter of hilarious screen entertainment. 'Super Sleuth' will fill the laugh side of the bill with eminent satisfaction."

+ **Variety (Hollywood)** p3 Jl 10 '37

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**SWEETHEART OF THE NAVY.** Grand national 61min Je 18 '37

**Cast:** Eric Linden, Cecilia Parker, Roger Imhof, Bernadene Hayes

**Director:** Duncan Mansfield

**Dance director:** Max Scheck

**Music:** Jack Stern, Harry Tobias

**Music directors:** Abe Meyer, Marlin Skiles

**Original story:** Garrett Graham, Jay Strauss

**Screen writer:** Carroll Graham

"Miss Parker [a night club hostess] about to go to jail because of some bad checks. Her predicament is caused when her cafe partner absconds with the coin. Creditors are held off on the promise of big business when the fleet pulls in, but the boys are great visitors and poor spenders. Learning her plight, the sailors conspire for a boxing bout to raise the money and Linden is plunged into the role of opponent to the fleet champion, Jason Robards."

**Variety (Hollywood)**

**Audience Suitability Ratings**

"General patronage."

**Nat Legion of Decency** S 2 '37

"A, Y & C: mediocre."

**Parents’ M** p73 S '37

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**Newspaper and Magazine Reviews**

**Adults.**

**Christian Science Monitor** p15 Jl 24 '37

**Trade Paper Reviews**

"Film fans who like their entertainment light, sprightly and loaded with girls and gobs will enjoy this comedy of what happens when the fleet comes in."

+ **Boxoffice** p83 Je 26 '37

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

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**TALENT SCOUT.** Warner 60min Jl 24 '37

**Cast:** Donald Woods, Jeanne Madden, Joseph Crehan

**Director:** William Clemens

**Screen writers:** George R. Bilson, William Jacobs

"A movie talent scout, after many difficulties, succeeds in making a star of an attractive young singer. It discovered a small town on amateur night." Gen Fed of Women's Clubs (W Coast)

See issue of June 28, 1937 for other reviews of this film

**Audience Suitability Ratings**

"Family."

**Sel Motion Pic** p16 S 1 '37

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**Newspaper and Magazine Reviews**

"That the characters are one and all overdrawn to the point of caricature is a circumstance that will not recommend it as entertainment to the very choosy, but it is amiable enough fare and not calculated to raise anybody's blood pressure one way or the other. Creditable mediocrity is about the word for it."

Lucius Beebe

+ **N Y Herald Tribune** p8 Ag 20 '37

"(It) is a minor and inoffensive picture. . . The cast does its best with the meager material it has to work on." J. H. D.

+ — **N Y Sun** p8 Ag 20 '37

"The Warners are exhibiting one of their less important items at the Criterion these days. It apparently was produced with economy in view. . . Handicapped as they are with the material at their disposal, the players manage to do rather well."

T. M. P.

+ — **N Y Times** p21 Ag 20 '37

"'Talent Scout' . . . is not, alas, another 'Star Is Born,' although it should very much liked to have been one. Produced by Warners in a less sumptuous manner than most of its razzle-dazzles, it is an unblushing Grade B affair, combining all those backstage situations which, one would think, had long since been consigned to storage. . . . The most interesting phase of the film is in its attempt, timid to be sure, of lampooning the picture industry." B. I.

+ — **N Y World-Telegram** p15 Ag 19 '37

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**Trade Paper Reviews**

"Interesting, breezy feature whose appeal is heightened by story's theme."

+ **Film Daily** p5 Ag 21 '37
MOTION PICTURE REVIEW DIGEST

"Everything about this piece of makeup is the stamp of the quick onever, and lighty. The story, while making no pretensions to authentic background, bow closely to the trite throughout. . . [It] is, withal, affable entertainment and rates a kindly afterthought for the neighborhood.

— Variety p17 Ag 25 '37

TALES FROM THE VIENNA WOODS.
Mondial Je 15 '37
Cast: Magda Schneider, Wolf Albach-etty, Leo Siezak, Truus van Anten
Director: Georg Jacoby
Music: Johann Strauss
Music director: Willy Schmidt-Gettner
Original story: Maria Stetan

German dialogue film produced in Vienna with color化妆. Previously shown in New York in 1935. Music played by the Vienna Philharmonic Orchestra. "A rich American girl coming to Vienna does make her own way without help from her family, meets a girl writer on the train. The writer is mistaken for the heiress by reporters and fortune hunters and the girls keep up the mistake as a lark." (Hollywood Reporter)

Newspaper and Magazine Reviews

"[It] has not much to recommend it. In its billing it features the music of Johann Strauss, but on the screen it features too much comedy too silly to be entertaining, the music, though played by the Vienna Philharmonic Orchestra, serving chiefly as a background for the general clamor. Direction is crude.


"This is a typical modern Viennese comedy, with woven into farce comedy situations." Eileen Creelman

N Y Sun p28 Je 16 '37

"Made in the home town of the waltz, the inimitable romance has its quota of liltting duets, gayety, and persuasive shots of the Donau city. Nothing unduly exciting, but it is sweet, pleasant and routine." Herb Sterne

— Script p10 Ap 24 '37

Trade Paper Reviews

"This is one of the best musicals that has come along for a long time, quite romatic, Mlle Schneider has a child-like charm of its own, and is neatly fitted to an accompaniment of songs fashioned on well-known Johann Strauss waltz tunes . . . the picture is a strong card for the foreign houses and would be an acceptable novelty on many American double bills.

+ Hollywood Reporter p5 Ap 16 '37

Motion Pict Daily p4 Je 28 '37

"Inspiring Johann Strauss music and several animated performances are swamped beneath a welter of misdirection, stupid continuity, sparsity of action and an over-abundance of meaningless details."

— Variety p13 Ji 7 '37

TENTH MAN. Gaumont British 65min My 15 '37
Cast: John Lodge, Antoinette Collier, Athole Stewart
Director: Brian Desmond Hurst

Based on the play of the same title by W. Somerset Maugham, filmed in England. "The lead, John Lodge, becomes involved in some financial manipulations. He figures nine out of every ten men are knaves or fools, that the tenth man is the one who will upset him. This eventually happens after he overcomes practically all odds including scandal, heavy election competition, etc." (Philia Exhibitor)

Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: no."

Christian Century p522 Je 23 '37

"This film has a clear-cut, dramatic story, and is quick-moving with vivacity of pace, it is, however, unequal and there are weak patches. The tone is cynical, and the characters mainly unsympathetic." E. P.

+ — Mo Film Bul p214 D '36

"Objectable in part."

Nat Legion of Decency My 6 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston
Canadian M p10 D '36

"[It] was directed by Brian Hurst with pace and some force, but there are gaps in the scenario spanned with one of rope bridges. Judging by this film it seems that Antoinette Collier has got something; whether it is title, or reputation, or adverse chance to see, but it looks suspiciously like it." Alan Page

+ — Sight & Sound p24 Spring '37

"Another English director, Mr. Brian Desmond Hurst, has upset prophecies this week with a well-directed film. . . There was nothing in Mr. Hurst's two previous films . . . to show him capable of these humorous and satirical political sequences, and the very fine melodramatic close. Credit must all Mr. Hurst's, for the dialogue is starchy, and the principal actor, Mr. John Lodge, continues to suffer from a kind of Lock-itch." Grosvenor Greene

+ — Spec p637 D 11 '36

Trade Paper Reviews

"Were it not for the almost foreign backgrounds, etc., this could stand as a melodrama for any spot. As it turns out, however, it is best suitable for class spots or where English films go. Estimate: well-made melodrama but a bit too British."

+ — Phila Exhibitor p34 Je 1 '37

THAT CERTAIN WOMAN. Warner 91min S 18 '37
Cast: Bette Davis, Henry Fonda, Ian Hunter, Anita Louise, Donald Crisp
Director: Edmund Goulding
Screen writer: Edmund Goulding

"It proceeds in chronological fashion. The evolution of the girl [Bette Davis] who married a notorious crook when in her teens and who is a responsible office secretary when the picture opens, is a sort of pilgrim's progress in which Miss Davis' character takes on nobility and strength and the heart to sacrifice for those who appeal to her compassion, as one man after another rebounds against her life."

[Variety (Hollywood)] This is a remake of The Trespasser in which Gloria Swanson starred in 1929.

Audience Suitability Ratings

"An emotional story of regeneration—melodramatic in the telling and burdened with anti-climaxes. . . Only in motion pictures could a woman endure the afflictions imposed upon 'That Certain Woman' and be more lovely and youthful in the end than in the beginning, and only in motion pictures could such adverse circumstances work out so happily—not to mention conveniently. Adults. . . . Calif Fed of Business & Professional Women's Clubs

"Adults." DAR

+ + Exceptionally Good; + Good; + - Fair; ++ Mediocre; — Poor; — — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

THAT CERTAIN WOMAN—Continued
"A rather long drawn out melodrama in which a particularly good cast do their best with an involved, rather overwritten story. Adults." Nat Soc of New England Women

"A masterpiece of good direction and clear continuity throughout. Matured." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

"An outstanding deeply moving drama, in which Miss Davis excels in a part taxing of an artist with a most impressive performance. Adults & young people."

+ + Hollywood Spec p6 Ag 11 '37

"Adults."

Nat Legion of Decency Ag 26 '37

Newspaper and Magazine Reviews

"This one reminds us that Eddie Goulding is a genius... 'That Certain Woman' takes its place among the outstanding achievements of the talking era and it is Eddie Goulding. He put his brain into the writing of the story and screen play, then instilled his emotions in the people selected to supply the flesh and blood for the characters he had created."

+ + Motion Pict R p8 Jl 37

Trade Paper Reviews

"If it's emotion you're after, this will be found fairly dripping with it. Consequently it may have considerable appeal to the women customers, but, by the same logic, may prove a little too emotional for the rank and file of theatre patrons, how one woman can encounter so many entanglements in her love life, Bette Davis has done more convincing work, having had more acceptable parts. Family."

+ + Boxoffice p23 Ag 7 '37

"Written and directed by Edmund Goulding, this production is loaded with clever emotional appeal that should have all the [ladies] weepy and happy by turns. It pursues a rather intricate plot trail, but is so smoothly directed that this is discounted to a great degree."

+ Film Daily p6 Ag 20 '37

+ Motion Pict Daily p8 Jl 29 '37

"Excellent emotional offering, a genuine tear jerker, this will have strong appeal to women patrons. Estimate: box office."

+ + Phila Exhibitor p13 Ag 15 '37

"Finely made picture which deserves and will get extended first runs and which sho.ves Bette Davis out on a round of box office lures... The combination of excellent production values and known personalities insures good business... [Miss Davis] displays screen acting of the highest order."

+ Variety p18 Ag 4 '37

"Here is an emotional orgy for any feminine audience, evoked from drama precisely cut to the intense playing temperament of Bette Davis... With the draw names and word-of-mouth, this should do impressive business, especially in the more discriminating spots."

+ + Variety (Hollywood) p3 Jl 28 '37

THERE GOES MY GIRL, RKO 75min My 21 '37

Cast: Gene Raymond, Ann Sothern, Gordon Jones, Richard Lane

Director: Ben Holmes

Original story: George Beck

Screen writer: Harry Segall

"Two reporters are determined to marry at the first possible minute but [the girl] has a managing editor who believes that a young girl married is a young girl marred—as a reporter. He puts every sort of obstacle in the way, including murder in the wedding. Just as the minister is about to pronounce them man and wife." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y & C: doubtful value."

Christian Century p322 Je 23 '37

"Fast moving, with many of the situations amusing, and a murder that is sufficiently mystifying. Family." Am Legion Auxiliary

"A pleasant picture incorporating music. Adults: good; young people: yes. Family."

Calif Cong of Far & Teachers


The cast runs through a far fetched but likable story, family except young children. Nat Soc of New England Women

"Clever dialogue but too much fighting and gun play. General jumble of characters. Mature."

S Calif Council of Fed Church Women

Fox W Coast Bul Je 12 '37

"Suitability: adults & adolescents."

B. D. L. Mo Film Bul p132 Je 37

"Credit is due the director for swift sequence of events, and the personalities of the two main actors add color to a theme which, after all, has been used a good many times in the past. Adolescents, 12-16: passable; children, 8-12: too sophisticated."

+ + Motion Pict R p8 Jl 37

Newspaper and Magazine Reviews

"A hearty comedy, produced with polish, about the newspaper business. The story is disarmingly incredible; and the whole thing is just a happy-go-lucky entertainment, rendered enjoyable by the enthusiasm of the players and brightness of the humour."

+ Film Wkly p38 Jl 24 '37

"Combining the ingredients of a number of popular films, 'There Goes My Girl' still fails to make the entertainment grade." Herb Sterne

+ + Script p10 Je 19 '37

THEY WON'T FORGET. Warner 90min

Cast: Claudine Rains, Gloria Dickson, Edward Norris, Lana Turner

Director: Mervyn LeRoy

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Screen writers: Robert Rossen, Aben Kandel

Based on the novel, Death in the Deep South, by Ward Greene. Edward Norris is convicted, without trial, of the murder of Lana Turner, a pupil in his business college class. Allyn Joslin's paper arouses the hatred of the Southerners, and Norris is lynched. He is defended by a New York attorney, but is convicted. A mob pulls him off the train en route to the state prison and lynch's him.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A fine cast... preserves the film from too strong an impression of preaching. It is recommended to adults as thought-provoking fare of a high order." T. J. Fitzmorris

+ America p34 Jl 24 '37

"Adults." Am Legion Auxiliary

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
A powerful picture; thought-provoking rather than entertaining. Adults; recommended; not for immature minds." Calif Cong of Parents

"A tense and emotionally powerful melodrama, excellently made... The picture is a powerful indictment against moral rule and prejudice, but there is grave doubt of the expediency of releasing a picture which so vividly recalls the bitter feeling created by the Civil War. One reviewer said: 'To a Northern audience, it will be most unpleasant; to a Southern audience it is an insult.' Calif Fed of Business & Professional Women's Clubs

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

"It is regrettable that the plot presents a section of the country in unfavorable light but perhaps the old post bellum animosity as nearly dead now as so strong a feeling can ever become and the picture can be taken largely as an example of merciless prejudice rather than as a sectional indictment. Certainly anything which exposes to the cruelty and injustice arising from unthinking antipathy and arouses sympathy for its victims is definitely constructive. The film displays high craftsmanship and is worthwhile for thinking people." Nat Soc of New England Women

A vicious strain seems to dominate the whole, leaving feeling of doubt and regret. Good direction and an attempt at a convincing portrayal of a regrettable situation. Sum Comment: The Protestant Church Women feel that pictures of this nature are detrimental to the success of the Peace Movement and only help to keep alive the bitter feeling between North and South. The aftermath of a war which was fought over heresy..." S Calif Council of Federated Church Women

Fox W Coast Bul Je 26 '37

"While not pleasant fare, it is stirring and thought-provoking, presenting a strong indictment against lynching, mob hysteria and yellow journalism. Adults." + Gent Fed of Women's Clubs (W Coast) Je 16 '37

"The story is depressing in the extreme but is intellectually fascinating. The ending leaves one wondering as to the true facts, and no attempt is made to explain or to point to a moral. Adolescents, 12-16: by no means: children, 9-12: by no means. + Motion Picture R p5 '37

"Appropriate dialogue, outstanding, superb acting, and incisive, flawless direction make of us an arousing, controversial story an artistic and dramatic triumph. Truly the audience will not forget. Adults." + Nat Council of Jewish Women Je 16 '37

"Adults." Nat Legion of Decency Jl 1 '37

"A: thought-provoking; Y & C: too strong." Parents' M p73 S '37

"It is a ruthless commentary on the sacrifice of a possibly innocent man on the altar of political ambitions. Adults. Outstanding." + Set Motion Picture p8 S '37

"A valuable social document, and exciting entertainment, with some excellent acting. Referred to the Committee on Exceptional Playthings, suggested for schools and libraries. Mature." + WKly Guide Jl 21 '37

"Adults." Christian Science Monitor p15 Ag 17

"If 'They Won't Forget' doesn't carry quite so much conviction as did some of its dis- truelling predecessors such as 'Fury' and 'Black Legion,' the lack is due to weak cast- ing rather than any fundamental difference in the material, for imagery." Cue p13 Jl 17 '37

"The Warners, in exposing lynching, have launched their biggest and most daring attack thus far. They expect the film will fare ill in the South, but even Southerners may admit that, in spite of its indiscreet revelations, it is one of the year's most gripping stories." + + Digest p93 Jl 24 '37

"Under LeRoy's discerning direction all the possibilities of the script have been realized, the result being a gripping drama with powerful emotional appeal. So thought-provoking is the story that we may expect it to prompt controversy. The film, when it ends, makes the picture well worth seeing. You may feel the story is not entirely satisfactory, but you will be satisfied with your investment of the price of admission."

T + Hollywood Spec p8 Je 19 '37

"This picture stands the chance of being remembered as one of the many other photographs that have been forgotten. It is the most daring, most courageous thing we've seen, and undoubtedly the most gripping." + + + Judge p28 S '37

"No cinematically perfect motion-picture emerges from the skilled workshops of Mervyn LeRoy this year. There are, however, subjects which may be a topic of violent discussion... Out of the fundamentals of the Leo Frank case, LeRoy has made a courageous, powerful speech against prejudice." Li Diget p28 Je 26 '37

"Whatever is behind it, the fact is that in content and uncompromising treatment this film is just the blood-and-guts sort of thing we've hollering for... This isn't one of the pinnacles of art we are seeking far down there... What we will principally find in 'They Won't Forget' is that the plain statement may tell more and remain longer than fact, making eloquence, however high and handsome." Otis Ferguson + New Repub p35 Jl 25 '37

"With courage, objectivity and simple eloquence, [it] creates a brilliant sociological drama and a trenchant film editorial against intolerance and hatred. In many ways it is superior to 'Fury' and 'Black Legion,' which have been surrounded by the same dramatic mine." F. S. Nugent + + N Y Times p16 Jl 15 '37

"It is another of Warner Brothers' problem dramas. People who say that I am a progressive enemy of sensationalism are probably right, but I feel that the picture is a genuine dramatic triumph and substantial murder-and-trial drama, with various undercurrents of political intrigue, that has been put together with considerable sense of story values." John Mosher + New Yorker p64 Jl 17 '37

"LeRoy gave it the intense direction that made his 'I Am a Fugitive From a Chains Gang' one of the most vital social documents of the screen. He brings terrible life to Greene's account of Southern bigotry vs. justice." News-Wk p23 Jl 10 '37

"The picture business might well avoid themes that obviously tend to arouse sectional belligerence. "The picture is a result of a generous offer; I do not feel that any film of this kind should be made any more than the trial of Robert Hale. It means that 'They Won't Forget' remains an enormously effective item in the long list of written and filmed conscience Warner Brothers' films, the best
MOTION PICTURE REVIEW DIGEST

THEY WON'T FORGET—Continued

They won't forget—the poignant career of the man who started the cycle in 1922 with 'I Am a Fugitive From a Chain Gang,' Director Mervyn LeRoy.

+ + + Motion p22 JI 26 '37

Trade Paper Reviews

"It introduces a sizeable guess as to just how the feature will fare at the box offices. Certainly, because of the highly controversial text, it will be widely discussed, which may help garner satisfactory audiences, and those who see it will be well entertained, despite several glaring inconsistencies in story and production treatment. One thing is certain—the picture will not lose popularity below the Mason and Dixon line. Family."

Boxoffice p21 Je 19 '37

Canadian Moving Pict Digest p8 JI 17 '37

"This is a sombre, compelling, exciting drama. It surely will arouse plenty word of mouth debate. Estimate: can be sold for profit."

+ + + Phila Exhibitor p65 JI 1 '37

"When at the end of 90 minutes the telling is done, any audience will know it has been put through some emotional exercising. The locale is the Deep South and the picture appears certain to run up against difficulty there. of young and the melodrama can't miss. It pours across a powerful story with a maximum of quiet dramatic impact. It will be liked by the average audience as well as heavily patronized by the average filmgoers.

+ + Variety p20 Jo 30 '37

THIN ICE, 20th-century-Fox 78min S 3 '37

Cast: Sonja Henie, Tyrone Power, Arthur Treacher, Joan Davis

Director: Sidney Lanfield

Dance director: Harry Lossie

Music and lyrics: Lew Pollack, Sidney D. Mitchell, Mack Gordon, Harry Revel

Music director: Louis Silvers

Screen writers: Boris Ingster, Milton Sperling

Based on play, Der Komet, by Attila Orbok. "Miss Henie is the skating and skiing instructor at an Alpine hotel, meeting place of a group of European diplomats concerned about the political status quo. Power is a young prince, sent on by his prime minister to play dumb. Sliding down a glacier at 46 miles an hour he meets Sonja traveling in the same direction. There's a lot of plot about mistaken identities, threatened international complications and old-fashioned romance."

(variety)

Audience Suitability Ratings

"Excellent entertainment for the family." Am Legion Auxiliary

"This is a delightful and refreshing love story." Calif Cong of Par & Teachers

"Excellent. Mature-family." DAR

"A delight for all audiences." Nat Soc of New England Women

"The direction and casts are exceptional in this most entertaining picture which will capture all family. All." S Calif Council of Fed Church Women

Fox W Coast Bul 4 '37

"Refreshing entertainment for the entire family. All ages." Gen Fed of Women's Clubs (W Coast) Ag 25 '31

"General patronage." Variety p22 JI 20 '37

"A delightful production with the charm and sparkle of youth. Miss Henie's incredibly perfect skating is a high spot and a supporting ice ballet is a thing of beauty. Family. Best of the month."

+ + Sel Motion Pict p10 S 1 '37

"It makes delightful entertainment for everyone."

+ Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"Without detracting from the least in the value of her previous picture, 'One in a Million,' it can be said that Sonja Henie is even more fortunate in her second production, 'Thin Ice.' It is a grand picture, as you may have gathered."

Mordaunt Hall

+ + Boston Transcript p6 S 4 '37

"One of the most thoroughly enjoyable screen musicals in a long time is this second screen display of the amazing talents of Sonja Henie. It is a light-hearted easy and witty bit of romantic foolery... Movie goers surfeited with the dull inanities of many screen musicals are hereby urged to see 'Thin Ice.' It is so delightful this much abused type of film can be in skilled hands."

+ + + Variety p12 S 4 '37

"Even more thrilling than the skating numbers of her first picture are those in 'Thin Ice,' through which the lovely Henie flits and glides like a bird of paradise. It is handi-capped by two weak story material and uninspired direction... What is thin is not the ice, the story, which barely serves to support the picture."

+ — Hollywood Spec p11 Ag 25 '37

"Sonja Henie skates enchantingly and Tyrone Power turns on all his charm in 'Thin Ice' to counterpoint a show... They keep a meager musical spectacle charily diverting... There is expert skating and skiing and there are occasional moments of laughter, but don't expect more that than from a distinctly minor league screen musical.

Howard Barnes

+ + N Y Herald Tribune p8 S 4 '37

"Miss Henie cast made one of last year's most successful pictures... one that originally started out on a medium budget. This year, surrounded by the fanciest production any younger probably could wish for, a cracker jack musical 'Thin Ice' that can stand right up to any song-and-dance divertissement of 1937. 'Thin Ice' is topnotch entertainment... Eileen Creelman

+ + N Y Sun p12 S 4 '37

"Surprisingly enough, since it was made to order for a prima donna, 'Thin Ice' is one of the brightest comedies of the year—as swift as a bobsled, as full of froth and glitter as an ice carnival... It is vastly superior to 'One in a Million.'"

B. B. C.

+ + N Y Times p8 S4 '37

"The love interest, unfortunately, takes an old theme from an old angle... But because of the charm of its principal players and some nice comic relief, the result is a delightful piece of screen entertainment..."

William Bochel

+ N Y World-Telegram p9 S 4 '37

"Sonja Henie, on skates or skis, is a pleasure to see in 'Thin Ice.' A touch of talent contributes a ditty: 'I'm Olga from the Volga...'"

John Mosher

+ New Yorker p64 S 4 '37

"Under Sydney Lanfield's direction, the two comparative newcomers to the screen [Tyrone Power and Sonja Henie] give excellent accounts of themselves in a Graustarkian fable... It presents an ingenious and entertaining setting for the screen's second exposition of Sonja Henie's thrilling convolutions on ice."

+ News-Wk p27 S 3 '37

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; ——— Exceptionally Poor
"Wrong again. Thought I was smarter than Darryl Zanuck when I said that Sonja Henie was a one-picture gal. She's made another, and it's better than the first." Rob Wagner

Trade Paper Reviews

"There will be nothing thin about the boxoffice picture, as there is one and nothing icy in its reception by all audiences because it is pure, unadulterated entertainment of the highest potential.

Boxoffice p21 Ag 28 '37

"Sonja Henie's second picture is a honey and should do smash business at the box office. It looks solid and big proving numbers, in which Sonja's skating is a thing of beauty and thrill. Her first number is one of the best and biggest production efforts since the inception of talking pictures."

Film Daily p4 Ag 24 '37

"Something which made the first Henie picture a box office hit serves to be fairly on her second. Estimate: not another 'One in a Million', but boxoffice anyway.

Phila Exhibitor p9 8 '37

"Thin Ice' as an attraction probably will be everything at the boxoffice which its predecessor was (which was plenty) and a little bit more. "Thin Ice' is a smart, slick show. It is compact and runs slightly more than an hour. That makes boxoffice turnover.

Variety p17 Ag 25 '37

"It will bring another golden shower to the pay windows. Chalk up further significant evidence of good showmanship... in holding the show to less than 50 minutes. No attempt has been made to overload and string out the material, even in the production numbers, with the result that the picture will leave audiences with hunger for more of the same.

Variety (Hollywood) p3 Ag 21 '37

THE THIRTEEN. Aminko 86min Je 18 '37

Cast: Ivan Novoseltsev. Helen Kuzmina. Alecxi Chistiakov

Director: Mikhail Romm

Music: Anatoli Alexandrov

Original story: Ivan Prut. Mikhail Romm

Russian dialogue film with English subtitles. "The story tells how ten privates, riding toward home after having served their enlistments, with a commander and his wife, on leave, and an old geologist, are surrounded at a waterhole by 250 bandits, and how they hold the place while a courier goes for reinforcements."

(N Y Times)

Newspaper and Magazine Reviews

"It proves that when the Russians set out to make a pure adventure film, they can do it as well as any. It is a magnificently told, beautifully photographed, gripping and thrilling recital of high heroism.

Cue p17 Je 26 '37

"[It] is a brilliant and absorbing record of human fortitude. In essence it is a Russian screen version of 'The Lost Patrol'. Virtually no overt propaganda, incidentally, has been added to a simple tale of heroism... Mikhail Romm's direction is magnificent. He has proved in such films as the 'Tenth' and the 'Eleventh' that the English sub-titles on the film are not really needed." Howard Barnes

+C+ N Y Herald Tribune p16 Je 21 '37

"The Thirteen' holds the attention of the audience through its excellent technique, the sincerity of the acting and the very calmness with which its tense moments are handled...

...Where all the players are practically perfect in their work there is no occasion to single out individuals for special mention." H. T. S.

+ N Y Times p20 Je 19 '37

"Here is a fine photographic background, and there are some striking shots of swirling sand and the carnage of horses in desert. The film moves with great precision to its objective and is a spirited memorandum to our American studios of the force of simplicity." Douglas Gilbert

World-Telegram pl2 Je 21 '37

"It is cast in a familiar pattern. I don't object to that in the least for it's a good, sound pattern and I expect to see it often. Careful camerawork, soldiers who look like soldiers, and a general expertise make the whole picture an honest and moving rendering of this particular model of crisis and adventure." John Mosher

+ New Yorker p19 Ji 3 '37

"Paralleling 'The Lost Patrol', the simple narrative of 'The Thirteen' supplies its own suspense... Superb photographic sequences: the parleys with the bandit chief, one parceled private running amok, the shots of shifting, sliding sand."

Time p51 Je 28 '37

Trade Paper Reviews

+ Motion Pict Daily p6 Je 22 '37

"Story is well-handled and it is acted to perfection by the Russian cast. Players display earnestness and skill in projecting this interesting facsimile of an American original."

Variety p33 Je 23 '37

THIRTEENTH CHAIR. MGM 62min My 14 '37


Director: George B. Seitz

Screen writer: Marlon Parsonnet

Based on the play of the same title by Bayard Veiller and written as a silent picture in 1919; a talkie in 1929. "The story concerns the solution of a murder that occurs under the eerie circumstance of the occurrence. The finding of the criminal is quite unique and comes as a complete surprise." [Variety (Hollywood)]

See issue of June 28, 1937 for other reviews of this film

Audio-Visual Suitability Ratings

"The unsavory details of forgery, blackmail, and illicit love affairs come to light, but because of superior direction and acting, it holds its own as a mystery thriller. Adolescents, 12-15: no value; children, 5-12: terrifying."

+ Motion Pict R p6 Je 37

"A: fair; Y: possible; C: no."

Parents' M p22 Ji 31 '37

Newspaper and Magazine Reviews

"Dame May Whitty... is an actress of extraordinary talents and any picture which brings her to the screen is, in this department's opinion, worth a visit. For the rest, the performances, as well as the picture, are adequate."

+C+ Cue p19 Je 26 '37

"Apart from a certain originality in the plot, the story is conventional and sometimes confusing, but the work of a uniformly good cast makes it fairly entertaining for its kind."

Film Wkly p28 Ji 31 '37

"The piece remains, for all its creaks, good spook entertainment." Marguerite Tuzelar

+ N Y Herald Tribune p19 Je 21 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
THIRTEENTH CHAIR—Continued
"To one who has never before seen it, Bayard Veiller's popular old melodrama still presents its share of mystery and thrills. The plot, if carefully examined, might prove to be ex-
ceedingly leaky. Taken in the proper spirit, light-heartedly and with no wish to study crime detection methods in India, the film is a good story." Ellice Creelman

"Bayard Veiller's mystery play of 1916 comes through as a better than average program number, it's the kind of picture that one hopes to, but invariably does not, encounter on the short end of a double feature bill at the neighborhood theatre." T. M. P.

"Although its plot of the medium who is first involved and then solves the double-killing is creaky it is still good entertainment. The presentation, by M-G-M, is made especially significant by a cast far above the usual run of what are known as 'program' pictures." Douglas Gilbert

+ N Y World-Telegram p12 Je 21 '37

Trade Paper Reviews

"Monogram's first release is one that should make a good impression on the trade. This one has story, pace, direction. Though lacking in sentiment, the cast is adequate." + Phila Exhibitor p57 Jl 1 '37

THIRTEENTH MAN. Monogram 70min Je 30 '37

Cast: Weldon Heyburn, Inez Courtney, Seiner Jackson
Director: William Nigh
Screen writer: John Kraft

"The story relates how a district attorney is murdered while a spectator at a prize fight. There are numerous suspects, and there are numerous reasons why any one on the list might be motivated to commit the crime." Film Daily

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Jl 15 '37

"Adults & young people." Sel Motion Pic t6 S 1 '37

Newspaper and Magazine Reviews

"Though lacking the finish of the last two Monogram pictures I have seen, 'The Thir-
teenth Man,' a murder mystery, has a fairly well-developed plot and should be a satis-
factory picture for the smaller theatres." + — Hollywood Spec p106 Jl 31 '37

Trade Paper Reviews

"An effective programmer, head-and-shoulders above the usual calibre of offerings in this budget category, this is top-flight in every de-
partment. Family." + Boxoffice p17 Jl 31 '37

"Here's a moderately entertaining murder-mystery melodrama which follows pretty closely the patterns of such pictures. In several respects, however, it is better than the average attraction of its type, and carries enough punch plus human interest in its scenes to satisfy run-of-the-crop audiences." + — Film Daily p17 Ag 3 '37

"Patently primed for tandem showing 'Thir-
teenth' and should do fairly. No cast names to help, and the title will confuse filmgoers, it being just about the thirteenth different film with that figure linked in the title. Film pre-
sents no especially good exploitative angles for exhibitors." + — Variety p25 Ag 4 '37

"A logical, modern mystery, 'The Thirteenth Man' is good secondary fare for any type of audience... The film is well handled from all angles, considering the limitations of a small budget." + — Variety (Hollywood) p3 Jl 22 '37

THIS IS MY AFFAIR. 20th century-Fox 100min My 28 '37

Cast: Robert Taylor, Barbara Stanwyck, Robert Benchley, Brian Donlevy, Sidney Blackmer
Director: William A. Seiter
Dances: Jack Haskell
Music & lyrics: Mack Gordon, Harry Revel
Music director: Arthur Lange
Screen writers: Allan Rivkin, Lamar Trott

"[It is the] story of a compact made between President McKinley and a young navy lieu-
tenant (Robert Taylor) whereby the latter is to ascertain the identity of the big man behind an epidemic of bank robberies which the secret agent has not been able to fathom. Variety (Hollywood)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Altogether it is a picture of some originality and by no means entirely dependent on the element of surprise for its success. Suitability: adults & adolescents." N. E.

+ — Mo Film Bui p27 Je '37

"The story is well told and derives additional interest from the period in which it is set and from famous persons brought into the picture. Whether or not it is true, it seems unfortunate that the Federal investigator has to run true to the modern movie formula when he falls in love with the criminal's sister." + — Motion Pic R p7 Je '37

"A, Y & C: excellent historical picture." Parents' M p88 Ag '37

Newspaper and Magazine Reviews

"Sidney Blackmer as Teddy Roosevelt and Victor McLaglen as a fun-loving bank robber, manage to put some meat on what would otherwise be rather definitely dried bones." + — Canadian M p34 Jl '37

"The story is always interesting, and works up to a climax full of strong suspense... The backgrounds, atmosphere and costumes are usually good, and add materially to the appeal of a thoroughly well-made picture." + — Film Wkly p23 Ag 14 '37

"It is very well done, and graced by the romantic acting of Robert Taylor and Barbara Stanwyck... The main attraction of this film is its warm and friendly re-creation of an attractive period; sets, dresses, and convers-
sations ring true." Basil Wright + — Spec p112 Ag 20 '37

"This picture... fails to take its matter firmly by the horns. It all has a studio com-
plexion, particularly in the bank-robery scene and the McKinley climax. Even the McKinley, Dewey, Roosevelt personalities seem to me to be planted for effect, Maybe Mr. Zanuck had better get back to his musicals." Katharine Best + — Stage p60 Jl '37

Trade Paper Reviews

Canadian Moving Pict Digest p6 Je 26 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; Poor; — + Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

THREE YEARS WITHOUT WOMEN. See Tre anni senza donne

TIMBERESQUE. Syndicated 41min
Cast: Barry Norton, Vyola Von, Enrique DeRosa
Director: King Guidice

"Barry Norton, a playboy, having been jilted, finds solace with his dog companion in the great out-doors, far from civilization and feminine entanglements. Vyola Von, radio singing star and aviatrix, while flying over the wilderness, falls out of her burning plane and is rescued by Norton." Film Daily

Trade Paper Reviews

"Fairly entertaining drama, with exciting scenes of animals in combat, which holds interest. The picture, having been cut from feature length, has lost some of the continuity, but the exciting scenes of animals and their struggle for existence against natural enemies, tend to overcome this."

+ Film Daily pl8 Ji 8 '37
+ Motion Pict Daily p6 Je 22 '37

"The incredibly slim plot is on the screen much poorer than it sounds in print. The picture is suitable only for grind house patrons. The only redeeming feature, a feature that certainly should have gotten more attention, is the nature side."

- Phila Exhibitor p65 Ji 1 '37

TOAST OF NEW YORK. RKO 93min Je 11 '37
Cast: Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie, Donald Meek
Director: Rowland V. Lee
Music director: Nathaniel Shilkret
Screen writers: Dudley Nichols. John Twigt. Joel Sayre

Based on the Book of Daniel Drew, by Bouch White and on Robber Barons, by Matthew Josephson. The story introduces Jim Fisk in the colorful days after the Civil War when he made Wall Street history. His notorious operations in smuggling cotton from the south, buying and selling steamships and his struggle in the New York stock exchange when he tried to wrest control of the Erie railroad from Cornelius Vanderbilt make a rich historical part of American business life.

A Photoplay Study Guide to Toast of New York has been prepared by William F. Bauer. The Guide is obtainable at 10c per copy from Educational and Recreational Guides, Inc, 135 Washington Street, Newark, New Jersey.

Audience Suitability Ratings

"The production is faultless and the morality of great wealth is a timely subject of discussion, so adults will undoubtedly find this production suited to their liking."

+ America p408 Ji 11 '37

"A: good of kind; Y: doubtful; C: no."

Christian Century p1081 Ag 18 '37

"There is a strong moral lesson. Good acting and direction all help to keep the picture from being rather tiresome." Am Legion Auxiliary

"While liberties have been taken in the lives of Drew, Vanderbilt, and Fisk, the spirit of Civil War days and the period of economic readjustment following has been so excellently done that it makes exceptional entertainment. Mature. Family." Calif Cong of Par & Teachers

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


"Excellent. Droll, humorous, and convincing characterizations make this trite story of power-mad robber-baron Fisk very enjoyable. Mature." DAP

"Lavishly and authentically staged with effective sound and lighting, this is a vivid and dramatic story which deviates from the actual facts in certain instances. Family, exclusive of young children." Nat Soc of New England Women

"Admirable handling of an outstanding cast results in a superbly high entertainment value. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"Profiteering and ruthless manipulations of the stock market is the motivation of the picture, yet it is constructive, showing that loyalty and friendship are earned and may be lost through personal greed and desire for power. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ji 23 '37

"The sub-plot acts as a dead weight all through: its development is absolutely mechanical, and neither Frances Farmer as the angelic girl nor Cary Grant as her loved one can succeed in making it interesting or convincing. Suitability: adults. & adolescent. A. V.

+ Film Bul pl9 Ji 13 '37

"The parts played by Frances Farmer, Jack Oakie and particularly by Cary Grant, are colorful and add a great deal to the story if not to historical knowledge of the era. Adolescents. 12-16: requires adult evaluation; children, 8-12: no."

Motion Pict R p8 Ag '37

"There is much comedy, romance and tragedy all combined to make a rather undistinguished picture. Mature."

+ Nat Council of Jewish Women Ji 25 '37

"Adults."

Nat Legion of Decency Ji 22 '37

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

Parents' M p65 O '37

"Adults & young people."

Sel Motion Pict pl6 S 1 '37

"Many public figures are omitted or glossed over, but the tale has the characteristics of good historical fiction, presented by a likable cast. Family. Outstanding."

+ + Wkly Guide Ji 17 '37

Newspaper and Magazine Reviews

"Emphasis lies more on the amusing aspects of Fisk's adventures than on their social implications, with generally entertaining results. Adults."

+ Christian Science Monitor pl7 Ag 14 '37

"Edward Arnold's latest portrait in his growing gallery of American financial giants is an excellent film entertainment—even if badly mangled history."

+ + Cue pl4 Ji 24 '37

"Its boisterous charm crackles from the first sequence. Bowdlerized though it is, 'The Toast' still looks like the year's most extravagant burlesque... Inaccuracies of detail must be forgiven Rowland V. Lee's charming exposé of old New York and the lawless vigor of its leading citizens."

+ + Digest pl3 Ag 7 '37

"It is a colorful and frequently thought-provoking account of the man and of his era, however far it has deviated from the historic record and I suspect that the deviation is considerable... I have no doubt, however, that the film has a certain significance as a cinematic fare, along with other expose films of American history. Through them the public, especially the genera-
TOAST OF NEW YORK—Continued
Hollywood Spec p7 Jl 17 '37

"One of the most entertaining wonderworks of the year, without a dull spot in its several thousand feet of film."
— Judge p23 S '37

"It is a boisterous costume piece of conventional pattern. . . . There is little genuine conviction to a hurriedly choreographed. Characters have been given stock outlines and situations have been formalized until the production might well have inspired Holbrook Gardner with factual records. . . . Rowland V. Lee has staged the show for effects and he has succeeded in making many of them vastly entertaining and the mood of the film is extremely uneven."
— Howard Barnes

+ + N Y Herald Tribune p8 Jl 23 '37

"The picture does, in spite of its exaggerations, probably because of them, manage to be a rowdy, romanticized portrait of high finance some seventy-five years ago. . . . It needs cutting. It runs nearly two hours, too long even for Jim Fisk and Daniel Drew to entertain." — Eileen Clarey
+ + N Y Sun p10 Jl 23 '37

"Picture is only moderately entertaining. At its two-thirds mark we realized we had had just about enough of Edward Arnold's perenial portraits of florid, heavily jovied financial tycoons." — F. S. Nugent

+ + N Y Times p18 Jl 23 '37

"The story of Jim Fisk . . . is told with considerable dexterity, entertainment and gusto. . . . Although there are moments when the film is less concerned with gusto than with romance, it remains grand entertainment." — William Boehnel
+ + N Y World-Telegram p8 Jl 23 '37

"The story is fumbling and aimless . . . and the dialogue is full of shocked anachronisms. Not recommended." — Russell Maloney
— New Yorker p9 Jl 31 '37

"An authentic reproduction of New York of the '70s sets the background for a considerably less authentic biography of Jim Fisk . . . [It is] converted into staple screen fare and garnished with a rowdy, romantic flavor."
— News-Wk p22 Jl 31 '37

"I haven't seen such goings-on wrapped in ticker tape since mammy mammy carried me to a picture of the ballyhoo. The ballyhoo is lusty and dramatically sound during the moments which deal with Edward Arnold's growth. . . . Teedness of the on-screen performance during a splashy stage spectacle . . . The Rowland Lee direction is sound though never inspired. The sets are a deliciously low-cost embellishment and unsubmerged by the threat of a windstorm sweeping the back lot."
— Herb Sterne
+ + Script p11 Jl 31 '37

"It's all been seen in 'Come and Get It', 'Diamond Jim', 'John Meade's Woman.' Bad biography, good comedy."
— Stage p8 '37

"[It] is a lively specimen of pre-fabricated Americana. Its aim is to be complete but is a combination of prevarication, impaired only by the fact that Edward Arnold's jovied jollities are undistinguishable from the ones which the U. S. screen's No. 1 specialist in 19th Century captains of finance has used in all his previous pictures."
— Time p34 Ag 2 '37

Trade Paper Reviews

"It is screen entertainment of the highest order."
— Boxoffice p29 Jl 17 '37

"[It] contains more than the usual quota of entertainment for all classes. Although principally a melodrama, 'The Toast of New York' includes a generous portion of comedy, and just enough romance to satisfy the love-hungry Miss Average Woman."
— Canadian Moving Pict Digest p6 Ag 21 '37

"This is an important comedy drama of a colorful period in American history. It has been brilliantly acted and directed, and with the names of Edward Arnold, Cary Grant, Jack Oakie and Frances Farmer decorating the marquee, it should play to heavy box office returns."
+ Film Daily p4 Jl 13 '37
+ Motion Pict Daily p2 Jl 10 '37

"Elaborately produced, well characterized in keeping with the period, this has class, mass appeal. Estimate: can be sold for the money."
+ Phila Exhibitor p39 Ag 1 '37

"It's absurd biography but good entertainment despite its inanities, extravagances and exaggerations. It is an elaborate, costly production, designed exclusively for provoking mirth. . . . Making no pretense for serious consideration as a faithful and accurate reflection of life and manners in the period it depicts, it rates as a piece of hokum aimed at the box office to make and do business."
+ Variety p20 Jl 14 '37

"[It] is stirring drama of impressive proportions. . . . The picture is assured of heavy preliminary ballyhoo. It has many potent and timely exploitation angles, and, sold on its merits, it should garner plenty cash as well as plaudits."
+ Variety (Hollywood) p3 Jl 9 '37

TOPPER. MGM 95 min Jl 16 '37

Cast: Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray

Director: Norman Z. McLeod

Music: Arthur Norton

Screen writers: Jack Jevne. Eric Hatch. Eddie Moran

Based on the novel of the same title by the late Tom Clifton. A young married couple are killed in a smashup after a wild night of drinking. Their astral bodies rise and they decide that they ought to do other good deeds. They settle on a friend, a hen-pecked banker who has lived a routine life. Since they are possessed by unusual powers, they appear and disappear at will. When they teach the banker to forget his inhibitions they disappear completely.

Audience Suitability Ratings

"There is a mixture of realism and fantasy in this brittle comedy which gives it an interest beyond the ordinary. . . . The bright dialogue is splendidly handled by such expert players as Roland Young, Billie Burke, Cary Grant and Constance Bennett and it is literate enough to satisfy the demands of sophisticated adults."
— T. J. Fitzmorris
+ America p008 Jl 31 '37

"A: amusing of kind: Y; perhaps: C: no."
— Christian Century p1007 Ag 11 '37

"It is fantastic, gay and witty. Excellent cast. Mature." Am Legion Auxiliary

"This will particularly appeal to sophisticated audiences with plenty of imagination who enjoy the unusual in entertainment and have a sense of humor. Mature." Calif Fed of Business & Professional Women's Clubs

"There is a novel twist to this otherwise clumsy comedy. (The Morton-Thome clubs; social leaders do not rush to the homes of suddenly notorious strangers). Mature." DAR
"An undercurrent of real philosophy; i.e., everybody's need of play, runs through the film, which can be enjoyed by a clever case. Both ghosts and mortals imibe rather freely, sophisticated adults." Nat Soc of New England Women's Clubs (W Coast) Jl 18 37

"The situations which develop are screamingly funny and prove highly entertaining in the hands of Roland Young and Billie Burke. Unfortunately, a very amusing scene depends upon drinking (though not vulgar) for this reaction. Mature. S Calif Council of Fed Church Workmen (W Coast) Fox W Coast Bul Jl 24 37

"This unusual story is well told with extremely clever repartee...The picture is highly enterprising and perfectly hilarious. If taken seriously is most unethical because of excessive drinking and unfair comparisons. Adults." Gen Fed of Women's Clubs (W Coast) Jl 18 37

"Of all Thorne Smith fantasies, 'Topper' is most ideally suited to screen technique...The trick photography is most amusing and lends itself admirably to the clever lines and situations...While much of the humor is of the slapstick variety the film is skillfully done and Mr. Young's any stage is sure to please. Adolescents. 12-16: sophisticated: children. 8-12: no." + Motion Pict R p5 Ag 37

"This unique farce-fantasy...is one of the funniest comedies of the Crooks. Because it is so utterly ridiculous and unbelievable it will startle some people; but its delicious dialogue and rare originality will delight those who enjoy subtle humor and smart sophistication. To the unimaginative, it is a nightmare of foolishness—to many it will prove to be an hilarious, unusual entertainment feast. Mature...+ Nat Council of Jewish Women Jl 15 37

"Adults." Nat Legion of Decency Jl 29 37


"The photographic effects are outstanding, especially the weird 'fauxdeous' of the characters. Mature. Outstanding." + Sel Motion Pict p8 S 1 37

"Fantasy of the most delightful kind, perfectly cast, and a whole lot of fun. Family. Outstanding." + Wkly Guide Jl 17 37

Newspaper and Magazine Reviews

"[I] is one of those rare productions, which, like the 'Ghost Goes West' merits being seen several times. It will be the talk of dinner parties and chatter about it will interrupt bridge games. It can boast of being pure cinematic entertainment, for such tricks are naturally beyond the possibilities of the stage." Mordaunt Hall

"Adults." Christian Science Monitor p19 S 4 37

"The picture becomes a sort of slap-stick successor to 'The Ghost Goes West,' a tour de force...film technique, startling, brilliant, refreshingly amusing, sophisticated in the best sense of that abused word...There is still enough of the Thorne Smith sparkle left in the film version of 'Topper' to satisfy his fans and to leave the uninitiate with laughter...It is Mr. Young's duty to direct the subsequent proceedings with zest, subtlety and imagination..." + Cue p13 Ag 21 37

"Thorne Smith fans will be delighted to learn that the Culver City studio has again gone straight. Though it will hardly influence cinema history, 'Topper' comes off a lot better than 'Night Life of the Gods,' MGM's other attempt to plant the novelist's insanity on a screen. This giddy rigmarole is for those who like their death ribald and their fantasy straight." Digest p11 Ag 14 37

"The film incorporates a novel idea in stories, an idea which, once it has entered the picture's most distinguishing feature and its greatest weakness. Some of the pranks of the invisible Korkys are genuinely amusing, but many savor of slap-stick comedy, and others are downright silly." Bert Haren + Holliday & Syme p5 Jl 17 37

"Maybe this Thorne Smith version of the hereafter is a little too flip for you...If you ever see anything funnier than the numb, alcoholic Mr. Young's acting, supplied by invisible hands, through a crowded, startled hotel lobby, please wire your Beverly Hills." (3 stars) Beverly Hills Liberty p61 Ag 21 37

"[The] story [is] so engaging, merry and fanciful, you may be tempted to sit through it a second time. Mature...Hardly sufficiently.

++ Y Herald Tribune p8 Ag 20 37

"The picture depends much upon trick photography for its laughs. Norman McLeod, the director, has brought to it that originality is not the film's only merit. His cast is excellent, with Roland Young being outstanding... 'Topper' is one of those gay flights of fancy the movies take too seldom. It should start a wave of laughter...+

++ Y Sun p8 Ag 20 37

"Thorne Smith's yarn...possessed all the delicious whimsy which in the film is only a mechanically garnished dish of whimsy substitute. We honestly regret our inability to shout hurrah for 'Topper,' because everybody seems to have tried hard to make it slick. Whimsy is a delicate and perishable commodity and nobody need be blamed for the slight spoilage in transit. Mr. Young and his fellow players are responsible for whatever success an otherwise completely irresponsible film enjoys." B. E.

++ Y Times p21 Ag 20 37

"At last comes a comedy; little has been done of late for the summer giggle. 'Topper,' however, does a great deal to fill the gap." John Mosher

++ New Yorker p44 Ag 25 37

"Expertly produced by Hal Roach and spiced with some of the most diverting camera tricks to date, this adaptation of the late Thorne Smith's novel achieves bright and airy comedy with none of the gawky overtones inherent in the subject matter..."

++ News-Wk p22 Ag 7 37

"My reaction [was] utter boredom during the first few reels. My trouble was that I was bored and tired before the phantasmagoria of psychic idocy began...The picture's greatest weaknesses are its dialogue and its bum start." Rob Wagner

Script p14 Ag 14 37

"Thorne Smith's wild, ribald tale shaved of its history moments but still retaining in some measure the flavor of the book. Some honestly funny moments and some that are a little drawn out...+

++ Stage p8 S 37

Time p24 Jl 26 37

Trade Paper Reviews

"That past master of comedy, Hal Roach, in his first A picture, has directed the picture with a superb sense of sophistication and emerges with the smartest, brightest funniest of many months..."

++ Bexco p13 Jl 22 37

"In 'Topper,' Hal Roach has the most novel picture made in a long time. Using trick photography to furnish an uproarious comedy, his production is an example of how to keep it in the tradition that will no doubt cause a lot of comment. Given the exploitation that it deserves, for the other...+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; = Exceptionally Poor

+ + Exceptionally Good; + Good; + - Fair; + Mediocre; - Poor; = Exceptionally Poor
TOPPER—Continued... public must be informed of how different this picture is; it should be a box-office smash.

+ Film Daily p10 J1 12 '37
+ Motion Pict Daily p2 J1 9 '37

"Trick photography furnishes novel situations that should garner plenty word of mouth advertising. Estimate: high rating comedy."

+ Phila Exhibitor p36 J1 15 '37

"How substantial the fan support will be in terms of box office dollars is difficult to anticipate, but file of theatregoers will experience difficulty in following strange and surprising twists of the story, and are not likely to distinguish easily the passages of realism from the sequences of unreality." 

Variety p20 J1 14 '37

"'Topper' could scarcely be topped as the film entertainment novelty of the year... It has considerable name strength, is certain to get plenty word-of-mouthing and has unusual exploitation possibilities.

+ Variety (Hollywood) p3 J1 8 '37

TRAIL OF VENGEANCE. Republic
55min Mr 29 '37

Cast: Johnny Mack Brown. Iris Meredith. Warner Richmond
Director: Sam Newfield
Original story: E. B. Mann
Screen writers: George H. Plumptre. Fred Myton
A western melodrama.

Trade Paper Reviews
"Estimate: all-right Brown."

+ Phila Exhibitor p31 Ap 1 '37

"Brown, a real husky, convincingly fits his western roles and looks the part of the guy who can handle himself in tight places... Gunning and suspense are the prevalent ingredients which are all these pictures take for good reception."

Variety p23 Je 23 '37

TRE ANNI SENZA DONNE. Piedmonte
66min My 26 '37

Cast: Nino Besozzi. Sandra Ravelli. Lamberto Picasso
Director: Guido Brignone
Music: L. Colacich
Screen writer: Luigi Borelli

Italian dialogue film produced in Rome without English subtitles. Also called Three Years Without Women. "It's story deals with a young man who is heir to the riches of his uncle. But the deceased's last will and testament imposes a strange restriction, namely that the handsome nephew refrain from mingling for three years with the fair sex. A magician detailing the land a girl in the monastic seclusion of the heir's castle. He chooses her rather than the millions." (Film Daily)

Newspaper and Magazine Reviews

"Unaided by English titles, the picture is not likely to be entertaining to those who do not understand the dialogue, although a synopsis of the program can be of assistance. The production has been carefully filmed, and its performance is adequate." Marguerite Tazelaar

+ — N Y Herald Tribune p21 My 27 '37

"[It] lacks the sparkle necessary to put interest into the time-worn theme... Perhaps due to censorial cuts, the development of the plot is uneven and the comedy is pretty routine." H. T. S.

+ — N Y Times p21 My 27 '37

Trade Paper Reviews

"Handicapped by lack of technical quality, and with general audience appeal limited by the absence of English titles, this Italian-made comedy is only passable entertainment at best."

+ — Film Daily p8 Je 3 '37

TRUXA. Tobix-Magna 127min J1 26 '37

Director: Hans H. Zerlett
Music: Leo Leux

A German film with English subtitles. "When Truxa's New York reputation is destroyed by his fall from a high wire during a performance, he gives his name and contracts to a young unknown trapeze performer. The new one goes to Berlin to fulfill the old Truxa's engagement. There he plays on the same bill with Yestby, a dancer, and Gavrin, an illusionist; and there he finds why Truxa fell in New York." (N Y Sun)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ag 5 '37

Newspaper and Magazine Reviews

"This... is a well-made routine production, making the most of atmospheric detail and supplying enough comedy to lighten the rather heavy plot. Well equipped with English dialogue titles, 'Truxa' is fair summer entertainment... 'Truxa' is a modern, straightforward melodrama with some interesting backstage atmosphere." Elleen Creelman

+ — N Y Sun p13 J1 27 '37

"A keen, adult and exciting backstage melodrama in German called 'Truxa'... [has] its superiority so marked that it seems to me to warrant a high rating among the really first-rate cinema offerings that are now on view. The acting is of unusual excellence." William Boehnel

+ — N Y World-Telegram p12 J1 27 '37

Trade Paper Reviews

"It is a well rounded attraction, strong in all departments." Film Daily p1 Ag 7 '37

TURN OFF THE MOON. Paramount
77min My 14 '37

Director: Lewis Seiler
Dance director: LeRoy Prinz
Music & lyrics: Sam Coslow
Music director: Boris Morros
Based on the short story of same title by Mildred Harrington. "Charles Ruggles is cast [as] a department store owner whose every act and emotion is governed by complete reliance on his horoscope. For 15 years he has postponed his proposal of marriage to Marjorie Gateon because the astrological chart never was quite right for the venture." (Variety (Hollywood))

See issue of June 28, 1937 for other reviews of this film

+ + Exceptionally Good: + Good: — Fair: — Mediocre: — Poor: — Exceptionally Poor
Two-Fisted Sheriff. Columbia. 58 min. Je 15 '37

Cast: Charles Starrett, Barbara Weeks, Bruce Lane

Director: Leon Barsha

Original story: William Colt MacDonald

Screen writer: Paul Perez

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 24 '37

"Family."

Sel Motion Pict p16 S 1 '37

Trade Paper Reviews

"Estimate: okay. "Western."

+ Philadelphia Exhibitor p56 Jl 1 '37

"Columbia's got something in Charles Starrett, who is well handled in this very good western programmer. Film demonstrates that with production efforts even the tiniest west can be redigested by elders and thoroughly enjoyed by main supporting younger element."

+ Variety p52 Ag 25 '37

Two-Gun Law. Columbia. 56 min. Ap 7 '37

Cast: Charles Starrett, Peggy Stratford, Hank Bell

Director: Leon Barsha

Original story: Norman Sheldon

Screen writer: John B. Rathmoll

A western melodrama.

Audience Suitability Ratings

"General patronage."

+ Nat Legion of Decency My 6 '37

"An average Western. The story is hackneyed, but the scenic effects are good, as is the photography. "Family."

+ Sel Motion Pict p12 My 1 '37

Trade Paper Reviews

"Discounting the clinging of its story to a standard pattern, this is a forceful prairie picture with a good share of sun-play and flying fists. Addicts of the knock-'em-down-
TWO WHO DARED—Continued

It is like. Not only is the theme commonplace but the direction is ponderous, the dialogue pedestrian and the acting considerably below par.
—William Boehnel
— N Y World-Telegram p9 JI 10 '37

'The film is a minor, somewhat loosely strung together hodgepodge, and just a practice piece for the robust Stem.'—John Mosher
— N Y Newerker p4 JI 17 '37

'A preponderance of vodka quaffing, considerable native high-jinks, all fretted by arty photography and posturing direction, Simplicity and concern might have saved the hackneyed theme, but they are conspicuous by their absence.'—Herb Sterone
— Script p13 Je 25 '37

Trade Paper Reviews

'Tedious drama of Russians is flat and uninspired and gives Anna Stem little chance.'—Film Daily p10 JI 12 '37

U

U. S. S. R.—1937. Amkino 97min JI 23 '37

A documentary film made up of newsreels produced in Russia and described as a camera tour of the Soviet Union in its twentieth jubilee year.

Newspaper and Magazine Reviews

'Unless you are aggressively interested in the Union of Soviet Socialist Republics, you will find the new Cameo offering a tedious affair... There has been no arrangement, cutting or editing of the material and few of the reels are striking in their own right... It results in being incredibly boring.'—Howard Barnes
— N Y Herald Tribune p6 JI 25 '37

'[It is] fairly interesting...'—H. T. S.
+ — N Y Times p12 JI 24 '37

'[It] is not more than mildly interesting, since it contains practically nothing in it that has not been seen in Russian newsreels before... The film is long for a newsreel—it runs for nearly ninety minutes—and is pieced together in a pretty slipshod manner, so that it provides only occasional moments of interest and entertainment.'—William Boehnel
— N Y World-Telegram p8 JI 26 '37

Trade Paper Reviews

'Comprising a collection of news reel shots, the purposes of this feature are to entertain, or at least divert the onlooker, and give him or her an interesting, accurate picture of Soviet Russia as it is today. In both of these essential purposes, the film fails. It is incredibly dull, and propagandistic.'
— Film Daily p4 Ag 7 '37

— Motion Pic Daily p9 JI 26 '37

UNDER THE RED ROBE. 20th century—Fox 82min My 21 '37

Cast: Conrad Veidt, Annabella, Raymond Massey, Romney Brent, Sophie Stewart
Director: Victor Seastrom
Screen writers: Lajos Birro, Phillip Lindsay, L. Hodson

Based on the novel and the play of the same title by Stanley J. Weyman. Filmed in England. First filmed in 1923. 'The plot has to do with love and black cloaks and bright swords of romance... Mr. Conrad Veidt cannot hide the fact that the character he is playing is little more than a buffoon. Miss Annabella is also hampered by her English, but she might have done better if the part had let her. Not an attempt is made to introduce any real pictures. Outdoor photography is, in fact, hardly used at all.'—New Statesman & Nation p252 Ag 14 '37

'The British-made effort displays Annabella bereft of vivacity, working under wraps placed by Marie Lemmon. Make-up is a stodgy quota of costume events that never become dramatic... The direction and script, paced at funeral-march tempo, castrate the intrinsic

Poix. Accompanied by a spaniel-like retainer, Poix, his mission but fails in love with the duke's sister and lets his prisoner escape.'—(N Y Herald Tribune)

See issue of June 28, 1937 for other reviews of this film.

Audience Suitability Ratings

'A & Y: very good; C: little interest.'—Christian Century p822 Je 25 '37

'Beautiful costumes and settings add to the interest of this most entertaining film. Mature-family.'—Am Legion Auxiliary

'Mature-family.'—Calif Cong of Par & Teachers

'The charming personality, intriguing accent, and magnetism of the little French star Annabella, combined with the finished acting of Conrad Veidt, Raymond Massey and Romney Brent make this an outstanding foreign production, Family.'—Calif Fed of Business & Professional Women's Clubs

'A trace of foreign accent in the speech of the two leads, at times lessens the value of the dialogue. An interesting, although somewhat dated' film for mature audiences.'—Nat Soc of New England Women

'Unlike so many picture plots, this story written by Stanley Weyman is presented in its original form, supplying suspense, surprise and saturation. Excellently directed and cast is this highly entertaining and interesting picture, Family.'—S Calif Council of Fed Church Women

Fox W Coast Bul JI 31 '37

'Mature audience.'—Gen Fed of Women's Clubs (W Coast) JI 21 '37

'Somewhat the picture lacks the dash and fire one anticipates; it is interesting to be sure, the women's costumes are rich and beautiful, and it is well-staged, but Conrad Veidt, fine actor as he is, seems a little too old for heroic parts and the charming Annabella is hampered by her lack of fluency in the English tongue. Adolescents, 12-18: yes; children, 8-12: too mature.'

Film Pict R p8 Ag 37

'The direction is slow moving, Mature.'—New York Daily News

'A, Y & C: good historical drama.'—Parents' M p38 Ag 37

Newspaper and Magazine Reviews

'Family Lively.'—Christian Science Monitor p14 Je 19 '37

'The story and its telling lack vigour and colour: too much is reported and not enough happens. The direction is stolid and the dialogue stilted. Of the cast only Annabella retains any individuality.'

Film Wkly p24 Ag 14 '37

'Raymond Massey in an elaborate, dull and slow moving costume drama of France in the days of Cardinal Richelieu.'

Judge p23 Ag '37

'Despite the plaus and accoutrements, the booted hero, black cloaks and bright swords of romance, Mr. Conrad Veidt cannot hide the fact that the character he is playing is little more than a buffoon. Miss Annabella is also hampered by her English, but she might have done better if the part had let her. Not an attempt is made to introduce any real pictures. Outdoor photography is, in fact, hardly used at all.'

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+ + Exceptionally Good; + Good; +— Fair; + + Medioocre; — Poor; —— Exceptionally Poor
V

VARSITY SHOW. Warner 120min S 4 '37
Cast: Dick Powell, Fred Waring, Priscilla Lane, Walter Catlett, Ted Healy
Director: William Keighley
Screen writers: Jerry Wald, Richard Macaulay, Sig Herzig, Warren Duff

"The film is a high, handsome historical romance."
Katharine Best
+ Stage p8 JI '37

VARSITY SHOW. Warner 120min S 4 '37
Cast: Dick Powell, Fred Waring, Priscilla Lane, Walter Catlett, Ted Healy
Director: William Keighley
Screen writers: Jerry Wald, Richard Macaulay, Sig Herzig, Warren Duff

"This is a minor departure from the Dick Powell musical comedy formula... Ted Healy, Fred Waring and his band and the Lane Sisters help make fair family amusement of this one."
T. J. Fitzmorris
+ America p528 S 4 '37

"Tuneful and amusing, this film presents enjoyable light entertainment for all ages."
Am Legion Auxiliary

"Pleasing melodies, humorous situations, believable acting and the beloved college songs offer good entertainment for all but children who would not be interested. Family."
Culif Cong Fri & Teachers

"Good. Mature-family." DAR

"Despite the elaborate nonsense, this farce contrives to catch a certain authentic collegiate feeling. Family." Nat Soc of New England Women

"Clean and entertaining. Family." S Culif Council of Fed Church Women
Fox W Coast Bui Ag 28 '37

"The picture is well acted with the director making the most of all cinema possibilities. Family." + Gen Fed of Women's Clubs (W Coast)
Ag 18 '37

"General praise."
Nat Legion of Decency S 2 '37

"Tuneful and amusing, this film presents enjoyable light entertainment for all ages. Family." + Sel Motion Pict p5 S 1 '37

Newspaper and Magazine Reviews

"The materials in [it] stripped of pretention and viewed as a quickie destined for the tail-end of double-feature bills, might be dis-

misused as innocuous, mildly entertaining screen entertainment. But it so happens that 'Varsity Show' is definately an exception and is offered to the public in a first run Broadway picture house. In view of these facts, the whole affair becomes downright embarrassing. For it must be admitted however regret-

fully, that, after preliminary viewing of several times and a group of talented young song-and-dance people, [it] is a painful session in the cinema."
+ Cue pl35 S 4 '37

"Being one of those who always can enjoy Dick Powell's screen appearances... I was prepared to like 'Varsity Show', in which he stars, but I was not prepared for the display of other good things it has to offer. It is the best college musical I can recall, one full of pep of attractive young people and full of music. And the closing sequence—well, that is something you really must see."
+ Hollywood Spec p9 Ag 28 '37

"It is all tuneful, admirably regimented and handsomely, even extravagantly mounted. Nobody can resent the harmless idiocies of 'Varsity Show'. As an essay in college authenticity... It is gay stuff, tuneful, fast and glittering and it works up into a riot of loyalty at the end. It belongs in the brighter category of Hollywood's travesties on the American scene with music." Lucius Beebe

+ N Y Herald Tribune p12 S 2 '37

"This is a two-hour musical, and much too long for its entertainment value. The singing principals do well in them anyway." Eileen Creelman

+ N Y Sun pl7 S 2 '37

"The film has two incontestable virtues: it opens upper before the surprised eye of the camera that magical cuckoo's nest, Fred Waring's orchestra, and it restores to his ancient place on the screen, and in our affections Ted Healy, the bombardier of gaggrothers. Some of the scenes drag and the picture as a whole seems needlessly overweight. It is too much freighted with excess baggage, including Dick Powell footage (though Mr. Powell carries it off courageously) to be the delightfully mad thing it should have been—peopled as it is with musical trolls, kobolds, hobgoblins and loose ends. B. R. Cake

+ N Y Times p17 S 2 '37

"It deserves a high rating for entertainment... although it suffers from the same malady that afflicts 'The Big Broadcast of 1937', running nearly two hours, it has enough good stuff in it—a tunefulifractory music, and a fine cast that includes Dick Powell, Fred Waring, Ted Healy and lovely Rosemary Lane—to be cut into short—something more of the factory entertainment. Even so, it is the best Warner musical I have seen in some time and is well worth your time and attention. You can't go wrong on this one."
William Boehne

+ N Y World-Telegram p17 S 2 '37

"It is rather too much on the long side... The film is very much what most of those shows with a college setting turn out to be, I should be astonished if anyone found starting novelty in the production, but on the other hand, there isn't any lack of the vivacity and allure that the Powell public demands."
John Mosher

+ New Yorker p64 S 4 '37

"If you like Ted Healy and a good band, you'll find it entertaining."
News-Wk p27 S 6 '37

"A good, lively, and tuneful picture." Bob Wagner

+ Cue pl2 S 4 '37

Trade Paper Reviews

"Warner sent its favorite son—musical comedy—to college for this one. His film graduated, but hardly in the magna cum laude
VICTORIA THE GREAT. RKO 110min O 22 '37
Director: Herbert Wilcox
Music: Anthony Collins
Screen writers: Miles Malleson, Charles de Grandcourt

Filmed in England, partly in Technicolor. "Victoria the Great" travels a long way toward a full and clarified explanation of the most popular ruler England ever had. Her career, both public and private, is traced from June 29, 1837, when she ascended the throne, until the day of her 60th anniversary as queen, shortly before her demise. (Variety)

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency Ag 12 '37
"(It is a) beautifully produced film... Excellent choral music. Recommended for schools and libraries. Family. Outstanding."

Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews
"A richly documented if somewhat laborious account of the long reign of England's illustrious queen. Anna Neagle in the titular role fails to capture the illusion of royalty... Interesting but rarely dramatic."

Stage p8 S '37

Trade Paper Reviews
"The most ambitious production ever turned out by Herbert Wilcox, British producer, and a piece that looks set for sturdy business... It will inevitably be compared in the U. S. with the legitimate 'Victoria Regina.' That it will not come off unfavorably with that show will help. Anna Neagle, in the title role, gives an unwavering performance throughout... In view of the fact that this is the very first picture made after the Crown permitted a dramatization to be presented within the Empire dealing with Victoria, it will be a mop-up throughout England and its colonies."

Variety p17 Ag 25 '37

VOGUES OF 1938. Wanger-United artists 105min. S. 17 '37
Cast: Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer, Alan Mowbray
Director: Irving Cummings
Dance director: Seymour Felix
Music director: Boris Morros
Screen writers: Bella Spewack, Samuel Hoffenstein

Filmed in Technicolor. "Warner Baxter owns an ultra-smart clothes salon. To him as his most chic model comes Joan Bennett, an ornamental but impetuous socialite, after she has run out on the verge of marriage with the rake, Alan Mowbray. Mowbray threatens as a result to ruin Baxter, and almost succeeds by financing the competitive but phoney design made by Miss Auer who, with his inspiration from the musical classics... Baxter and Miss Bennett save the day with the fall dress show and are free to love as well as to carry on their business." [Variety (Hollywood)] Also known under title Walter Wanger's Vogues of 1938.

Audience Suitability Ratings
"This film is a series of gorgeous effects created for the color. The dance sequence of the Cotton Club entertainers is in poor taste and out of keeping with the balance of the picture. Mature." Am Legion Auxiliary

"It is regrettable that an obnoxious Harlem dance number should be introduced into an enjoyable vaudeville entertainment. Adults.

Calif Cong of Par & Teachers

Excellent. Excellent musical scoring; good story and specialties, except for one vulgar Harlem dance which should be deleted. Adults.

DAR

"A negro group in a highly suggestive number that trespasses beyond good taste and adds nothing to the plot. Sophisticated comedy with some music and a veritable feast of exquisiteness. Mature." Nat Soc of New England Women

"A highly sophisticated musical fashion parade show, incidental to a very weak plot. The possibilities of a good picture are entirely lost, as, although the color is beautiful and the costumes lovely, unnecessary drinking and an embarrassing dance sequence condemn the picture as an objectionable and misleading offering. Mature." S Calif Council of Fed Church Women

Fox W Coat Bul Ag 28 '37

"A most brilliant and spectacular presentation of a beautiful fashion revue photographed in exquisite Technicolor. Never before has such lovely Technicolor color been achieved. The color is rich and varied; the costumes lovely and costumes lovely. The production is marked by the excellent work of a distinguished cast and the skill and finesse of the director, though we regret the inclusion of a distasteful dance sequence by colored people; it will offend many. Mature audience." + Gen Fed of Women's Clubs (W Coast) Ag 28 '37

"Objectionable in part." Nat Legion of Decency S 2 '37

"A brilliant and spectacular presentation of a beautiful fashion revue. photographed in exquisite Technicolor. The dance sequence of the Cotton Club entertainers is vulgar and out of keeping with the remainder of the picture. Adults." Sel Motion Pict p8 S 1 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - - Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

"Outstanding."

+ + Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"It is a technicolor treat to the eye, an opulent Rococo holiday of women's autumn styles-beautiful models and elaborate sets. Judged purely as a riot of color and as a feminine fashion show, it is a stunning success. Judged as a film musical it is singularly uninspired. A long, involved, and woefully shallow both in comedy and lifting tunes. As a spectacle 'Vogues of 1938' can outdistance other recent musicals by an easy canter. But as entertainment it is a long way behind an 'Artists and Models' or even a 'You Can't Have Everything.'"

+ + Cue p31 Ag 25 '37

"It will please fashion-loopy women and admirers of Joan Bennett, Warner Baxter, Mischa Auer and Alan Mowbray."

Digest p33 S 11 '37

"In addition to making the most sensational use of color yet to be seen on the screen, [it] has the glamor and punch of a first-rate Broadway musical... The feminine contingent, of course, will be most attracted by the fashions displayed, but on the other hand, gentlemen will find the advertising models assembled—the most photographed girls in the world—an extra attraction."

Bert Hackett

+ + Hollywood Spec p12 Ag 14 '37

"Filmed in excellent Technicolor, it is a swank screen extravaganza, calculated to delight the ladies with an array of costumes, and the gentlemen with the comely models who wear them. It is certainly not a notable screen production in its peculiar combination of turbelows and finery, it is a generous and spectacular show for Howard Barnes."

+ + N Y Herald Tribune p8 Ag 20 '37

"'Vogues of 1938'... is a spectacular and pictorially beautiful extravaganza. It is filmed in Technicolor, and the result is sufficient to dispel any lingering doubts of the value of color to the movies... The clothes are, in the opinion of this reviewer, an improvement on the extreme creations which ordinarily grace the screen."

J. H. D.

+ + N Y Sun p21 Ag 21 '37

"Make no mistake about it, Walter Wanger's showy, opulent, colorful extravaganza... is the most for your money in town... [It] looks as expensive as all get-out. Its entertainers are hand-picked, its fashion originals are from the very best salons... and its sets in the best penthouse tradition."

J. T. M.

+ + N Y Times p21 Ag 20 '37

Reviewed by John Mosher

New Yorker p64 Ag 28 '37

"It can be chalked up as a minor Hollywood triumph on two counts: 1) It is the most exciting example of Technicolor yet produced; 2) It has apparently found a formula for transforming the fashion show from a boring news reel short to a full-length revue that both men and women can sit through without squirming."

+ + Time p21 Ag 30 '37

Trade Paper Reviews

"With laudable daring, Walter Wanger has brought an innovation to the screen, a musical fashion show, so lavishly produced and gorgeously designed that it will warm the heart of every woman, yet adroitly incorporating enough of the established elements of entertainment to assure an equal appeal to the male and juvenile members of the family."

+ + Hollywood p11 Jl 6 '37

"Walter Wanger's spectacular production, in Technicolor, will delight the eyes. The costumes and gowns will have a special appeal for the fashion-conscious, while the wearers of the fashions will also be popular with the male party guests. The picture has romance, comedy and music."

+ + Film Daily p4 Ag 7 '37

+ + + Exceptionally Good; + Good; ++ Fair; --- Mediocre; --- Poor; --- Exceptionally Poor

W

WAR LORD. See Cornered

WEE WILLIE WINKIE. 20th century-Fox 95min Jl 30 '37

Cast: Shirley Temple, Victor McLaglen, C. Aubrey Smith, June Lang

Director: John Ford

Screen writers: Ernest Pascal, Julien Josephson

Based on the short story of the same title by the late Rudyard Kipling, Shirley and her widowed mother go to live in a frontier army post in India where Shirley's grandfather is Colonel of the Highland regiment. The little girl persuades Victor McLaglen to teach her to be a soldier. When he is mortally wounded in action Shirley goes to the enemy's stronghold in the hills to try to make peace. Her grandfather bravely goes up Khyber Pass to rescue her and is astonished to find that the little girl has been able to bring the opposing leaders together.

+ + Audience Suitability Ratings

"Little Miss Temple is better here than in the stagy song-and-dance roles she has recently been forced to play... It is a delightful story and masks its sores appeal by frequent excursions into hair-raising adventure."

T. J. Fitzmorris

+ + America p42 Ag 7 '37

"A: very good; V: excellent; C: mostly good."

Christian Century p58 Ag 4 '37

"Excellent. Exceptional photography in sepia marks this interesting pretentious Shirley Temple production. Character building. Family."

DAR

+ + + Fox W Coast Bul Jl 3 '37

"Will be thoroughly enjoyed by all. Family."

Am Leg-Ambulatory

"Adults & your people: excellent; children: fine. Family." Cali Cong of Fear & Teachers

"The story is interesting and appealing and, although there is considerable emotional strain, it remains good exhilarating entertainment for the family."

Calif Ped of Business & Professional Women's Clubs

+ + + Exceptionally Good; + Good; ++ Fair; --- Mediocre; --- Poor; --- Exceptionally Poor
WEE WILLIE WINKIE—Continued

Well cast and convincingly presented, this film displays little of Miss Temple's real ability as an actress and will endear her still further with the American public. "Family." Nat Soc of New England Women.

"Because of its moral uplift, high code of honor, and happy characterization of the little star, the picture is suitable for the family." S Cali, Nat Council of Fed Church Women

Fox W Coast Bul Ji 10 '37

"This is a production of unusual merit, most convincing and highly entertaining. All ages." + + Gen of Women's Clubs (W Coast) Je 30 '37

"The result is grand entertainment for old and young alike. Suitability: family; especially chosen for the world's really great actresses." + + + Film Bul p50 Ji '37

"Willy Winkle's well known and loved Kipling classic makes its screen appearance carefully produced, well directed and capably acted. Family." + + Nat Council of Jewish Women Je 30 '37

"General patronage." Nat Legion of Decency Ji 8 '37

"A, Y & C: excellent." Parents' M p73 S '37

"Suitable for the family. Outstanding." + + Sel Motion Pict p8 S 1 '37

"Family."

Wkly Guide Ji 3 '37

Newspaper and Magazine Reviews

"It wasn't often that Kipling went soft, but the softness of his story, "Willy Winkle" would leave a mark for even the sobbiest sob sister to shoot at. ... Thin enough treacle as Kipling wrote it, and rather sparse in action, so that the movie version must be much more than that. ... Shirley Temple, we fancy, is much more sophisticated than the original. There are chances for some nice shots and much juvenile heroics." + + Claudian M p38 Ap '37

"Family."

Christian Science Monitor p24 Ji 31 '37

"Only persons gullible enough to expect a literal transcription of the Kipling story are apt to be disappointed. In Shirley Temple's latest starring vehicle. For although there is very little Kipling in the cinematic 'Willy Winkle' is there plenty of good movie entertainment." + + + Cue p13 Ji 24 '37

"Again Shirley demonstrates that she is one of the world's really great actresses. ... It is a picture you cannot afford to miss." + + + Hollywood Spec p16 Ji 3 '37

"Scenarists Ernest Pascal and Julien Josephson turned a full-length exciting film into being. ... It is a brilliant and exceptional motion-picture. It not only will keep Miss Temple in the No. 1 box office position, but will strengthen her hold on it. It is recommended without hesitation to audiences of all ages and it clinches for a long time to come the Temple eminence." + + + Lit Digest p19 Ji 10 '37

"The Rudyard Kipling story ... has been considerably reworked to give [Shirley Temple] the title role and it has emerged on the screen with more sentiment than vigor, but the little actress and performers will not be disappointed. She brings such eager charm and knowing make-believe to her part that the most fantasists, incidentally of Film Digest, will find the pictures continually entertaining." Howard Barnes + + Los Angeles Tribune p4 Ji 24 '37

"It isn't, we are very much afraid, an entirely confidential affair. The picture, on its unassuming and frankly sentimental surface, is a pleasing enough little fiction, sure to delight every Temple addict and likely to win the grudging approval even of those who, like myself, are biding their time until she grows up, becomes gawky and is a has-been at 18." F. S. Nugent + + N Y Times p12 Ji 24 '37

"Willy Winkle isn't much as a Shirley Temple play, but Miss Temple's talent is rather overexploited at times, and she seems just a bit too pert. Mr. Kipling's children were never allowed to take over the platform in quite this fashion." John Mosher + + New Yorker p4 Ji 17 '37

"Rudyard Kipling's short story, on which the film is purported to be based, is one of the author's most distinguished efforts. Its story content, for movie purposes, is almost nil. The story deals in situations that are more often tried than true, but John (The Informer) Ford's direction keeps the hokum elements under control." News-Wk p26 Ji 24 '37

"This is the noblest Temple picture of them all. ... The result is an exceedingly pleasant even sentimental. There is as little of unadulterated hokum; a story-book flavor that pervades every foot of the unreeling. ... I might as well admit right at the start that I am just about ready to join the crowded ranks of Temple fans. I never thought to come to it, but here I am!" Herb Sterne + + + + + + Script p10 Ji 3 '37

"It's all right, but it isn't Winkle." Stage p8 S '37

"It has enough action and well-built characterization to be a great picture without [Shirley Temple.] In the most exacting role of her astonishing career, Producer Darryl Zanuck has metamorphosed her from a collection of dimples into a self-conscious, capable child actress, 'Willy Winkle' is a crafty picture which is also, surprisingly, an audience's picture." + + + + + Time p44 Ji 19 '37

Trade Paper Reviews

"Not only can this be hailed as diminutive Miss Temple's best picture. But it has action, intrigue, comedy and romance. It is laid against the colorful background of India and has been sufficiently treated by John Ford, who has kept the interest sustained until the end." + + + + + + + + + + + Film Daily p18 Je 28 '37

"Estimate: in the top Temple grosses." + + + + + + Motion Pict Daily p2 Je 24 '37

"Adaptation of the Kipling tale provides a smart and gallant vehicle for the Temple younger. ... It promises to be one of the most important money makers in the Temple
picture gallery. Whatever its initial road showing may gross, this will unquestionably prove good exploitation for the popular price runs."

+ Variety (Hollywood) p3 Je 21 '37

WEST BOUND LIMITED. Universal 64min Jl 11 '37

Cast: Lyle Talbot, Polly Rowles, Henry Brandon
Director: Ford Beebe
Original story: Maurice Geraghty, Ford Beebe

"The story is that of Lyle Talbot, station master at a mountain siding who is held up at a moment when he should be switching a limited to a siding. In the ensuing wreck, 27 persons are killed and Talbot is sentenced to prison for manslaughter because no one will believe his truthful story that he was being robbed." Variety (Hollywood)

Audience Suitability Ratings
"A: hardly; Y & C: fair."
Christian Century p1087 S 1 '37

"General patronage." Nat Legion of Decency Jl 8 '37

Trade Paper Reviews
"Well paced action story with a railroad background should please twin bill, neighborhood audiences." + Phila Exhibitor p37 Jl 15 '37

"An action picture without much action, 'West Bound Limited' deserves no more than secondary consideration on programs where nothing better is available. A trite story, obviously built in the hope that railroad wrecks and runaway trains would supply suspense, fails to jell to any noticeable extent with the result that the picture is left with nothing more than a couple of swell pieces of acting by players who really deserved a better break." + Variety (Hollywood) p3 Ag 17 '37

WESTERN GOLD. 20th century-Fox 50min Ag 27 '37

Cast: Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman
Director: Howard Bretherton
Original story: Harold Bell Wright
Screen writers: Earle Snell, Forrest Barnes
A western melodrama of Civil War days.

Trade Paper Reviews
"Neither the uninspired singing nor the doubtful histrionic ability of Smith Ballew are capable of giving this film the life it needs to put it into the category of money-making pictures." — Boxoffice p29 S 11 '37

"Sol Lesser has produced a fair outdoor drama. It hasn't all the action that makes this sort of picture, but it develops enough suspense to keep one interested." + Film Daily p7 S 7 '37

"Beautiful as a scenic and photographic viewpoint, Western Gold is a slow moving Western that drags along for 45 minutes before it shows any sign of the action which is so necessary in this type of picture. The story... is ancient in formula and the screen play... fails to bolster up its weak points." + Variety (Hollywood) p3 S 1 '37

WHEN THIEF MEETS THIEF. United artists 85min Je 4 '37

Cast: Douglas Fairbanks, Jr, Valerie Hobson, Alan Hale, Jack Melford
Director: Raoul Walsh
Screen writer: John Meehan

Based on the novel, Jump for Glory, by Gordon McConnell. Filmed in England. "Fairbanks is an American crook with a reputation for pulling clever robberies, several in London, where the story opens. His partner pulls a doublecross when he learns Fairbanks is going to quit, and tips off the police to where he can be found. Fairbanks escapes, and vows to get even with the double-crossing pal. Later he attempts to rob the home of Valerie Hobson, a glamorous adventuress, who catches him in the act. His nerve gives her, and they fall in love." (Film Daily)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
"A: unpleasant; Y & C: no." Christian Century p911 Jl 14 '37

"Objectionable in part." Nat Legion of Decency Jl 1 '37

"A: poor; Y & C: no." Parents' P37 S '37

"Adults & young people." Sel Motion Pict p16 S 1 '37

"Though the story leaves you a bit vague as to how it all came out, it is still a satisfactory picture. Family." + — Wkly Guide Je 19 '37

Newspaper and Magazine Reviews
"It is an inconsequential film... Some of the sequences are exciting... But somehow the story doesn't hold water." S. M. + — Boston Transcript p4 Jl 3 '37

"[It is] a vigorous, active but inconsequential film. The egregious adjective may not be construed too hard, for 'When Thief Meets Thief,' although unimportant, makes no pretenses except for sheer beguilement, and, as a matter of fact, in some sequences is quite exciting. Moreover, it has some decent dialogue." Douglas Gilbert + — N Y World-Telegram p24 Je 18 '37

"Douglas Fairbanks, Jr. is bright and good in 'When Thief Meets Thief,' an incidental summer thriller with a plane holdup and fancy chicanery." John Mosher
New Yorker p72 Je 26 '37

Trade Paper Reviews
"The brisk direction of Raoul Walsh keeps the story moving at a lively pace and adventure-loving fans will label this 'good entertainment.'" Although the film is British-made, such Hollywood names as Fairbanks, Alan Hale and Valerie Hobson, who is lovely and convincing, will help the exhibitor." + — Boxoffice p29 Jl 3 '37

"Another of those British pictures aimed at the American market, this has a warped moral perspective making it unsuitable for many spots. In addition, it is disjointed, confusedly episodic; it tries to push a large story into a small running time; it has moments of archaic dialogue... It is definitely not for the family trade." + Phila Exhibitor p61 Jl 1 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
WHITE BONDAGE. Warner 60min Je 19 '37

Director: Nick Grinde
Screenwriter: Anthony Coldeway

"Gordon Oliver, an investigating newspaper reporter in the guise of a traveling repair man, enters the scene as the Southern share-croppers, resenting long abuse from Joseph King and Virginia Brissac in short weights and enslaving story, charges, organize for protection and revenge." Variety (Hollywood)

See issues of March 29 and June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: family." D. D. S.
Mo Film Bul p150 Ji 37


Newspaper and Magazine Reviews

"White Bondage" a film melodrama of the cotton fields, skirrmishes briskly along the fringe of the fight for social justice for the sharecroppers without ever getting into the real thick of the fray." J. T. M.
N Y Times p21 Ag 6 '37

"Although the main theme of "White Bondage"... has the makings of a first-rate sociological film, unsteady writing, routine direction and uninspired acting dissipate its possibilities." William Boehnel
— + N Y World-Telegram p9 Ag 7 '37

Trade Paper Reviews

"Warners... overlooked a timely topic by not making 'White Bondage' a saga of the sharecroppers in the South... After a promising start, the film goes on a detour from the real subject and winds up as an action melodrama of the wild western stamp... As it is, will just repose on the underside of dual billing, and sans names of note or import as it is, will find it swamp-heavy going."
≈ Variety p18 Ji 21 '37

WILD AND WOOLLY. 20th century-Fox 56min Ag 22 '37

Director: Alfred Werker
Music: Sidney Clare. Harry Akst
Music director: Samuel Kaylin
Screen writers: Lynn Root. Frank Fenton

"The story opens in a small western town about to hold a pioneer day celebration. During the big celebration, Brennan is made the butt of ridicule inspired by Church, but revenge is sweet when the Withers girls [Brennan's orphaned grandchild] and Switzer uncover a plot." Variety (Hollywood)

Audience Suitability Ratings

"Light entertainment that is well acted throughout. Family." Am Legion Auxiliary

"I'll manners displayed by children add neither entertainment nor social value. For adults and family, it is a matter of taste." Calif Cong of Par & Teachers

"Jane Withers has been cast in a more agreeable role than usual but it is still a bit rowdy and sophisticated so that some of her natural charm is lost. Family." Calif Fed of Business & Professional Women's Clubs
WILD MONEY. Paramount 70min Jl 9 '37
Cast: Edward Everett Horton, Louise Calhern, Lynne Overman
Director: Louis King
Screen writers: Edward T. Lowe, Marguerite Roberts, Eddie Welch
Based on a short story, Expense Account, by Paul Gallico. "Edward Everett Horton plays a tight-fisted auditor who is suddenly made a reporter on a big kidnapping yarn. He insists on a $5,000 expense account—and gets it. He spends it with an open hand to sew up his story. Lynne Overman and Louise Calhern, trained reporters on Horton's paper are forced to take orders from him." (Film Daily)

Audience Suitability Ratings
"A: amusing; Y: good; C: probably amusing." Christian Century p1007 Ag 11 '37
"Amusing for the family." Am Legion Auxiliary

"laughs and thrills in a story made to order for Edward Everett Horton. Adults: entertain- ing; children: exciting. Family." Calif Cong of Par & Teachers


"Amusing characterizations in a film which is lightly entertaining for family audiences." Nat Soc. of New England Women

"Family for its comedy." S Calif. Council of Fed Church Women

Fox W Coast Bnl Jl 10 '37
"Amusing for all ages. Family" Gen Fed of Women's Clubs (W Coast) Je 30 '37

"The picture is well cast and fairly amusing in spite of a slight story. Adolescents, 12-16: yes; children, 8-12: little interest." + Motion Pict R p9 Ag '37

"It is a mildly diverting newspaper story... Family." + Nat Council of Jewish Women Je 30 '37

"General patronage." Nat Legion of Decency Jl 8 '37
"A & Y: good comedy; C: possible." Parents' M p84 '37

"Mature." Sel Motion Pict p1 S 1 '37

"A pleasant comedy with plenty of Horton humor." + Wkly Guide Je 26 '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 Jl 17 '37

"Plenty of action, brisk direction and a sound supporting cast turn the rather hackneyed material into an enjoyable, comedy-drama." + Film Wkly p25 Ag '37

"Entertaining enough to satisfy any audience. 'Wild Money' is as fine an exhibition of intelligent direction as I have seen in a long time." + Hollywood Spec p7 Jl 3 '37

Trade Paper Reviews

"A comedy performance in the best Hortonian manner, a thoroughly splendid supporting cast and a laugh-packed adaptation of one of Paul Gallico's inimitable newspaper yarns combine to make this top-flight screen fare, capable of holding down order in any situation." + Boxoffice p85 Jl 26 '37

"This is a refreshing picture, skillfully directed by Louis King." + Film Daily p25 Je 22 '37

"A rather weak story, this has Edward Everett Horton milking the lines, situations for all possible laughs. Estimate: best for neighborhoods, duals." + Phila Exhibitor p60 Jl 1 '37

"It turns out as a breezy, entertaining program entry to fetch its share of the customers and send 'em away chuckling." + Variety (Hollywood) p3 Je 16 '37

WINDJAMMER. RKO 58min Ag 6 '37
Cast: George O'Brien, Constance Worth, William Hall
Director: Ewing Scott
Original story: Major Raoul Haig
Screen writers: Dan Jarrett, James Gruen
"O'Brien goes to sea in 'Windjammer.' On the staff of a state's attorney's office, he is compelled to serve papers on a wealthy financier demanding his appearance before an investigating committee. The financier is on his boat with his daughter and her fiancé en route to Hawaii in a yacht race." Variety

Audience Suitability Ratings

"This production seems aimed particularly at the juvenile trade, although it is a good bit superior to the serial thriller. ... The action of the film is brisk and usually exciting and it will prove better than fair entertainment for patrons who are not too much concerned with the laws of probability." T. J. Fitzmorris + America p180 Ag 21 '37

"General patronage." + Nat Legion of Decency Ag 5 '37

"A & Y: C; fair." Parents' M p84 '37

"Family." Sel Motion Pict p17 S 1 '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p17 Ag 21 '37
Reviewed by Bert Harlen

Hollywood Spec p10 Jl 17 '37

Trade Paper Reviews

"George O'Brien reaffirms his position as one of the screen's topnotch action stars in a cleverly-contrived yarn that provides him with full opportunity to display his usual virility and likeable personality." + Boxoffice p29 Jl 17 '37

"The picture is of the sort of fare that action audiences of all types should like. Ewing Scott has directed the piece in a highly suspenseful manner." + Film Daily p7 Jl 3 '37

"Estimate: best for neighborhoods, duals." + Phila Exhibitor p37 Jl 15 '37

"Not containing as much action and he-man stuff as previous comedy melodramas starring George O'Brien. 'Windjammer' has plenty of comedy and amusement to satisfy the [followers of] O'Brien." + Variety p3 Je 29 '37
WINE, WOMEN AND HORSES. Warner 60min S 11 '37
Cast: Barton MacLane. Ann Sheridan, Dick Purcell
Director: Louis King
Screen writer: Roy Chanslor
Based on the novel, Dark Hazard, by W. R. Burnett. A race track tale in which a gambler reforms, settles down and marries. But the lure of the turf is too strong and he divorces his wife and returns to his track pals.

Audience Suitability Ratings
"Some interesting scenes of the race track and horses, but the lesson is overdrawn melodramatic. Mature." Am Legion Auxiliary
"It is demoralizing in that it glorifies the life and adventure of a gambler, therefore, suited only to mature audiences." Calif Cong of Par & Teachers
"Medioe. Adults." DAR
"Mature." Nat Soc of New England Women
Fox W Coast Bull Jl 24 '37
"Entertaining for mature audience." + Gen Fed of Women's Clubs (W Coast) Jl 14 '37
"Except for exciting scenes of the race track, this is scarcely worth seeing. . . It shows the struggle gained by bad habits but presents no solution. Adolescents, 12-16: misleading; children, 8-12: unsuitable."
- Motion Pict R p9 Ag '37
"Unethically this film plays up the glamour and excitement of a gambler's life, rather than the trouble and disillusionment it brings, emphasizing the dullness and meagre salary of ordinary work as compared with the thousands won at gambling. Adults." Nat Council of Jewish Women Jl 15 '37
"A: good racetrack picture; Y: dubious ethics; C: no." Parents' M p88 O '37
"Adults." Sel Motion Pict p4 S 1 '37

Newspaper and Magazine Reviews
"If you are not prejudiced by the title, which curiously seems to place women in a category with horses, you will find this a satisfactory program picture—if you have not already seen and heard the situations."
+ — Hollywood Spec p17 Jl 31 '37
"A preponderance of sentiment keeps the film from being as good as it might be, and there are the faults usual to hastily made little numbers. Still, this is 'way above the average, found on the lower half of a double bill.'" Herb Sterne
+ Script p13 S 4 '37

Trade Paper Reviews
"Barton MacLane's smooth performance adds lustre to this happy-go-lucky yarn. . . It is unpretentious and not too carefully made, but carries plenty of laughs and has an interesting turf atmosphere which should nurse it along as a dualers. Family." + — Boxoffice p68 Jl 24 '37
+ — Motion Pict Daily p4 Jl 18 '37
"It's just mild entertainment that will appeal mostly to folks interested in horse racing. Estimate: for neighborhoods, twin bills."
+ — Phila Exhibitor p18 Ag 1 '37

WO MAN ALONE. See Two who dared

WOMAN CHASES MAN. United artists 70min My 7 '37
Cast: Miriam Hopkins, Joel McCrea, Charles Winninger, Erik Rhodes, Leona Maricle
Director: John G. Blystone
Music director: Alfred Newman
Original story: Lynn Root, Franklyn Fenton
Screen writers: Joseph Anthony, Manuel Seff, David Hertz
"It is a switch on the son begging financial aid of his father. Here the father wants his son's money for a real estate scheme. . . Miriam Hopkins plays a girl architect who, down on her luck, asks the father for a job, only to learn that the son holds the purse strings." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings
"A: depends on taste; Y & C: by no means." Christian Century p822 Je 23 '37
"This film is light comedy at its best. Suitability: family." + Mo Film Bul p106 My '37
"A & Y: hilarious nonsense; C: little interest." Parents' M p62 Jl '37

Newspaper and Magazine Reviews
"It begins rather shakily but warms up to a brilliantly up-roarious climax. There are moments when the fooling is a little forced, and the striving for the different touch too obvious but the genuine amusement, the grand performances of the leading players and, above all, the climax, alone for most of the faults. Rip-roaring farcical entertainment." + Film Wkly p23 Ag 14 '37
"It would probably be no more than mildly amusing were it not for the presence of Miriam Hopkins, whose wit, good looks and genuine talent do at least gild the general staleness of this Goldwyn gingerbread. . . One may question if her producers are wise in wasting her on the more ordinary purilities." Basil Wright
+ — Spec p312 Ag 20 '37

YODELIN' KID FROM PINE RIDGE. Republic 60min Je 14 '37
Cast. Gene Autry, Smiley Burnette, Betty Bronson
Director: Joe Kane
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Je 24 '37
"A, Y & C: good." Parents' M p88 Ag '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"Family." Set Motion Pict p17 S 1 '37

Trade Paper Reviews

"Against the novel background of the Georgia mountain regions, Gene Autry practices his familiar pursuits of riding, shooting and romancing like a bang-up outdoor film which should find favor with Western fans."
+ Boxoffice p29 Jl 17 '37
+ Motion Pict Daily p2 Je 14 '37

"A musical Western, this is undoubtedly the best Autry Republic has made. Giving more attention to direction, trick photography than usual, a good production is the result. Estimation: swell."
+ Phila Exhibitor p61 Jl 1 '37

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YOU CAN'T HAVE EVERYTHING. 20th Century-Fox 98min Ag 6 '37

Cast: Alice Faye, Ritz Brothers, Don Ameche, Charles Winninger, Louise Hovick

Director: Norman Taurog

Music: Mack Gordon. Harry Revel

Director: David Buttolph

Original story: Gregory Ratoff

Screen writers: Harry Tugend, Jack Yellen

Karl Tunberg

"The heroine (Alice Faye) is a young dramaticat of serious plays, who sells a script because of her good looks. Don Ameche is the successful Broadway librettist who persuades Charles Winninger, a well-known novelist, to play himself. When her serious play is made the basis for a satiric musical, Miss Faye returns to town to protest, and discovers herself the author of a hit." Variety

Audience Suitability Ratings

"This is a gay and tuneful musical film which will appeal to audiences interested in the type as much as the new in recent months. . . The better part of the picture is the merriment supplied by the Ritz Brothers, provided your sense of humor is not too refined. This is amusement that is perhaps better suited to mature audiences." T. J. Fitzmorris

+ America p380 Ag 21 '37

"A & Y: good of kind; C: doubtful value." Christian Century p1055 Ag 25 '37

"A pleasing musical comedy with a weak plot but catchy tunes and agreeable comedy. . . Rubins' solo was the highspot of the picture, Family." Am Legion Auxiliary

"Lovers of music and dance will enjoy this fast-moving musical comedy. Adults & family." Calif Cong of Par & Teachers

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

"Good. Adults." DAR

"Perhaps not, (title) but this sappy musical comedy with its catchy songs, clever dialogue, delectable clowning and a strong enough thread of human interest story to hold it together, comes pretty close to it. . . Full of laughs and absurdities, this film offers refreshing family entertainment." Nat Soc of New England Women

"Rubinoffs small contributions are pleasing, but too much vulgarity and unnecessary drinking place the whole in unreasonably class. Make..."

S Calif Council of Fed Church Women Fox W Coast Bul Ag 14 '37

"It is marked by the excellent work of a very fine cast, all headliners in their respective arts, and proves a highly entertaining picture, appealing to all because of its diversity of talent. Family." + Gen Fed of Women's Clubs (W Coast) Jl 25 '37

"The fact that the Ritz brothers practically monopolize the stage in this musical comedy will be good news to some people and keep others away. Those who go will undoubtedly like it. . . Adolescents, 12-16: too many vulgarities; children, 8-12: no."
+ Motion Pict R p9 Ag '37

"Adults."

Nat Legion of Decency Ag 12 '37

"A & Y: good; C: possible."

Parents' M p88 O '37

"Family."

Cue p17 S 1 '37

"Family." Wky Guide Ag 7 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Ag 14 '37

"The title gives the lie to the contents, which include about every conceivable kind of run-of-the-mill claptrap imaginable. . . It moves quickly, but, incongruously." J. F. Cunningham

— Commonweal p388 Ag 13 '37

"It is long, moderately tuneful, and intermittently quite funny. . . It hits its stride when the Ritz Brothers are loose. . . Those who like their insane and antic nonsense will find them at their very best, while those who still look upon enjoyment of the Ritz Brothers as an acquired taste will wonder, what all the screams and laughter are about."

+ Hollywood Spec p12 Jl 31 '37

"Darryl Zanuck, the guiding spirit of the Twentieth Century-Fox studios, has developed a highly successful musical-motion picture. It is another neat, lively and amusing variation of the Zanuck plan." [3½ stars] Beverly Hills Daily Ledger p63 S 4 '37

"[It] is a vastly entertaining mixture of songs, antics and romance. It has the right ingredients and they have been put together with an expert touch. To be numbered among its benefits are the Ritz Brothers at their funniest, an impressive assemblage of crooners, clowns and hoofers, smart dialogue, beguiling melodies and handsome rappings. . . [It] is bright, tuneful and funny—a superior song-and-dance motion picture." Howard Barnes

+ + N Y Herald Tribune p10 Ag 4 '37

"Gypsy Rose Lee, erstwhile queen of the strip tease, makes an inauspicious screen debut. . . If this picture gives an adequate display of her talents, she would do well to abandon her histrionic ambitions forthwith." J. H. D. N Y Sun p27 Ag 4 '37

"You Can't Have Everything," besides being a run-of-the-mill musical show, . . will go down in history—and we are careful not to say how far down—as the first time a strip-tease artist has appeared before her public without revealing anything, not even her ability. . . It is a patented formula, relentless, insescapable, and always safe to a degree. Second degree here." F. S. Nugent

+ + N Y Times p15 Ag 4 '37

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
YOU CAN'T HAVE EVERYTHING

"Everything that goes to make up a successful musical film—lithe tunes, speed, humor, gaiety and freshness—is present in 'You Can't Have Everything' and the result is a grand piece of entertainment."—William Boehnel

Reviewed by John Mosher

NEW YORKER p63 Ag 14 '37

"Judged solely on her present screen appearance, Gypsy Rose [Louise Hovick] by any other name has a long row to hoe. On other counts 'You Can't Have Everything' comes close to disproving its title's contention."

+ News-Wk p22 Ag 7 '37

"Maybe not, but you can have a jolly good time at this show."

+ Script p14 Ag 14 '37

"Nice Faye plays an unfortunate role... Louise Hovick, whom you may remember as Gypsy Rose Lee, is restrained from her original pursuit, and there are equally indefinite performances by Charles Winninger, Don Ameche, and the Ritz Brothers."

Stage p8 '37

Time p35 Ag 16 '37

Trade Paper Reviews

"Here's a fast stepping, mirthful entertainment melody, geared for big applause and bigger profits. Not a trick is missed in including everything that could possibly make the picture tuneful, gay and effervescent, with a story that is better than the usual musical comedy."

+ Boxoffice p17 Jl 31 '37

Canadian Moving Pict Digest p9 Ag 28 '37

"Exhibitors can set this one down in the books as a potent feature, filled with solid romantic values; a bevy of catchy tunes; crisp, smart dialogue; and plenty of comedy."

+ Film Daily p6 Ag 4 '37

+ Motion Pict Daily p8 Jl 26 '37

"Packed with good numbers, specialties, it looks like a natural. Estimate: box office."

+ Phila Exhibitor p12 Ag 1 '37

"Darryl Zanuck and his organization have produced another box office socko, which will ride along to the top figures of its predecessors... [It] is an expert pleasing together of story, melody, blackouts, night club specialties and production numbers. The fact that it looks as if it were easy to make is the best evidence that it is well done. Not as elaborate in costumes and production as some of the others, it leads them all in mirth."

+ Variety p16 Jl 25 '37

"The title tells you 'You Can't Have Everything' and then the bright, giddy liltting piece belies its monicker by giving you almost everything in the entertainment grab-bag for 100 fast-topped minutes... Its nearest rival is 'Wake Up and Live,' and since each succeeding entry in the Darryl F. Zanuck musical revue repertory not only travels on its own merits but gets a cumulative benefit of those preceding, receipts may be expected to top 'Wake Up.' At any rate, they will be plentiful."

+ Variety (Hollywood) p8 Jl 24 '37

ZAMBOANGA. Filipino films 65min

Cast: Natives

Director: Eduardo De Castro

Music: Dr. Edward Kilenyi

This is the first film with a native cast made in the Philippines for distribution outside of the islands. Most of the dialogue is in English and the part in native dialect is interpreted by subtitles. "Hadji Razul, leader of the cruel Moros, and his men abduct a young Filipina and kidnap her sweetheart, and his followers are away pearl diving." (Film Daily)

Newspaper and Magazine Reviews

"[It is] a refreshingly simple tale... There are thrilling undersea scenes of pearl diving... The story is somewhat delayed in the beginning by too much attention to the picturization of the island's scenery."—J. F. Cunningham, Commonwealth p368 Ag 6 '37

"This picture loses its chance of being a genuinely notable work of its kind, as it violates some of the fundamental laws of audience reaction. At times it rambles and stops for the sake of scenery irrelevant to the plot... The villain's death loses its punch because of excessive footage and an obvious attempt at effect. Nevertheless, do not let these faults keep you from seeing Zamboanga: in fact, I am going to see it again and take my three youngsters besides. It is a very entertaining geography lesson."—Edward La Veque

+ — Hollywood Spec p19 Jl 31 '37

"The Philippines' first bid for the world market of the screen is a fascinating pictorial, enacted by a native cast... the lush photography and atmospheric musical-scoring (Dr. Edward Kilenyi) place this high on the 'must list.'"—Herb Sterne

+ — Script p14 Jl 31 '37

Trade Paper Reviews

"A pictorial triumph and a cultural treat, this is destined for enthusiastic reception and acclaim as one of the truly artistic novelties of the screen. For those who seek a refreshing differently different type of entertainment it cannot fail to give satisfaction, while as a novelty it will stand up admirably in neighborhood houses. Filmed with a cast of Moro natives in the coral islands southeast of the Philippines, it is intelligently edited, magnificently photographed and directed with understanding. Family."+ Boxoffice p63 Jl 21 '37

"[It] should prove satisfactory program fare."

+ Film Daily p4 Jl 13 '37

Motion Pict Daily p12 Jl 13 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
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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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Directory of Producers

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, 723 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


Capitani. Capitani-Films, Via XX, Settembre 3, Rome

Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1


Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.


Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.

Conn. Conn Pictures Corp, Talisman 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. 68, Hedemannstrasse 13

Diversions. Diversions Pictures, Inc, 1501 Broadway, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.

Empire. Empire Film Distributors, Inc, 723 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, 128 W 46th St, N.Y.

Futter. Wafils, 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.


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 Distributing Corp, 729 7th Av, N.Y.

Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 55th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Marszałkowska 94, Warsaw

London film. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1


Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.

Melody. See Conn

MM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.

Monogram. Monogram Pictures, 1270 6th Av, N.Y.

Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 5th Av, N.Y.

Olympic. Olympic pictures Corp, 729 7th Av, N.Y.


Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Principal. Principal Distributing Corp. RKO Bldg, Radio City, N.Y.

Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Roach. Hal Roach Studios, Inc, 8822 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, 5336 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
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

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 Beuren. Van Beuren Corp, 729 7th Av, N.Y.
Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.
Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

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The term "Period Covered" is necessarily only approximate due to delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.

Few new entries are made in the bound cumulation, so that any delay in receipt of bound issues results only in the inconvenience of using more than one index supplement.

**The Art Index** is issued quarterly in December, March, and June, with a bound annual cumulation in September and a permanent 3-year cumulation every third year.

**The Book Review Digest** is published monthly except July with six months' cumulation in August and bound annual cumulation in February including fully cumulated Subject and Title Index. The other indexes are current only, but contain Subject and Title Index cumulated from March to August and from September to December. Cumulated subject and title indexes for the previous five year period are included in the annual volumes for 1921, 1923, 1925, and 1936.

**The Motion Picture Review Digest** is published weekly, with monthly and quarterly cumulations.

- Bound cumulations, because of size, are necessarily delayed beyond the last month of the index year, although every effort is made to publish them promptly.
- The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.

- The essay and general literature index is published semi-annually in July and January, with annual, 3-year and 7-year cumulations, supplementing the Foundation Volume 1900-1933.

- The index to legal periodicals is issued bi-monthly, in September, November, January, March, May, July, with a cumulation of the indexing for the year, in July, and a 3-year cumulated bound volume every third year.

- Library literature is published annually in bound volumes.

- The Wilson Bulletin for Librarians is published monthly, except July and August. Subscription rate $3.00 a year.

- The Educational Film Catalog, published quarterly in December, March, June, September.
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How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 1937

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph
Director: Sidney Franklin
Music director: Herbert Stothart
Screenwriters: Talbot Jennings, Tess Slesinger, Claudine West

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings
"Adolescents. 12-16: very fine; children, 8-12: too heavy and too mature." + + Motion Pict R p5 Mr '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature." + + Sel Motion Pict p3 Mr 1 '37

Newspaper and Magazine Reviews
"'The Good Earth' fails in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it without the whole thing being good; and that is what any work of art is expected to be... I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren + -- Nation p194 F 13 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic... It is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. The picture does full justice to the novel, and that is the highest praise one can give it." F. S. Nugent + + N Y Times p27 F 3 '37

Trade Paper Reviews
"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on its production to adorn the marque and on the other box-office assets—cannot overrule its excellence for audiences in any land or any theatre. It would be undervalued among any folk without words, so elemental and penetrating is its appeal." + Variety (Hollywood) p8 Ja 29 '37

Starting at the beginning, the title of this picture is The Good Earth. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players, the director, music director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

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 entertaining qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 39. No further reference to Issues Nos. 40-51 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 2.  
December 27, 1937  
No. 52

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

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Best Films of the Year; A Critical Consensus of Opinion.  Page 173
How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 2 '37
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Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. Then he is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south.

'N Y Sun"

Audience Suitability Ratings

"Adolescents, 13-16: very fine; children, 8-12: too heavy and too mature."

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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.
Motion Picture Review Digest

Vol. 2 DECEMBER 27, 1937 No. 52

PUBLISHED WEEKLY BY
THE H. W. WILSON COMPANY
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Publications from which Digests of Reviews are made

Audience Evaluation Publications
America—America. §1. America Press, 461 8th Av, New York
Am Legion Auxiliary—American Legion Aux-
iliary. See Fox W Coast Bul; Sel Motion Pic
Calif Cong of Par & Teachers—California
Congress of Parents and Teachers, Inc
See Fox W Coast Bul; Sel Motion Pic
Sel Motion Pic
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; Sel Motion Pic
Christian Century—Christian Century, 410 S Dearborn St,
Chicago
DAR—National Society Daughters of the Amer-
ican Revolution
See Fox W Coast Bul; Sel Motion Pic
Fox W Coast Bul—Fox West Coast Theatres
Corporation Bulletin. 1537 S Vermont Av, Los
Angeles
(This publication contains evaluations by
the following organizations: Am Legion Aux-
iliary; 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 Soc of New England Women; S Calif
Council of Fed Church Women; Women's
Univ Club, Los Angeles
Gen Fed of Women's Clubs (W Coast)—Gen-
eral Federation of Women's Clubs (West
Coast), Bulletin. Mrs Wm A. Burk, 339 N
Bronson Av, Los Angeles
See also Fox W Coast Bul; Sel Motion Pic
Mo Film Bul—Monthly Film Bulletin. Issued
to members only. British Film Inst, 4 Great
Russell St, London, W C 1
Motion Pic & Family—Motion Picture and the
Family. Free. Motion Picture Producers and
Distributors of America, Inc, 28 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 Coun-
cil of Jewish Women
See Fox W Coast Bul; Sel Motion Pic
Nat Legion of Decency—National Legion of Dec-
cency. §2. National Legion of Decency, 455
Madison Av, New York
Nat Soc of New England Women—National So-
ciety of New England Women
See Fox W Coast Bul; Sel Motion Pic
Parents' M—Parents' Magazine. §2. The Par-
ents' Institute, Inc, 9 E 46th St, New York
Photoplay Studies—Photoplay Studies; Official
Organ of the Photoplay Appreciation Move-
ment. Issued copy, Educational and Recrea-
tional Guides, Inc, 128 Washington St, New-
ark, New Jersey
Scholastic—Scholastic. §1.50. Scholastic Corp,
Chamber of Commerce Bldg, Pittsburgh, Pa.
Sel Motion Pic—Selected Motion Pictures.
West & East Coast Preview Committees, Mo-
tion Picture Producers and Distributors of
America, Inc, 25 W 44th St, New York
(This publication contains evaluations by
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Soc of New England Women; S Calif Council
of Fed Church Women; Women's Univ Club,
Los Angeles)
S Calif Council of Fed Church Women—South-
ern California Council of Federated Church
Women
See Fox W Coast Bul; Sel Motion Pic
Wkly Guide—Weekly Guide to Selected Pic-
tures. §2.50 yearly, with Magazine, §1. Na-
tional Board of Review of Motion Pictures, 70
4th Av, New York
Women's Univ Club, Los Angeles—Women's
University Club, Los Angeles
See also Fox W Coast Bul; Motion Pic R;
Sel Motion Pic

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript.
§1.50. (Saturday). Boston Transcript Co, Inc
Pub, 324 Washington St, Boston
Canadian M—Canadian Magazine. §1.50. Hugh
C. MacLean Pub, Ltd, 345-347 Adelaide St,
Toronto 2
Christian Science Monitor—Christian Science
Monitor. §. Christian Science Publishing
Society, 1 Norway St, Boston
Commonweal—Commonweal. §5. Calvert Pub-
lishing Corp, 384 4th Av, New York
Cue—Cue. §2. Cue Publishing Co, Inc, 6 E 35th
St, New York
Digest—Digest. See Lit Digest
Film Wkly—Film Weekly, 5d per copy. Martlett
House, 31 Bow St, London, W C 2
Hollywood Spectator Inc, 6513 Hollywood
Blvd, Hollywood, Calif.
### Key to Abbreviations

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### Explanations

- **After the title of the film, the producer is given, next the running time in minutes and then the date of release.**
- **Under Cast, only leading members of the cast are listed.**
- **For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.**
- **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.**
- **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.**
- **Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.**
- **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. For final information, consult your local exchange.**
Directly following the text a complete annual index of actors and actresses, books, directors, playwrights, screen writers, music and dance directors and short stories will be found. In addition a complete title index of all films reviewed from January 1, 1937 through December 27, 1937 is included.

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. For final information, consult your local exchange.

**Motion Picture Review Digest**

Devoted to the Valuation of Current Motion Pictures

December 27, 1937

**ADVENTURE'S END.** Universal 60min D 12 '37

Cast: John Wayne, Diana Gibson, Moroni Olsen. 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 with 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. Together 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.

**Audience Suitability Ratings**

"Good camera work makes the production pictorially beautiful but the direction is uninspired and the acting for the most part mediocre. Fair entertainment for the not-too-exacting. Adults and young people." E Coast Preview Committee

+ -- Fox W Coast Bul N 20 '37

"General patronage." Nat Legion of Decency N 11 '37

"Adults and young people." Sel Motion Pict p8 D 1 '37

**Trade Paper Reviews**

"Producer Trem Carr has succeeded in turning out in 'Adventure's End' what is easily one of the most effective vehicles in which John Wayne has appeared to date. It is a romantic, red-blooded yarn, both well-paced and calculated to stimulate those audiences thronging on action." + Film Daily p12 N 11 '37

+ — Motion Pict Daily p3 N 11 '37

"Estimate: okay for action; pleasing twin bill." Phila Exhibitor p43 N 15 '37

"Impossible situations, poor dialog and valueless marquee both on cast and title, leave little worth-while. Children might get a few laughs from it.1 For adults, the phoney cockney accent and verbiage boy spouts is a stage wait." + Variety p17 N 17 '37

"Produced for the general market this one should more than satisfy. It should gain fan following in addition to those who already are addicted to action films. As far as what audiences see on the screen, picture apparently has more production value than previous John Wayne starrers in this group." + Variety (Hollywood) p3 N 10 '37

**ADVENTUROUS BLONDE.** Warner 60min N 13 '37

Cast: Glenda Farrell, Barton MacLane. Anne Nagel, Tom Kennedy

Director: Frank MacDonald

Original story: Robertson White. David Diamond

Another in the Torchy Blane series. In this one Glenda Farrell, invincible reporter, solves a mystery and succeeds in scooping the town for her paper.

See issue of September 27, 1937 for other reviews of this film

**Audience Suitability Ratings**

"A: perhaps; Y: fair of kind; C: no value." Christian Century p342 D 8 '37

"Full of action, and with some good comedy relief. Mature." Am Legion Auxiliary

"Adults: average; 14-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"The plot is reminiscent of others, but there is a newer twist which sustains the interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A loosely concocted, not too carefully directed story has interest and suspense. A good cast fails to make this other than a class 'B' film. Mature." Nat Soc of New England Women

"Those who like this type of picture, will find plenty of suspenseful entertainment. Adequate familiar cast; well directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"Adolescents, 12-16: passable; children, 8-12: no." Motion Pict R p3 O '37

"General patronage." Nat Legion of Decency N 11 '37

"A: fair; Y: possible; C: no." Parents' M p36 D '37

"A minor picture but interesting, due to a steady flow of entertaining incidents, satisfactory performances by the cast, and workmanlike direction. Mature." + — Sel Motion Pict p7 O 1 '37

"Family." Wkly Guide N 6 '37

**Newspaper and Magazine Reviews**

"The only noteworthy thing about this 'Torchy Blane picture is the direction given it by Frank MacDonald. . . As a mystery film, 'Torchy Blane' is a bit too much of a mystery." Bert Harlen

+ — Hollywood Spec pp5 S 11 '37

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Exceptionally Good; Good; Fair; Mediocre; Poor
ADVENTUROUS BLONDE—Continued

Trade Paper Reviews

"Entertaining murder mystery with plenty of suspense, action and comedy." + Film Daily p14 N 30 '37

"Standard offering of the Torchy Blake series, it should be okay for duals, neighborhoods." + — Phila Exhibitor p15 S 15 '37

"Picture moves along at a very rapid pace and transitions sometimes just miss being jumpy. Picture intended as a dualer, and should fill that role adequately." + — Variety p14 D 1 '37

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AL CHET. Warsaw art players 93min S 8 '37

Cast: Rachel Holcer, Abraham Morevsky, Ruth Turkvor, Herbert Scherzer, Charles Buzgan, Myra Maguire, Jerome LeSourd, Abraham Kon

Director: S. Goskind

Music: A. Kon

The first of a series of Yiddish films with English subtitles. "[When her] lover dies in action on the field of battle the unwed mother abandons her baby daughter. Later the mother, now a rich woman, returns hoping to reclaim her daughter. The girl has been adopted and is in love with a violinist who has concert ambitions but is poor. That's when the mother helps bring about a happy ending for everybody." (Variety) The film was made in Poland.

Newspaper and Magazine Reviews

"While this importation from Poland is not without some significant cinematic standpoint, its technical faults are largely atoned for by the excellent work of Abraham Morevsky, as the father. " — H. T. S. N Y Times p19 S 9 '37

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Trade Paper Reviews

"Those who look for sincerity and genuine human values in film footage, and are sufficiently well-informed and fair in the matter that not all foreignmade features can be up to the technical perfection of Hollywood studios, will discover no small modicum of merit in this Polish-produced story." Film Daily p13 S 17 '37

"The film has no artistic merit. The story [is] a patched melodrama. . . The war scenes in this film are hopelessly blurred patches indicating how crudely the film has been constructed. . . There isn't much conversation to the film which is an okay angle. The dialog, the score and the songs sound as if dubbed. Enunciation, while not always clear, nevertheless, comes over uniformly in dialect. Jewish folk-songs of semi-humorous kind plus a bit of cantoric chant here and there comprise the vocals." — Variety p15 S 15 '37

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ALCATRAZ ISLAND. Warner 60min N 6 '37

Cast: Ann Sheridan, John Litel, Mary MacLaren, Gordon Oliver, Dick Purcell

Director: William McGann

Screen writer: Crane Wilbur

"The yarn tells of a kind-hearted racketeer who doesn't mind blowing up stores, but draws the line at murder. . . When the G-men get him for income tax evasion he goes to Leavenworth with a clear conscience. But when Red Carroll, who blames him for not saving Red's worthless brother, insults the racketeer's daughter, the convict almost kills him." — N Y Sun

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no." Christian Century p1439 N 17 '37

"Adults and young people." E Coast Pre view Committee

Fox W Coast Bul O 30 '37

"I would mark this for children of teen age, for judging from J. Edgar Hoover's statement that we have 700,000 criminals under the age of 21, it is quite apparent that our youth of today is in need of such a lesson as this picture teaches." Am Legion Auxiliary

"The picture is convincingly presented, well cast, and strongly produced. There are no near execution sequences. Mature." Calif Cong of Par & Teachers

"A well-constructed and excellently cast picture which unfortunately directs sympathy to a man who has repeatedly defied the law—the implication is made that because he did not countenance actual murder he deserves special consideration. Matter of taste. Adult." Calif Fed of Business & Professional Women's Clubs

"Confused in ethics, this penitentiary story builds up sympathy for the criminal and suggests that big money is to be made by tampering with the law. Adult. Mediocre. Unwholesome." DAR

"A carefully chosen cast, among whom John Litel and Mary Maguire especially shine, in a film which is filled with suspense and well presented. Its ethical value is debatable." Nat Soc of New England

"The court room scene holds the great surprise in which the emotional portrayals are all excellent in this serious mature production." C Calif council of Fed Catholic Women

Fox W Coast Bul N 20 '37

"A gripping drama, exemplifying the relentless efficiency of the U. S. Dept. of Justice. Though the racketeer is made attractive, the insight into the activities of G-men and prison conditions is enlightening and interesting. Adults and young people." + — Fed of Women's Clubs (W Coast) N 10 '37

Reviewed by H. M. LeSourd Motion Pic t & Family p6 N 15 '37

"For those who are interested in life at Alcatraz prison and the emotional reactions of a racketeer, this is good entertainment, well acted, suspenseful and realistic. Adolescents, 12-16: unsuitable; children, 8-12; no." + — Motion Pic t R p3 D 5 '37

"Adults:" Nat Legion of Decency O 21 '37

"The scenes at that prison seem of doubtful authenticity and the direction is spotty. The shots and sequences illustrative of the iron discipline at Alcatraz bring home the realization that there are some 'wages of sin' that are worse than death. Adults & young people." + — Sel Motion Pic t p11 N 1 '37

"Mature." Wkly Guide O 16 '37

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Newspaper and Magazine Reviews

"A weak sister of 'They Won't Forget,' 'Marked Woman,' and 'Black Legion,' previous Warner production dramas. Adults." — + Christian Science Monitor p17 N 6 '37

"A racketeer, minus the gory or villainy of usual screen criminals, provides a new twist." Digest p34 N 6 '37

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+ — Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — — Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

**Newspaper and Magazine Reviews**

"Had the film industry taught the public to buy product instead of people, 'Alcatraz' would be among the notable box-office successes of the year. It is meeting with favor and is making money where before it lacked the names of some of our most expensive stars, it is not receiving the attention its merits entitled it to."  
— Hollywood Spec p7 D 4 '37

"As a picture show it runs from moderately to ridiculously head. The shots of daily routine in Leavenworth and Alcatraz are on the level, but they form the background for a patterning of the action. When a character's ordeal is finally evolved from a tale of extortion, father love and convict feuds, it is pulled right out of his background and is a big laugh from the audience yesterday." Howard Barnes  
— N Y Herald Tribune p16 O 14 '37

"The Warmer, who can turn out the best of the underworld thrillers when they try, can turn out some pretty dull ones, too. 'Alcatraz Island'... is a surprisingly mild little picture for a Warner gangster tale. Class E, meaning the lesser half of a double feature program, is written all over it."  
Eileen Creelman  
— + N Y Sun p20 O 14 '37

"Considering that it is a prison film, and consequently a potential pushover for all kinds of fictional absurdities, 'Alcatraz' follows a fairly sensible course with the long arm of the law reaching little further than the long arm of coincidence. Whether the Alcatraz scenes are accurate or not is beside the point: they do make good watching. And so, for all its Class E-iness, does the picture."  
F. S. Nugent  
— N Y Times p22 O 14 '37

"[It is a] feeble and fumbling, completely stereotyped melodrama... The chances are you won't believe it, but so unimaginatively has the script been thrown together that the author even resorts to such a hoary device as having one of the characters turn out to be a federal agent posing as a convict in the film's so-called 'big moment.'"  
William Boehnel  
— N Y World-Telegram p17 O 14 '37

"Alcatraz Island" is usual prison drama, but with some good pictures of the inside of the resort."  
John Mosher  
— New Yorker p57 O 25 '37

"Routine prison drama, given a better cast than has been notable for its graphic account of the exclusive community that numbers Al Capone among its residents."
— + Time p26 O 25 '37

"Studio magic simulates the stern Federal penitentiary in San Francisco Bay, involves it in a loose-jointed melodrama."
— Time p27 O 25 '37

**Trade Paper Reviews**

— + Motion Pict Daily p12 O 15 '37

"A programmer, this falls flat. Title, subject matter have exploitable possibilities, but nevertheless it's a thin biller. Names are not meaningful enough, the story builds up to a climax that isn't climactic enough; in other words, to a let-down."
— Phila Exhibitor p36 N 1 '37

The gross potentials are just fair, with the title expected to help more than anything else... Every effort is made to give the picture an authentic Alcatraz background, as has characterized other Warner prison dramas, but, due to weakness of story, an average directorial job and failure to inject desired menace, it has drawbacks as entertainment."
— + Variety p16 O 13 '37

"This Warners film, undoubtedly inspired by the career of Al Capone, although it is disguised in superficial respects, will not respond to any boxoffice grosses unless prepped with an A-calibre picture. Bryan Foy has given it as much production value as his budget would permit, but it's insufficient."
— + Variety (Hollywood) p3 N 20 '37

**ALL BABA GOES TO TOWN.** 20th century-Fox 80min O 29 '37

**Cast:** Eddie Cantor, Tony Martin, Roland Young, Louise Auberville, John Carradine, Douglass Dumbrille

**Director:** David Butler

**Music:** Mack Gordon. Harry Revel

**Originalball:** Gene Towne. Graham Baker. Gene Fowler

**Screen writers:** Harry Tugend. Jack Yellen

"The dream device is used to introduce the various complications of the musical. Mr. Cantor, drafted into an Arabian film being shot in the desert, takes too many iron pills and imagines himself actually in Bagdad. The Sultan is harassed by his subjects until Ali Baba, from the Twentieth Century, gets him to try out New Deal methods."  
N Y Herald Tribune

**Audience Suitability Ratings**

"A: depends on taste; Y: doubtful; C: no."

**Christian Century** p106 N 10 '37

"Excellent. This highly diverting musical satirizes the New Deal cleverly. Adults."  
DAR

"This spectacle is crowded to overflowing with fantastic, mirth-provoking incidents... Here and there is a line or dance that one hopes will not make too deep an impression on junior, who is sure to see this hilarious entertainment. Family."  
Mrs T. G. Winter  
— Fox W Coast Bul N 6 '37

"The dialogue is witty, and laugh follows laugh in rapid succession. A sure-fire hit for Cantor fans. Family."  
Am Legion Auxiliary

"There is excellent entertainment in this latest Eddie Cantor picture. There are a few lines that would have been better left out, but as a whole it is probably his best picture to date. Family."  
Calif Cong of Fair & Teachers

"This elaborate, extravagant production seems so noisy and overcrowded with people one is conscious of little else but confusion... While this is undoubtedly meant as good fun, it will perhaps cause violent opposition from someone who is sensitive on the matter of national politics; it needs a Will Rogers to take the implied barbs and make them inoffensive. Adults."  
Calif Fed of Business and Professional Women's Clubs

"Excellent. Trick photography, elaborate sets, good specialities and music. Regrettable vulgarity. Adults."  
DAR

"An elaborate, rapidly paced farce. Family."  
Nat Soc of New England Women

"Singing and dancing numbers of this delirium very good, trick photography, exceptional. Family."  
S Calif Council of Fed Church Women  
— Fox W Coast Bul N 13 '37

"An evening of good fun for the family."  
— Gen Fed of Women's Clubs (W Coast) N 3 '37

Reviewed by Harold Turney

**Motion Pict & Family** p8 N 15 '37

"Adolescents, 12-16: entertaining; children, 5-12: passable; adults: passable."

**Motion Pict R** p3 D 3 '37

"Objectionable in part."

Nat Legion of Decency N 4 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
ALI BABA GOES TO TOWN—Continued

"The result is funny... There are some good tunes in the picture, but we wish the producers had stuck to their political guns instead of interrupting the plot with a lot of dancing girls and a smattering of hi-de-ho's." Margaret Hauner

+ — Scholastic

"Outstanding. Best of the month. An evening of good fun for the family. (The Business and Professional Women's T. P. A., and the D. A. R. feel some things are in questionable taste). The D. A. R. recommends the picture for adults only."

+ — Sel Motion Pict

"Family." Wkly Guide

Newspaper and Magazine Reviews

"This [is] riotously funny, pseudo-satirical, musical-comedy commentary on social, economic, and political foibles in these United States. You'll find it very amusing." Jesse Zunser

+ — Cue

"One of the finest bits of entertainment the screen has to its credit; by long odds the best picture in which Eddie Cantor has appeared, and perhaps preferable to the best musical-spectacle production of the season."

+ — Hollywood Spec

"Far be it from us to make comparisons but 'Ali Baba' is not Cantor's best. There are laughs in this ornate spectacle with songs but the events never become hilarious." (2½ stars) Beverly Hills Liberty

"Fortunately it has Eddie Cantor in the starring assignment. His bids for laughter are frequently lacking in good taste, but his showmanship has never been more unerring. In as timid a medium as the motion picture it is refreshing to find 'Ali Baba Goes to Town' launching on topical satire, but this daring departure has been handled gingerly. [It] adds up to only so-so entertainment." Howard Barnes

+ — N Y Herald Tribune

"This is far from being the pop-eyed little comedian's best picture. Instead of good gags and outstanding songs, Mr. Cantor has to rely upon political wisecracks. The scriptлага badly, prolongs each sequence far beyond its limit of amusingness. But daringly cutting would help. [It] is pretty much of a scramble." Eileen Creelman

+ — N Y Sun

"A gay and quippish musical, topical as a fireside chat and lighter than a magic carpet. 'Ali Baba Goes to Town' emerged yesterday at the Roxy as one of the better entertainment risks of the season." F. S. Nugent

+ — N Y Times

"No end of good, clean satirical fun is to be found in the new Eddie Cantor film. Done without the slightest degree of malice, the film is a sprightly, tuneful, chuckle-knowledge entertainment from beginning to end, with Mr. Cantor giving a first-rate performance." William Boehnel

+ — N Y World-Telegram

"[It is] a bright musical to cheer up the electorate at this season of the year. Looking at it strictly as entertainment rather than as a political treatise, I am tempted to think it one of the lightest and most absurd of the Cantor pictures." John Mosher

+ — New Yorker

"The film is spectacular and colorful. Its brand of humor will appeal almost solely to Cantor fans. His quips at Roosevelt’s expense are no more friendly than satiric. The trouble is they are considerably short of scintillating." Newsweek

"One of the best shows Dave Butler ever directed. The one weak note is the occasional sharpness of the satire. Only Will Rogers understood the formula of political joking, for he softened every kidding with a boisterous 'Hi-de-ho.'" P. W. N

+ — Script

"The political lampooning seems pretty harmless. But Cantor appears to better advantage in his previous films, perhaps because wit and imagination have replaced some of the tophat spectacle that weighed them down. The satire is polished, though lavish, never gets out of hand. Good inconsequential fun." Stage

+ — Stage

"Maroun-al-Cantor's venture into political satire is tuneful, gay, imaginatively written, generously produced." Time

Trade Paper Reviews

"Delivering a brimming measure of typical Cantorian entertainment—those characteristic ditties which have made the saucer-eyed comic a perennial favorite of stage, screen and radio—this potpourri of modern and medieval clowning surely earns a rating as a definite hit. Family." Boxoffice

+ — Boxoffice

"This is a grand load of entertainment, with the Cantor possessing much more of a story than the usual musical and should be a box-office clean-up. The extravaganza is rich satire and makes much good-natured fun at the New Deal." Film Daily

+ — Film Daily

"Motion Pict Daily" p3 O 23 '37

"It is an optical treat from start to finish, an expert blending of satire, travesty, a sure-fire story maker. Audience reaction was splendid." Phila Exhibitor

+ — Phila Exhibitor

"Assuming that the mass population of America which patronizes the picture theatres is ready to laugh at recent and current nips in Washington, then 'Ali Baba' is due for a smashing domestic box office career. In the foreign field the story appeal is problematical, but its other virtues should get it by abroad." Variety

+ — Variety

"All Baba Goes to Town' will prance to the pay windows, for plenty of shekels. The Cantor steadies will eat it up, and the political funning, with its lampooning of the New Deal in terms of medieval fantasy will get extensive word-of-mouthing." Variety (Hollywood)

+ — Variety (Hollywood)

ALL OVER TOWN. Republic 60min Ag 30 '37


Director: James Horne

Original story: Richard English

Screen writers: Jack Townley. Jerome Chodorov

"The story concerns a couple of out-of-work vaudevillians with their trained seal who try to put on a show in a haunted theater." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"General patronage." Nat Legion of Decency S 23 '37

"A: poor; Y & C: no." Parents' M p36 D '37

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"An inconsequential, long drawn-out plot, vividly portrayed by two well-known vaudeville and radio comedians. There are a few amusing scenes but an almost supply of horseplay and an evident striving after humor weaken the entertainment value, Family."
— + Sel Motion Pict p10 O 1 '37

Newspaper and Magazine Reviews

"With their 'blue' gags deodorized, the comedics stroll through a feature that scores no runs, but makes many errors. To appreciate the alleged comedy, even small towns will have to be downright minute." Herb Sterne

Script p6 S 25 '37

Trade Paper Reviews

"It is a hodgepodge of rather broad humor [which] will drop right down to gate-billing in the duals."
— Variety p18 S 22 '37

ANGEL. Paramount 88min O 15 '37
Cast: Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Edward Everett Horton. Directed by Ernst Lubitsch. Director: Ernst Lubitsch. Music: Leo Robin. Frederick Hollander. Screen writers: Samson Raphaelson, Guy Bore. Made by Mediastar. Based on the play of the same title by Melchior Lengyel. "The story seriously portrays a girl of the old world who must have her husband and home, yet must grapple around in strange pastures yet, when caught on other fields, stoically renounces the delights she found there. Author seek to accentuate that a woman can love men at the same time. It also sets out proper where a husband is willing to recognize this on evidence and take chances on the consequences." (Variety)

Audience Suitability Ratings

"Marlene Dietrich, after an enforced excursion into pure art, reverts to type in an unmoral and rather stupid triangle picture. [It is] set on the road to the box-office success it richly deserves among small-minded and provincial thrill-seekers. It has all the polish of a bald-headed row. The film is definitely objectionable." T. J. Fitzmorris

— America p129 N 6 '37

"A: depends on taste; Y & C: certainly not."

— Film Daily p1439 N 17 '37

"This sophisticated social drama will hold audience interest in spite of its trite plot. Adults." Calif Cong of Par & Teachers

"Adroit direction, charming manners and restrained acting of the cast and the dignity of the settings give one a feeling of viewing a really important picture. [It is] all of small consequence." Calif Fed of Business & Professional Women's Clubs

"Good. This handsomely mounted picture leaves an unsavory taste. Adults." DAR

"The film shows rare artistry and intelligence in every detail and is beautifully enjoyed by discriminating adults." Nat Soc of New England Women

"An achievement in masterly direction of a moving presentation of the traditional triangle, Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"Ernst Lubitsch, a master craftsman in the art of subtle direction precisely presents the sophisticated drama, marked by fine characterization, scintillating dialogue, notable photography and music, with every dramatic possibility captured effectively and artistically. Adults and young people.

— Gen Fed of Women's Clubs (W Coast) S 15 '37

"Inadequately disguised by its gorgeous trimmings and luxurious appeal to the eye, the film is specious and truancy. Adolescents, 12-16; extreme interest. Trumbull, S 32; no."

Motion Picture R p3 O 3 '37

"Objectionable in part."

Nat Legion of Decency O 21 '37

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

— Parent's Guide p38 O 3 '37

"Acting is of the highest order throughout, comedy relief is deftly handled and characterizations are detailed and perfectly finished. D. Adults. The D. R. (The picture leaves an unsavory taste; demi-monde standards, illogical situations.)"

Sel Motion Pict p1 O 1 '37

"Handled lightly, with careful sophistication and with a somewhat middle-aged air about it. Recommended to Committee on Exceptional Films. Outstanding." + + Wky Guide O 9 '37

Newspaper and Magazine Reviews

"If Ernst Lubitsch had thrown out the dull and pointless triangle drama in favor of a servant's pantry comedy, he might have done a much better thing. As it is Marlene Dietrich, Herbert Marshall and Melvyn Douglas wander through a dreary mist that is at best sophisticated, occasionally clever cinematic touches. Adults." + + Christian Science Monitor p17 O 30 '37

"It is a certainty that most moviegoers will enjoy this film and be extremely sophisticated, upper-class drama. The famed Lubitsch directorial touch is everywhere—in each detail of the rich, lively and impressive bright costumes, in the astonishing fact that this old, story has been so expertly retold as actually to make it rather good movie entertainment." Jesse Zunser

— Cue p86 N 6 '37

"Very sophisticated, very subtle, very chic is 'Angel'. A real, live, grown-up picture like 'Angel' has become as rare in America as dining on humming-birds' nests. [It is] a vastly polished and entertaining picture in which we of the audience are permitted to dot the 'i's and cross the 't's all by ourselves." Donita Ferguson

+ + Digest p31 O 30 '37

"Very light, very slight and very witty flirtation comedy that shows the authentic Lubitsch touch all through. It is this airy subtlety of direction, which has become so sequenced, so the naturalization and extra dry humour that makes attractive entertainment out of a trivial incident."

+ + Film Daily p258 N 26 '37

"With everything which could be procured with money, 'Angel' still is poor motion picture entertainment because it has no soul, because spiritually, it can be compared only with a marble statue, something beautiful, but cold and aloof. Technically an extraordinarily effective cinematic job, sprinkled with demonstrations of the Lubitsch touch," it comes to the screen as perhaps the most uninteresting treatment of the overworked triangle theme."

— + Hollywood Spec p7 S 25 '37

"Ernst Lubitsch is a shrewd and expert director of gay moods. But his newest celluloid adventure, 'Angel,' is too cleverly crafted by any means. Nor is it Marlene Dietrich's best vehicle. (5 stars) Beverly Hills Liberty p57 O 30 '37

"The story . . . has the air of improvisation. . . Everyone behaves in a manner recognizably grand, and though the dialogue is not brilliant it includes several long words. Here Lubitsch has done well in abandoning sophistication."

— Kansas City Manchester Guardian p8 N 10 '37

"'Angel' is Dietrich-Lubitsch, but it is not another 'Desire.' . . . The most unmistakably Lubitschian passages in the film are the snobbish below-the-stairs, favoring of the butler of the gentleman's household. The panic, gravely discuss-
ANGEL—Continued

ine foreign affairs from the inside, is worth a hundred other evenings from the old girl (Marlene Dietrich) upstairs." Peter Galway

+ New Statesman & Nation p705 N 13 '37

" 'Angel' is pictorially striking, but is only passably entertaining. . . . As for dramatic qualities, the story lacks both the suspense and the sympathy which might have made its central situation engaging. . . . Miss Dietrich . . . offers a cutout version of her impersonation as one might have expected from a Mme. Tussaud figure. . . . The visual excitement of 'Angel' doesn't substitute for dramatic validity." Howard Barnes

+ N Y Herald Tribune p20 N 4 '37

" 'Angel' is typically Lubitsch, a picture so perfect in detail that it seems polished, so gracefully actuated that Marlene Dietrich is a human being rather than a symbol of glamour, so cunningly thought out that each scene is something to chuckle about later. The story itself is less exquisite, certainly not worth quite all this production." Eileen Creelman

+ N Y Sun p16 N 4 '37

"Ernst Lubitsch seems to have lost his touch or, at the very least, mised it, and in consequence 'Angel' stands with folded wings. . . . Now the story still has it, it moves fast all, giltting its pace to Marlene Lubitsch's decoratative and deliberate sinking. 'It's a dreary fall.' S. Nugent

+ N Y Times p29 N 4 '37

"Ernst Lubitsch's skilled hand is again evident in the silky, chucklesome cinema triangle. . . . [It] provides ninety minutes of moderate diversion." William Boehnel

+ N Y World-Telegram p19 N 4 '37

"It's a diverting film, very neatly finished off with the light Lubitsch touch. The dear old triangle situation, lavishly overdressed, with lots of costumes and heavy Jacobson furniture, takes on a freshness again with all this sumptuous goss and holds us charmed." John Mason

+ New Yorker p91 N 6 '37

"Ernst Lubitsch's first directorial job in almost three years—despite its dearth of his characteristic wit and sly humor—will come as a delicacy to film-goers sensitive to the roughage of Hollywood's sturdiest film fare. . . . [His] direction has made subtlety and understatement the, limit for originality of story."

+ Newsweek p22 N 8 '37

"Undoubtedly I went to the preview expecting too much. . . . The director-star combination seems a happy one, and 'Angel' is a distillation of Lubitsch production, but I cannot see that it alters the status of either Miss Dietrich or Mr. Lubitsch one bit. . . . Fortunately, the plot of the drawing-room comedy is no more conspicuous than the family Bible in a modern drawing-room. A seasoned picture patron will ignore it, concentrating instead on the adroit cutting, the imaginative use of the camera, the loving attention paid to details." R. S. Ames

Script p9 N 13 '37

"The first part of the film is insufferably dull; dull, because the pristine skill with which Lubitsch skated over the thinnest of ice has vanished. [Later] the film moves with grace, if not with fertility. The acting improves, and, were it not for the absence of the satire one welcomed so warmly in the far-off days of it, 'So This Is Paris,' the film regains the qualities one hopes for from its director." Basil Wright

+ Spec p404 N 26 '37

"[It is] a well-bred and respectable version of the neglected-wife theorem. It becomes so well-fitting that it is difficult of all qualities. It is an unemotional, hushed story of a tryst in Paris. . . . Glamor treated mathematically." 

Stage p10 O '37

+ Exceptionally Good; + Good; ++ Fair; + Medioce; - Poor; — Exceptionally Poor

"In spite of its nonsensical, stilted story and some rather mechanical 'Angel' adds to the romantic mood, a subdued, shimmering elegance of playing and direction that makes it interesting though silly." Time p18 N 8 '37

Trade Paper Reviews

"While the established boxtrove appeal of Marlene Dietrich and Medwyn Douglas will probably bring sizeable audiences into the theatre to see this one on its opening night, the exhibitor will find it difficult to sustain interest throughout the run. Adults." 

Boxoffice p23 S 25 '37

"This is a sophisticated comedy done in the best Lubitsch manner. It is full of delicious, subtle touches, guided by Lubitsch with his usual skill. Marlene Dietrich is more vivacious than usual and has been excellently photographed by Charles Lang. Herbert Marshall is an excellent choice for the titled British diplomat." 

Film Daily p38 S 17 '37

+ Motion Picd Daily p6 S 15 '37

"Expert handling of the timeworn eternal triangle puts this new Lubitsch production in line for some box office returns. . . . This is one of the better Lubitsch offerings. Theatre preview audience expressed complete satisfaction." 

+ Phila Exhibitor p22 O 1 '37

" 'Angel' is a rich Hollywood dish that copies foreign recipes. It is Ernst Lubitsch, with Continental delight, tackling a plot to his liking in a far more serious manner than is his usual way. The new Marlene Lubitsch production is sophisticated, smart and provocative, perhaps too much so. . . . It's a good picture and in the keys, especially for the carriage trade it can't miss. 'Angel' is drama more than it is comedy. . . . [It] will be a good money-maker." 

+ Variety p38 S 15 '37

"Ernst Lubitsch has made an exciting and engrossingly entertaining film. . . . It is one of the best and Lubitsch has made, packed with fine directorial touches, replete with those delicate incidents which always distinguish his work. . . . Lubitsch, who has been off the screen too long, returns with an excellently produced and directed film." 

+ Variety (Hollywood) p8 S 14 '37

ANNAPOlis SALUTE. RKO 60min S 10 '37


Director: Christy Cabanne

Screen writer: Christy Cabanne

Based on a novel of same title by John Twist.

"The narrative of midshipmen's conflicting romances and careers at the Annapolis Naval Academy swings around the determination of Harry Carey, as a chief petty officer, that his son, James Ellison, shall not permit love of Marsha Hunt to eventuate in what the father regards as premature marriage. The rivalry of Van Heflin, a fellow midde, for the girl presents further complications." [Variety (Hollywood)]

See issue of September 27, 1937 for other reviews of this film.

Audience Suitability Ratings

"Film is fair entertainment for the family circle." T. J. Fitzmorris

+ America p537 S 18 '37

"A: perhaps; Y & C: good." Christian Century p1215 S 29 '37

"The action is brisk, lines clever and the acting natural. Good entertainment for all the family." Am Legion Auxiliary
"A smooth story, excellently directed, well cast and well played, make this good entertainment for all ages." Calif Cong of Par & Teachers

"Excellent direction make this light picture entertaining. The photography and scenery are excellent and in keeping with the locale of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good, Mature, Family." DAR

"Excellent family entertainment." Nat Soc of New England Women

"Family." Calif Council of Fed Church Women

"All ages. A most entertaining picture. The production values are very good, the photography interesting and the direction most effective." Gen Fed of Women's Clubs (W Coast) S 1 '37

"Rather light but undoubtedly entertaining. Adolescents, 12-16: very good; children, s-12: yes." Motion Pic Review R p3 O '37

"General patronage." Nat Legion of Decency S 9 '37

"A, Y & C: good." Parents' M p38 N '37

"Excellent family entertainment." + + Sel Motion Pic p8 O 1 '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 S 18 '37

"There certainly should be a mighty good story in the United States Naval Academy, but 'Annapolis Salute' isn't it. There is mighty little left of 'Annapolis Salute' for Academy routine. Which may or may not be all right with the juveniles who generally go for pictures of this type. Our guess is that it won't." Jeese Junser — + Cue p45 O 9 '37

"[It] is pretty feeble and uninspired. It takes more than success to 'Aye, aye, sir,' a June hop with the customary accompanying exercises on the parade field, and a juvenile rivalry between two cadets over a winsome young lady to make a good motion picture." T. P. — N Y Times p18 O 2 '37

"[It has] practically no entertainment value whatsoever. Since Director Cabanne is himself an Annapolis man, the actions and talk of the midshipmen have the ring of authenticity in them. But such care and attention to details are hardly sufficient to overcome the handicap of a feeble and flimsy narrative." — N Y World-Telegram p9 O 2 '37

Trade Paper Reviews

+ Motion Pic Daily p7 O 4 '37

"An unabashed 'E' on which the complaint against Christy Cabanne goes double since he wrote the story as well as directed... Production is headed for the spots where they buy two at a time and trust to luck that one of the pictures will keep the patrons from flying the coop." Variety p18 O 6 '37

ARIZONA GUNFIGHTER. Republic 56min S 20 '37


Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Plympton

A western melodrama.

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

Newspaper and Magazine Reviews

"'Arizona Gunfighter' is just another of those juvenile cowboy things... Even the usually tolerant audience, shocked. B. C.

— N Y Times p15 N 15 '37

— N Y World-Telegram p19 N 18 '37

Trade Paper Reviews

"Fast riding, sturdy action and novel plot combine to make this swell entertainment for those who like their Westerns. Family." + Boxoffice p21 O 9 '37

"Equipped with a far better story than the average sagebrush drama, and backed with the barking of six-shooters, the clatter of equine hooves and fistsiculous splenly, this yarn of the cactus land's problems, it takes to satisfy western picture enthusiasts." + Film Daily p11 S 21 '37

+ Motion Pic Daily p4 S 23 '37

"This is a fair Western, with enough riding, excitement, but it's really only a bare bone for the lower brackets. Estimate: fair Western." + Phila Exhibitor p23 O 1 '37

"There's more plot than often found in mesquiteers in 'Arizona Gunfighter,' but it dips below the level maintained of late by Bob Steele in his gallop for western fame... The story is there, but there is too much of it and many ingredients fail to blend." + Variety p15 S 29 '37

ATLANTIC FLIGHT. Monogram 59min Ag 25 '37


Director: William Nigh

Music: Lyle Morris

Music director: Abe Meyer

Screen writers: Scott Darling. Erna Lazarus

"Yarn has Dick Merrill palling with Weldon Heyburn, who has redesigned a new plane which Merrill is to fly in a big race. Heyburn goes ga-ga over Miss Stone, an heiress interested in aviation who is banking another racer. Ivan Lebedeff. Lebedeff disables the Merrill plane and Heyburn is almost killed. The only thing that can save him is serum in England, so Merrill and Jack Lambie fly the ocean, defying all the terrific weather, to return with the medicine in time to save Heyburn's life, which means that Miss Stone can become his bride." Variety (Hollywood)

Audience Suitability Ratings

"General patronage." Nat Legion of Decency S 16 '37

"A, Y & C: good." Parents' M p38 N '37

"A fairly interesting story containing much old material is used as a vehicle for the display of expert flying. Family." + + Sel Motion Pic p10 O 1 '37

Newspaper and Magazine Reviews

"Dick Merrill's acting debut leaves him still one of the world's great fliers. The film is a cheap attempt to duplicate his 48-hour flight to London and back." Digest p34 O 23 '37

"Merrill is an almost unbelievably incompetent actor. Youngsters, however, to whom the film will make its greatest appeal, will doubtless invest their hero with a halo of glamor." Bert Harlen

Hollywood Spec p14 S 25 '37
ATLANTIC FLIGHT—Continued

"There is much that is bad and not a little that is good in this film. It is slow in getting under way and the dialogue is often forced. But, as the story progresses, one becomes interested in the plane scenes, which are often quite imaginative."—H. W. D., p15 Daily Telegraph.

"There is an undeniable shy charm about Mr. Merrill as a screen personality and his supporting cast is sufficiently tasteful not to stand in his naturally rather dim dramatic light. . . Perhaps the only really acceptable portions of the film for adults . . . are the apparent authenticity newreel shots."—H. R. C.

— + N Y Times p24 N 1 '37

"[It is a] common-place and clumsy melodrama. Almost entirely lacking in drama and suspense, the picture is one more variation of a theme that is so popular at the moment. It is considerably less than successful."—William Kochne

— N Y World-Telegram p38 N 1 '37

"Dick Merrill, the pilot, is the important element in 'Atlantic Flight,' which has some, but not enough, flying scenes. And we soon get not accustomed to good flying scenes in our movie experience. John Mosher

— + Boxoffice p23 S 25 '37

"Aviators Dick Merrill and Jack Lambie make inauspicious screen debuts in a nondescript melodrama based on their recent transatlantic flight."—Newsweek p28 O 11 '37

Trade Paper Reviews

"Of unquestioned exploitation value, this disappointment as entertainment. Exhibitors who book it early, before word as to its general potentialities is around, may expect profit from the juvenile and action element but it is not up to the standard set by past features from this company. Family."

— + Boxoffice p23 S 25 '37

"It is the type of film calculated to please average picturegoers, particularly those who are aeronautical-minded and who will welcome an opportunity to view, at more intimate and close range than newreel shots have hitherto portrayed, the man that is Merrill. . . . The story is well-paced and interesting, possessing a nice climax preceded by occasional sequences of the real variety. It is a solid box office programmer for the reason that adult patrons will enjoy it, and the younger generation will avidly devour it."

+ Film Daily p6 S 20 '37

+ Motion Pict Daily p17 Ag 27 '37

"Estimate: exploitable; best for neighborhoods, duals."

— + Phila Exhibitor p13 S 15 '37

"The production is painfully crude. . . Since it was necessary to get this film on the screen while the flyer's reputation was still laudable, the result shows lamentable evidences of haste. Despite the glowing exploit upon which the story is based, 'Atlantic Flight' rarely rises above the level of humdrum melodrama. . . Although the flyer is a distressing actor, only his presence saves the production from being absolute trash."

— + Variety p18 S 22 '37

"An exploitation picture in every respect, 'Atlantic Flight' fulfills that purpose, but it is otherwise druggy entertainment. It has enough suspense and good aerial action to fill out the double bills in the neighborhoods, and with Dick Merrill's aviation record to bolster it, it should prove an attraction to air-minded audiences, especially where the [children] are concerned."

— + Variety (Hollywood) p3 S 15 '37

AVE MARIA. Italia-USA 89min O 1 '37


Director: Johannes Hennemann

Music: Aljos Melichar

German and Italian dialogue film with English subtitles. "The story is about a good-digging night club singer who discovers the great Italian tenor, Dossi, to help her career. . . . The maintenance becomes friendship, then romance."—N Y Sun

Audience Suitability Ratings

"Adults."

N Nat Legion of Decency O 7 '37

Newspaper and Magazine Reviews

"Main interest is in the excellently recorded voice of Beniamino Gigli, whose magnificent singing is set in striking Italian sequences backdropped by the love of Naples."—J. P. Cunningham

— Commonweal p580 O 15 '37

"Those who regretted [Gigli's] break with the early Roberta Donnelly Company in 1932 had better hire themselves to the Garden this week to hear his glorious voice again and to see him do a capable job of straight acting. . . The Garden should be proud of 'Ave Maria.' It is the finest film seen in this theater in many a long wait exploitable; . . . adults."

— + N Y Herald Tribune p10 O 4 '37

"The plot is unobjectionable. It is also unimportant and not too convincing. . . Signor Gigli has to appear in the film, which is not much of a help. The rotund Beniamino has neither the figure nor the technic of a movie star. . . [It] is a vehicle for a fine voice."—Eileen Creelman

— + N Y Sun p6 O 2 '37

"The director might have put still more music into the picture and left out some of the banal action. Nevertheless, this Italia-USA production is well worth seeing—and hearing."—H. T. S.

— + N Y Times p18 O 2 '37

Trade Paper Reviews

"[It] is at once a distinctive and tasteful foreign feature which is a credit to the performers, Kathie von Nagy and Beniamino Gigli."

+ Film Daily p13 O 8 '37

+ Motion Pict Daily p2 S 30 '37

THE AWFUL TRUTH. Columbia 89min O 21 '37

CAST: Irene Dunne, Cary Grant, Ralph Bellamy, Alexander D'Arcy

Director: Leo McCarey

Lyrics: Milton Drake

Music: Ben Oakland

Music director: Morris Stoloff

Screenwriter: Vincent D'Amour

Based on the play of the same title by Arthur Richman. "Irene Dunne [portrays] the wife of Cary Grant, who divorces him in a piquant, but too still loves him and adroitly makes him continue to love her. Cary Grant is the sophisticated, suspicious of his wife and constantly trying to 'rip her off,' while she is being courted by Ralph Bellamy, a dull, but wealthy Oklahoman."—Film Daily

Audience Suitability Ratings

"The otherwise serious problem of divorce becomes the center of a four-ring circus in this fast-moving comedy which sets a high mark for sustained hilarity."—Leo McCarey

+ + Exceptionally Good; + Good; + Fair; + + Mediocre; — Poor; — — Exceptionally Poor
has directed the film with the necessary verve and streamlining of sentiment." T. J. Fitzmorris

America p168 N 20 '37

"A: excellent of kind; Y: sophisticated; C: no."

Christian Century p1512 D 8 '37

"Some of the scenes are too prolonged, but on the whole it is good entertainment for adults." Am Legion Auxiliary

"Bright sophisticated comedy, rather daring at times but always in good taste. The dialogue is clever and amusing, direction is adroit, and production qualities are of the best. Adult." Calif Cong of Par & Teachers

"This hilarious, sophisticated comedy is one of the whole film industry's produced this year. Because of its story premise, this is more suit-
able for adults." Calif Fed of Business & Professional Women's Clubs

"Dialogue is especially sparkling and the film is packed with laughs. Adults." Nat Soc of New England Women

"The lovely Irene Dunne was never more winsome and Cary Grant is his best likeable self, in this brilliantly sustained romantic comedy which should cause their stock to soar to new heights for perfection in this line, reflecting on great credit it is concerned in the production. Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 4 '37

"The production values are excellent, especially praiseworthy the adaptation; the direc-
tion is superb, excellent use has been made of every detail resulting in artistry and the acme of gay entertainment... A picture not to be missed. Adults and young people."

+ + Gen Fed of Women's Clubs (W. Coast) N 24 '37

"Recorded as one of the smartest comedies of the year, 'The Awful Truth' will be wit-
nessed in this time by every adult audience. It is a fast moving, exceedingly clever comedy." Harold Turney

+ + Motion Pict & Family p8 N 15 '37

"The lines are original, sophisticated and witty, and fully complemented by the absurdly funny situations and the whirlwind tempo... The only draw-back to this picture is that the laughter of the audience drowns out some of the lines. Adolescents, 12-16: sophisticated; children, 5-12: no."

+ Motion Pict R p4 D '37

"Adults." Nat Legion of Decency O 28 '37

"The dialogue is snappy, the action fast, and often funny. and Irene Dunne proves herself better as a comedienne than as the beauti-
ful-but-dignified star she once was." Scholastic p36 D 18 '37

The treatment and direction of situations verging on slapstick are unqualifiedly splendid and are swiftly and delicately handled. Adults & young people. Best of the month."

+ + Sel Motion Pict p16 N 1 '37

"Mature."

Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"Subtle double entendre combines with slap-
stick in what many will consider one of the funniest comedies of the season. Adults and much

+ + Christian Science Monitor p17 D 4 '37

"The season's smartest drawing-room comedy arrives unheralded, to run faster, funnier and fill more of the all too many frivolously ballyhooed farces immediately preceding. Every contributor to the play stands high in accom-
plices' talents."

+ + Commonweal p185 N 5 '37

"[It] is a comedy as madly gay and hilarious-
ly funny as any you are likely to giggle at for the rest of the year... It makes for a thor-
oughly delightful trip of unexpected fun." Jesse Zusner

+ + Cue p39 N 6 '37

"Hilarious urban insanity." + Digest p94 N 6 '37

"[One] of the most outstanding pictures of this quite outstanding year...[It] is a clean, fast moving, exceedingly clever smart comedy."

+ + Hollywood Spec p6 O 16 '37

"The comedy moves with speed, it is sprint-
ing in its telling, and very personally acted by Irene Dunne and Cary Grant...You will find most of 'The Awful Truth' to be highly amusing." Bosley Crowther

Liberty p39 N 27 '37

"[It] can be recommended to those who are watching the rise of a comedy in which wit and slapstick must play equally important roles. I found the film droll and the laun-
ter in it being as hearty as it was high." Mark Van Doren

+ Nation p567 N 20 '37

"The funniest picture of the season is called 'The Awful Truth.' This is a true director's triumph." Otis Ferguson

+ + New Republic p102 D 1 '37

"The picture is not as good as its prototype, 'Mr. Deeds Goes to Town.' It is a piece of fine, engaging comedy blended with some practical wisdom behind it... Because of energetic, lively and winning performance, human and humorous direction, it should be good box-
office." Marguerite Tazelaar

+ N Y Herald Tribune p19 N 5 '37

"[It] is a rollicking comedy that should de-
light anyone...Dunne and Mr. Grant have never been better... Mr. McCarey's direc-
tion has skillfully eluded all problems of censor-
ship, concealing something that is sometimes naughty but always nice..."

Eileen Creelman

+ + N Y Sun p25 N 5 '37

"To be frank, 'The Awful Truth' is awfully unimportant, but it is also one of the more laughable secret comedies of 1937, a fairly good vintage year... [The cast] have fun with their roles, and the pleasure seems to be shared, on the whole, by the Music Hall audience..."

E. R. C.

+ + N Y Times p19 N 5 '37

"[It] is one of the slickest entertainments to come along in months. Directed entirely for fun, the film achieves its purpose not be-
cause its story is exceptional—in fact, it is pretty unsual, slapstick and farcical—but because it has been directed wittily and gracefully and because it is played with a sure, silky comic touch..."

William Doebel

+ + N Y World-Telegram p27 N 5 '37

"This is certainly the prize easygoing comedy of the season, something suitable for suburban victims of domestic bliss... Leo McCarey directed the nonsense with an eye for every absurdity, and without fear of blatant and rau-
cous farce..."

It's a bright sketch to divert the mature..."

John Mosher

+ New Yorker p97 N 13 '37

"Leo McCarey, director, and Vina Delmar, adapter, explore the rocky road of matrimony with humor and high spirits and find that there are any, or mostly, matrimony..."

+ + Newsweek p26 O 25 '37

"Not that Director Leo McCarey stands in need of being discovered... but after this tremendously amusing comedy, he should be able to write his own ticket in whatever quarters his high-humored heart desires. The film is brimful of exuberances that only a director could contribute."

Dolly Lewin

+ + Script p11 D 4 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
THE AWFUL TRUTH—Continued

"By no means to be underestimated is the title of Leo McCarey's 'The Awful Truth,' which is, in the literal sense of the words, the oddest, most tempestuous, and wholly unheroic relationship in fiction. It is the story of a married couple, both of whom are very peculiar, individually and as a pair. The character of the man is particularly interesting, as he is a man of great charm and refinement, but also of a most indolent and selfish nature. The woman is a泼好，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，，،，，，，，，،，，،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，，，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،，،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，，،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，،،،،،،،،،،،،،،،،،،،،，،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，，،،،،،،،，،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،،，}}
BALTIC DEPUTY. Amkino 107min S 3 '37
Cast: Nikolai Cherkassov, Marta Domash- 
sheva, Boris Livianov, Otto Zhakov
Directors: Alexander Zarkhi, Joseph Heifi-
etz
Screen writers: David Deli, Alexander
Zarkhi. Joseph Hofetz, Leonid Rakh-
nanov
Russian dialogue film with English subtitles. 
The story is based on the authentic life of 
Klement Timiriazev, called the Burbank of 
Russia. When he was 75 years old in 1917 he 
became a leader of Lenin's revolutionists, one 
of the first of the established intellectuals to 
suffer persecution for his beliefs.
See issue of September 27, 1937 for other re-
views of this film

Audience Suitability Ratings

A: very good; Y: good but mature; C: no in-
terest."

Christian Century p1316 O 20 '37

Newspaper and Magazine Reviews

"It is an engaging, expertly produced and 
superbly acted study. . . Baltic Deputy is 
highly recommended."
+ + Cue p36 S 4 '37

"This [is] the best Soviet film since 'Chap-
ayev."
+ + Digest p34 O 2 '37
Reviewed by Ben Belitt
Nation p274 S 11 '37

"'Baltic Deputy' [is] one of the finest films to 
come out of the Soviet Union in many years. 
. . This is authentic biography."
+ + Newsweek p24 S 20 '37

Trade Paper Reviews

"In this splendidly told story, two new Soviet 
directors and a hitherto uncelebrated actor have 
produced a picture that marks a distinct ad-
vance in Soviet film-making."
+ Film Daily p14 S 16 '37

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BARGAIN WITH BULLETS. Million 

Cost: Ralph Cooper, Theresa Harris, Ed-
ward Thompson

Director: Harry Fraser

Screen writer: Phil Dunham

This film is the first feature length produc-
tion with an all-colored cast. A gangster film 
built around a gang of Harlem fur thieves who 
are finally apprehended by the police.

Newspaper and Magazine Reviews

"I view the colored players' appearance in it 
as unfortunate from a sociological aspect, and 
ill-advised from a business angle." Bert Harlen

Hollywood Spec p11 S 25 '37

Trade Paper Reviews

"[It] will be regarded as the unfortunate 
choice for the debut of the Negro race in film 
production. It's a bang-bang gangster thriller 
of the most unadulterated type, a thoroughly 
dated, trite and dull unfolding of murders, all 
of them revoltingly cold-blooded and hardly 
exusible even by that loose code known as 
gangster ethics."
— Variety (Hollywood) p3 S 18 '37

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
THE BARRIER. Paramount 90min N 12 '37

Cast: Leo Carrillo, Jean Parker, James Ellison, Robert Barrat, Otto Kruger

Director: Leslie Selander

Music: Maurice Lawrence

Music director: Boris Morros

Screen writer: Bernard Schubert, Harrison Jacobs, Moroauto Shapir

Based on the novel by Rex Beach. This is the third filmization of the story. Set against the exciting days of the gold rush in Alaska in the 90s, this is the tale of a half-breed Indian who operates a store in the Alaskan settlement. His daughter is loved by an army lieutenant who hesitates to declare his love because of her mixed parentage. After much bloodshed and revenge, the Indian discloses that the young girl is not his daughter and the way is paved for her marriage to the army man.

Audience Suitability Ratings

"A capable cast does its best to make the old plot last out another film cycle and Leo Carrillo is succeeded. This is a family attraction." T. J. Fitzmorris

+ American p192 N 27 '37

"A: perhaps; Y: fair; C: no."

Christian Century p160 D 1 '37

"Rex Beach's popular tale of Alaska is transferred here with a fresh, wooden atmosphere that it will be enjoyed by all. The scenery is beautiful, and so well presented that the desire to be there and enjoy it at first hand, Family." Am Legion Auxiliary

"This is a milder edition of this saga of the Alaskan gold fields than the one released several years ago. The majesty and beauty of the exteriors and an excellent cast make the triteness of the plot a second consideration. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent direction and acting. Mature." DAR

Scenic effects are especially beautiful. Family. Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"The picture is well produced and capably directed while the photography is unusually fine." Screen Trade

+ Gen Fed of Women's Clubs (W Coast) O 27 '37

"The old theme of love and revenge should be far from the screen, but some of the beauty of the original story is lost in the screen interpretation. ... The film is pictorially beautiful but dramatically inferior. Adolescents, 12-16: passable; children, 8-12: no." — Motion Picture R p3 N '37

"General patronage."

Nat Legion of Decency N 11 '37

"Family-mature."

Sel Motion Pic p6 D 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 N 20 '37

"It is somewhat of a glorified outdoor adventure affording plentiful opportunities for achieving some splendid, even intriguing rugged north country backgrounds." J. P. Cunningham

Commonweal p160 D 3 '37

"When Harry Sherman tightens it by elimination of some scenes which added nothing to it, extra money which is saved, he is going to have a picture which will please audi-ences. It is an honestly made picture, one with a background of scenic grandeur."

Hollywood Spec p8 N 6 '37

"[It] is a pretty thing to look at, with stunningly photographed scenes of mountain peaks, glaciers and ancient forests, but it is tepid melodrama. Outside of a couple of hand-to-hand scenes, the narrative is a leisurely as the Alaskan river. ... The Beach yarn is showing its age badly and the present adaption of the direction can scarcely be expected to fulfill a successful job of face-lifting." Howard Barnes

+ N Y Herald Tribune p8 N 27 '37

"In the midst of all the current force and whimsey, 'The Barrier' is quite refreshing. This is one picture which takes itself and its characters seriously, quite simple without murder and sudden death, hardly needed those forced efforts at romance and light comedy, nor did the unexpected songs prove of much help." Eileen Creelman

N Y Sun p26 N 27 '37

"Jean Parker plays the wide-eyed miss not too well. [The others] are no better and no worse than the dated script permits them to be. We hope now that 'The Barrier' has been raised to the first time for the N Y Nugent"

— N Y Times p21 N 27 '37

"The Barrier' reveals an Army man who is disconcerted by the lack of correct chaperon-age in the Yukon. It is otherwise rather scratchy and vague." John Seigle

New Yorker p125 D 4 '37

"A good cast is wasted on old-fashioned blood-and-thundering." Newsweek p34 D 6 '37

"Yet, typical Northwest stuff from which the admirable photography and musical score walk off with the honors. ... Really a Western with a presumption budget, the script presents the villains and impossible values at a leisurely stroll. The speeches are supposed to jibe with the beautiful scenery but merely succeed in being stilted in the manner of first-grade readers." Herb Sterne

— Script p10 D 4 '37

Trade Paper Reviews

"Producer Harry Sherman, well known to showmen for his money-making 'Hopalong Cassidy' pictures, keeps faith with them in his first high-budget offering. Family." Boxoffice p23 N 6 '37

"[It is] a picture which should be well received by popular audiences. The classification is class A fare. The first quality deserving of mention is the beautiful locations." Film Daily p7 N 8 '37

Motion Pic Daily p13 O 29 '37

"The 'Barrier' turns out as only mild entertainment. Its dual plot divides attention; it lacks punch of the original Rex Beach novel; the best it can hope for is dual support. ... Theatre audience reaction was mild."

— Phila Exhibitor p11 N 15 '37

"There is generous appeal in the combination of melodrama and a background of natural forces that motivate characters. In completed form, its over-length will militate against its suitability as a strong secondary dazel. In splendid movies, Westerns and action pictures are popular, it rates the leadoff." Variety p14 N 3 '37

"Sure fire for general audience reception. Adroit combinations with the characters and their logical behavior are insinuated to take the danger of too heavy melodramatics off the moral. Indeed the Bay, with its splendid cast, is not one of the great rush periods in Alaska, now regarded as too outmoded, especially for the more sophisticated audiences.... Pictorially, 'The Barrier' has exceptional appeal." Variety (Hollywood) p3 O 28 '37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
BEG, BORROW OR STEAL. MGM
70min D 3 '37
Cast: Frank Morgan, Florence Rice, John Beal, Janet Beecher, Herman Bing
Director: William Thiele
Musical: Dr William Axt
Original story: William C. White
Screen writers: Leonard Lee, Harry Ruskin, Marion Parsonnet

"Fifteen long years have passed since Morgan walked out on his wife and baby daughter... He encases in petty and grand larceny for a living and from his take he sends them $100 each a week. Little is heard of the news the girl is to marry some nice young man in Iowa. He writes a letter inviting her to take place in his chateau in France. Of course, he hasn't any chateau, but he never figures they will accept his invitation." Variety

**Audience Suitability Ratings**

- America p264 D 18 '37
- Most entertaining for the family.
- General patronage.
- Nat Legion of Decency D 9 '37
- [It is] a genial and often hilarious comedy. The romantic interest is pleasant and many of the minor characters very funny. Family.
- Wkly Guide D 4 '37

**Newspaper and Magazine Reviews**

"Nice little picture. Entertaining story, more of the attractive Cedric Gibbons sets, well directed and well acted. 'Beg, Borrow or Steal' will make you satisfied with the seventy-two minutes you spend in viewing it. It is a comedy of situations, one which lent itself to more purely cinematic treatment than was accorded it."
- Hollywood Spec p10 D 4 '37

"Like a gem in a cheap setting the fine comedy performance of the new picture casts its little beam. The piece could scarcely fail to be bright and it is, despite a Class B veneer. The picture sags between laughs and its story interest never leaves you with anything serious."
- N Y Herald Tribune p17 D 10 '37

"[It is] a surprisingly pleasant and fashionably daffy little comedy. Don't get your teeth all in a caviar and champagne, but take it for cocktails and d'oeuvres and you won't be disappointed." B. C.
- N Y Times p33 D 10 '37

"Most of the commonplace elements of comedy-drama are to be found in the rather anemic little offering called 'Beg, Borrow or Steal.' Although well enough acted... the film is lacking almost entirely in freshness of treatment and plot."
- Williams Boehnel
- N Y World-Telegram p35 D 10 '37

**Trade Paper Reviews**

"Smartly written, brightly directed and ably acted, film fans will find much to please them in this gay comedy offering. It is a film with definite possibilities at the box-office. Family."
- Boxoffice p19 D 4 '37

"Here is a delightful comedy that has been skillfully directed by William Thiele... A small army of comedians, headed by Frank Morgan, aid in the fun-making."
- Film Daily p7 D 2 '37
- Motion Pict Daily p6 N 29 '37

++ Exceptionally Good; + Good; -- Fair; ++ Mediocre; -- Poor; Exceptionally Poor

**Synopsis**

"A subtitle which graces this film states that the events and the characters in the photoplay are fictitious. You might have added that any characterizations, situations or action bearing the slightest resemblance to the behavior of human beings is strictly accidental. Nothing so incredible as this story has been tossed to the double bills since major studios started competing among themselves to turn out low grade entertainment for the filler-in spots. This one ranks bonus." Variety

**BEHIND THE MIKE. Universal 67min S 26 '37
Cast: William Gargan, Judith Barrett, Don Wilson, Sterling Holloway
Director: Sidney Salkow
Original story: Thomas Ahearn, Walter Buttefield
Screen writer: Barry Trivers

"A dynamic, egotistical radio announcer leaves his work in New York, goes to a small town in answer to an advertisement promising a happy vocation of fun and laughs. He unearths and exposes through his radio station a political situation filled with intrigue and crime." Sel Motion Pict

**Audience Suitability Ratings**

"While somewhat enlightening as to sound effects and interesting in that it presents Don Wilson, the radio commercially a habit-forming adult."
- Calif Cong of Par & Teachers

"Mediocore. dull. Mature." DAR

"A complicated but amusing story well directed, nicely acted and generally satisfactory as light entertainment. Family."
- E Coast Preview Committee

"Harmless but silly and not very funny." Nat Soc of New England Women

"[It is] a story so trite and farfetched in its endeavor to achieve humorous situations that the results fail while the characters are unconvincing and overdrawn and the picture, though not altogether devoid of ideals, is of little positive value. Might prove entertaining for the family." S Calif Council of Fed Church Women

- Fox W Coast Bul O 23 '37

"The picture has some clever bits, but for the most part the effort to wring out something different in the way of a radio success fails. All the ingredients have been put in but the loaf just refuses to rise, at least not very high. Family."
- Gen Fed of Women's Clubs (W Coast) O 13 '37

"The style is somewhat confused but it moves swiftly and is often very funny. Suitability: family."
- D. E. B.
- - Mo Film Bul p218 O '37

"Another tiresome radio picture is added to the list in "Behind the Mike"... The story is barely coherent, consisting of a succession of fist fights and raucous declarations before a small audience. Production turn out low grade leaving a regret that they could not have been saved for a better war. Adolescents; 12-18: waste of time; children: 5-12: poor."
- Motion Pict R p3 N 3 '37

"General patronage."
- Nat Legion of Decency D 2 '37
BIG CITY. MGM 75min S 3 '37

Cast: Luise Rainer, Spencer Tracy, Charles Grapewin, Janet Beecher, Eddie Quillan

Director: Frank Borzage
Music: Dr. William Axt
Camera: Norman Krauss
Screen writers: Dore Schary, Hugo Butler

"[The] story deals with a big city taxi war fomented by professional thugs who thrive on the strife they provoke. Into this turmoil, which becomes deadly, Spencer Tracy as a cab driver and his alien wife, Miss Rainer, are drawn when the immigrant bride is accused of having criminal knowledge of a murderous attack. In order not to bring a horde of taxi drivers who have rallied loyally around Tracy and his wife to trial, certain politicians plan to deport Miss Rainer just as she is on the verge of bearing her child. A conference and a spectacular battle royal on the docks, abetted by the contrite officials, saves the day for abused virtue." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"It is an exciting film with moments of genuine pathos, but it falls short of excellence because of its diffuseness. Director Frank Borzage has too obviously tried to run the well-known gamut of emotions at the expense of a unified impression... The film’s lack of veneer runs, here and there, to tastelessness and it is best reserved for adult audiences. Even if it does not fulfill its natural promise, it may fairly be called good entertainment..."

T. Fitzsimmons

+ America p600 S 25 '37

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

Christian Century p1364 O 6 '37

"It has everything that makes a picture entertaining: excitement, drama, comedy and romance... Splendid direction and an excellent supporting cast. Mature." An Legion Auxiliary

"A melodramatic and mediocre picture dealing with the company's labor troubles, sabotage, and strike. The script is inferior to the cast despite their efforts to convert it into convincing social drama. Mature family groups." Calif Cong of Par & Teachers

"Luise Rainer is most delightful. Spencer Tracy shows the same tenderness that he showed in 'Captains Courageous.' In films of this kind he is quite remarkable with his restrained but almost perfect acting." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Luise Rainer and Spencer Tracy handle scenes of domestic comedy with charm, but the story seems to get out of hand, and becomes farcical. Mature." Nat Soc of New England Women Florence

"High in ethical value, the outstanding love for Frieda and religion leave lasting and happy impressions that the whole family will appreciate." S Calif Council of Fed Church Women

"Mature audience. Excellent acting and capable direction give this timely story, with its bits of pathos and human appeal, interesting and different entertainment." Top Film Bul p215 O '37

"Adolescents, 12-16: mature; children, 8-12: no."

Motion Pict R p1 O '37

"Adults."

Nat Legion of Decency S 16 '37

"A & Y: good melodrama; C: too mature."

Parents' M p38 N '37

"Mature."

Motion Pict p7 O 1 '37

"Family."

Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"Some reviewers have called it the best picture of the season; others have criticized it heartily... [IT] rates somewhere in the nebulous middle, good, but hardly great." J. G. Noonan

+ — Boston Transcript p6 O 9 '37

"Adults and young people."

Christian Science Monitor p17 O 16 '37

"While the theme... is a sound one, the picture itself is overdrawn, overstated, and frequently is unrelated to the point of the burlesque... Miss Rainer’s technique becomes quite wearing after a while..."

— Sue Sue pl3 S 25 '37

"A. Keystone climax makes the rest of the picture worth bearing." Digest p34 O 9 '37

"Some touches of robust comedy, excellent supporting performances and a climax that is heartily amusing and thoroughly exhilarating are the best things in an uneven picture..."

Film Wkly p28 O 16 '37

"To ask two such artists as Luise Rainer and Spencer Tracy to appear in such a looney vehicle, and such an outstanding figure as Frank Borzage to direct it, is the height of bad screen judgment... The picture as a whole is rather bewildering. It suggests that an effort was made to achieve something out of the ordinary, but has failed. Comedy and a farcical ending... The trouble with Big City is that it can not be believed, and is not presented with a lightness of touch to classify it as something we are not supposed to believe." Hollywood Spec p58 S 11 '37

"This film misses, save in its climax. Luise Rainer is in the lead role of the French wife. Tracy’s chauffeur has tang and reality. This actor never misses." (2½ stars) Beverly Hills Daily News

Liberty p56 O 23 '37
"The filming of Luise Rainer and Spencer Tracy in 'Big City' has not proved a happy notion. For that matter, there is nothing felicitous about the film except its free-for-all ending. A preposterous tale has been directed at random, played in a variety of moods and characterized by toned-down melodrama and incidental business. The result is a pretentious and dissonant motion picture that does no credit to any of its makers.

Howard Barnes — + N Y Herald Tribune p16 S 17 '37

"By any other names, except possibly those of Luise Rainer and Spencer Tracy, 'Big City' would be a Clayton melodrama and nothing more. With them, it becomes a trifle more, but still not enough to justify more than a passing glance. It is capable of superficially diverting, singularly unimportant stuff." F. S. Nugent

— + N Y Times p29 S 17 '37

"The movies, ah, the movies, how hard it is at times to love them! Consider Luise Rainer and her fate, and Spencer Tracy and his... Mr. Tracy makes an effort to assert his talent against great odds, and I think one appreciates his struggle. Madame Rainer evidently gave up the fight at the first shot." John Mosher

— + Movie Digest p55 S 22 '37

"A pair of fine actors, Luise Rainer and Spencer Tracy, are wasted in this slapdash story... By way of compensation, there is an exciting running time of New York's undergrounds." E. W. Sothern

— + Newsweek p24 S 27 '37

"Few will deny that 'Big City' is big-league entertainment. Herb Sterne...

— + Phiila Exhibitor p13 S 15 '37

"A lively but sporadic film climaxing in one of the fastest free-for-alls yet screened..."

Time p34 S 20 '37

Trade Paper Reviews

"Canadian Moving Pict Digest" p5 O 23 '37

"Here is the best general audience fare delivered in some time. Estimate: box office..."

+ + Phiila Exhibitor p13 S 15 '37

"'Big City' is a big mistake. Lacking a sound story premise, it is a series of overplayed, underdeveloped situations. Off on the wrong foot, it never catches its balance, and finally it winds up a disappointment in view of the fine cast..."

— Variety p13 S 15 '37

BIG TOWN GIRL. 20th century-Fox
65min D 3 '37

Cast: Claire Trevor, Donald Woods, Alan Dinehart, Alan Baxter
Director: Alfred Werker
Music: Sidney Clare. Harry Akst

"Miss Trevor is a night club singer whose husband, an escaped convict, is on the search to catch up with her again. To elude him she masquerades as a French countess in which disguise she becomes a radio star..."

— Variety

Audience Suitability Ratings

"Fascinating intense drama, lovely singing and well enacted roles make this good fare for adult audience." Nat Legion of Decency

"Fair program picture. Adults." Calif Cong of Par & Teachers

"[It is] an exciting but not very convincing story. The romance adds a light touch to the picture, but the attempted revenge of the husband lends a rather unpleasant suspense to the whole. Adult." Calif Fed of Business & Professional Women's Clubs

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

"Mediocre. Adult." DAR

"A fairly interesting program film for mature audiences..."

— Society of New England Women

"[It is] a story essentially trite in theme... To those who enjoy tense situations with a touch of dare-devil outlawry, this picture may have an appeal..." S. Cal. Council of Fed Church Women

Fox W Coast Bus N 20 '37

"Interest and suspense is ably maintained in this exciting, well produced melodrama. A tale of direction, convincing characterization by each member of a most capable cast, fast action and generous humor make this picture its entertainment value."+

— Calif Fed of Women's Clubs (W Coast) N 19 '37

"It is all perfectly silly and a waste of time. Audiences, 12-16 & children. 8-12: no."— Motion Pict R p1 D 3 '37

"Adults..."

— Nat Legion of Decency D 9 '37

"Fair program picture. Adults."— + Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"A minor melodrama, it has more than enough crisp entertainment. Adults and young people..."

— Christian Science Monitor p17 N 27 '37

"'Big Town Girl' is a picture with an unusual amount of entertainment value. The story has color and suspense, but it leans heavily on coincidence, and is there some rather arbitrary handling of the characters now and then, shortcomings which may lessen its effectiveness for the more critically minded..."

Bert Harlen

+ + Hollywood Spec p11 N 20 '37

"A typically average programer, it gives the long arm of coincidence one of the stiffest workouts it has had this year..."

Clare Trevor, Alan Dinehart, Donald Woods... and Alan Baxter to animate one of the wildes... scenarios ever devised by four desperate script writers..." F. S. Nugent

— N Y Times p23 D 13 '37

"The chief trouble with 'Big Town Girl' is that it is a third or fourth carbon copy of numerous other racketeer-night club films that have preceded it. It has a good set of performances, some occasional humor and a little excitement, but for the most part its treatment is pretty unimaginative and dull..."

William Bennett

+ + N Y World-Telegram p21 D 13 '37

Trade Paper Reviews

"Effectively directed, pleasing number in the popular audience category..."

+ + Film Daily p4 N 13 '37

+ + Motion Pict Daily p15 N 10 '37

"Familiar dramatic formula with no big names for the marquee, this has good trouper who get everything out of the story. It will satisfy the family, neighborhood trade..."

+ + Phiila Exhibitor p12 N 15 '37

"'Big Town Girl' is a suitable attraction for big and small town theatres. It is fast paced melodramas mixed with well played comedy situations and a characterization by Claire Trevor which is one of her best performances..."

+ + Variety p19 N 10 '37

"20th-Fox has turned out a good general audience picture in 'Big Town Girl,' and theatres throughout the territories can spot this one for the run of the mill trade. Although the names are not particularly of electric light calibre, end result delivers an experienced and genuine performance..."

+ Variety (Hollywood) p8 N 8 '37
BLAZING BARRIERS. Monogram 06min J1 4 '37


Screen writer: Edwin C. Parsons

The film pictures the rehabilitation of two worthless boys by their participation in a CCC camp.

**Audience Suitability Ratings**

"This naive and unpretentious story has plenty of action and incident, its moral—though obvious—is not undue emphasised... Entirely without subtlety this film is good, straightforward entertainment for all young people. Suitability: family, especially children over 11." E. P.

+ Mo Film Bul p193 S '37

"General patronage." Nat Legion of Decency J1 22 '37

"A, Y & C: good human interest story." Parents' M p12 O '37

**Newspaper and Magazine Reviews**

"So far as we know, 'Blazing Barriers' is the first picture ever made about love in a CCC camp and, with all due respect to the Reforestation Commission, we don't care if it's the last." B. R. "N Y Times" p81 N 10 '37

**Trade Paper Reviews**

"This picture has a strong interest value in its message, and, importantly, carries enough entertainment value to please any audience. The forest fire is particularly dramatic." + Film Daily p15 N 16 '37

+ Motion Pict Daily p6 N 4 '37

"The CCC camp angle in the story is strong for exploitation purposes. Estimate: exploitable, best for neighborhoods, dunes." + Phila Exhibitor p57 J1 1 '37

"Credit is given for cooperation by CCC. It is what this cooperative spirit seemingly becomes too obtusive, injecting absurd hokum and a touch of flag-waving, that the film bogs down miserably. Failure of scripters to live up to initial promise means only secondary dual business for this effort." + Variety p17 N 17 '37

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**BLOSSOMS ON BROADWAY.** Paramount 80min N 19 '37

Cast: Edward Arnold, Shirley Ross, John Trent, Rufe Davis, Weber and Fields. William Frawley

Director: Richard Wallace

Music director: Boris Morros

Screen writer: Theodore Reeves

"Edward Arnold is cast as a con-man and promoter who takes a young girl (Shirley Ross) from the farm to care for the stage career in the Big Burg, poses her as a fabulous gold-mine and attempts to cash in. Idea is to hulk a minority millionaire... (Variety) Based on the play of the same title by George Auerbach"

**Audience Suitability Ratings**

"A fine cast is presented at a disadvantage in this weak story. Family." Am Legion Auxiliary

"This [is] hodge-podge of intrigue, comedy, music and variety entertainment. There are some Weber and Fields sequences that should prove of interest to many. Fair entertainment. Mature." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + -- Fair; + -- Mediocre; Poor; + + + Exceptionally Poor

"A good cast strivest against odds to make this picture a rollicking success and the singing of the title song leaves the audience feeling a bit better for having been more or less bitten by Fuller Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"The leads are fairly well cast and the film has its moments, but, at no point does it rise above a class B film. General audiences..." Nat Soc of New England Women's Clubs

"Lighthearted entertainment. Musical melange with little plot and less continuity, wholly unworthy of so excellent a cast. The comedy, such as it is, is improved by being coarse, foolish and mostly of the slapstick variety. Waste of time and nature. S Calif Council of Fed Church Women.

Fox W Coast Bul N 27 '37

"Edward Arnold's work is good but he merits better material. The clever imitations by Rufe Davis are very entertaining. Amusing if you enjoy the type. Family." + Gen Fed of Women's Clubs (W Coast) N 1 '37

"A delirious farce in poor taste. The production seems planned to show off the different tricks of the comedians. Joe Weber, Lew Lipton and Rufe Davis, but the result is unsuccessful as entertainment. Adolescents, 12-19: waste of time; children, 8-12: no." + Motion Pict R. p1 D 37

"General patronage." Nat Legion of Decency N 26 '37

"Mature." Sel Motion Pict p8 N 1 '37

**Newspaper and Magazine Reviews**

"[It is] a film which never succeeded in making up its mind whether it was melodrama, farce, burlesque, or musical. It began with a cheating cheaters theme, and there-after wandered all over the screen, finally coming to rest in a police line-up with a dull, soft, unmusical plug... [It has] an amazingly stupid story." Jesse Zunser

+ Cue p14 D 11 '37

"Weber and Fields might better have stayed out of pictures. They dup themselves involved in one of Hollywood's most distressing demonstrations of throwing bad material after bad... There is little that is amusing in 'Blossoms on Broadway.' It careens wildly through a jumbled assortment of moods and situations, adding confusion to boredom. On the basis of its pretensions, it might just as well be called the worst pooplay of the year." Howard Barnes

+ -- N Y Herald Tribune p17 D 3 '37

"The new Criterion, unfortunate this season in the quality of the pictures it has shown, this week has a film that does not belong in class B, or even class C. It is difficult to know just how 'Blossoms on Broadway' should be classed, if at all. This pitifully silly little piece does have one qualification to entertainment, a hit song.' "Eileen Creelman

+ -- N Y Sun p38 D 3 '37

"One test of musical comedy, we have always felt, is whether it breaks out into song or breaks down into it. 'Blossoms on Broadway' falls squishily into the unfortunate second category. After a promising farcical beginning, its author starts to hem and haw—with music. It's pretty feeble stuff, tolerable only if you have an appetite for silliness." F. S. Nugent

+ + N Y Times p29 D 3 '37

"Weber and Fields are in 'Blossoms on Broadway,' but the great venerables are really lost in a shuffle of Edward Arnold, Shirley
ROSS, and such modernities as the Radio Rookies. I lost control of my reason here, too."  
John Mosher  
New Yorker p126 D 11 37

Trade Paper Reviews

"Usually, a meager in entertainment elements, there are two assets to offset the shortcomings of this film.  E. P. Schulberg's production, the widespread popularity of its title song hit and the marquee value of Edward Arnold's name. It should become better than an average program and alert selling may lift it from lower bracket grosses.  Family."  
— Exhibitor p12 N 27 37

"Trying something different in the way of a musical this one misses due to a weak story. It does have some redeeming virtues in the performances of Edward Arnold, Shirley Ross and William Frawley who work hard to make something of the piece but the thing as a whole just doesn't seem to click."  
— Film Daily p8 N 17 37

— Motion Pict Daily p9 N 15 37

"This starts as comedy, becomes strangely musical, then degenerates into farce—very silly farce. The limping conjunction of humor, plot, of musical numbers, background. There are several sparkling comedy spots, but the said lack of perspective hinders the picture in attaining mass following. Estimate: fair."  
— Phila Exhibitor p14 N 16 37

"This film is analogous to the little girl who, when she was good, was very, very good, but when she was bad. The musical moments are its very best . . . and [IT] will undoubtedly keep some box office attraction through that medium. But, generally, it will fare but fairly."  
— Variety p16 N 17 37

"Hilarious farce idea turns out as moderately amusing entertainment with moderate box office prospects."  
— Variety (Hollywood) p3 N 13 37

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BOOTS AND SADDLES. Republic 55min 0 4 37

Cast: Gene Autry, Smiley Burnette, Judith Allen, Ra Howd  
Director: Joseph Kane  
Original story: Jack Natteford  
Screen writer: Oliver Drake  
A western melodrama.

Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency O 21 37

"Family-Juvenile."  
Wkly Guide O 16 37

Newspaper and Magazine Reviews

"Small brothers will probably enjoy thoroughly a combination of singing cowboys and wide open spaces. Family."  
— Christian Science Monitor p17 N 6 37

"It may be that we shall all eventually rue the day when horse opera first became vocal. [The film's] supporting musical interludes, full of Latin-American hip swinging, range from indifferent to bad, and its story . . . is one of the least justifiable of the year, especially as a libretto for livestock."  
— N Y Times p10 N 8 37

"It is] an amiable and reasonably diverting horse opera. . . . The film itself suits Mr. Autry's personality admirably. . . . Altogether 'Boots and Saddles' is an entertaining, but by no means exceptional picture."
William Boehnel  
+ N Y World-Telegram p15 N 8 37

Trade Paper Reviews

"[IT] will please the audience for which it was intended. . . . It may be difficult to exploit this picture as a 'wild and woolly Western,' but it is, nevertheless, fairly good entertainment. Family."  
— Boxoffice p15 O 30 37

"Entertaining Western, with plenty of fast riding and Autry singing."  
+ Film Daily p6 O 26 37

— Motion Pict Daily p6 O 18 37

"Estimate: good Autry."  
+ Phila Exhibitor p30 O 15 37

"Another of those convey-nothing titles which hides a good picture, westernly speaking. Everything in the production bespeaks a more than average investment."  
+ Variety p16 O 13 37

"'Boots and Saddles' is fast and pleasing entertainment which will get plenty of enthusiastic response from the week-end child audiences and stands up as good support on the neighborhood duals."  
+ Variety (Hollywood) p3 N 3 37

BORNEO. 20th century-Fox 74min S 10 37

Commentator: Lew Lehr  
Narrator: Lowell Thomas

Released in two versions, one eight reels, 80 minutes for use as a lecture version in high schools, the other, seven reels, 74 minutes with sound track for commercial showing. The film was photographed by the late Martin Johnson and his wife and is a camera record of an expedition in North Borneo which resulted in the capture of a 400 pound orang-utan.

See issue of September 27, 1937 for other reviews of this film.

Audience Suitability Ratings

"Sepia tints used throughout add to the photographic beauty of the film. Family."  
E Coast Preview Committee

+ Fox W Coast Bul S 25 37

"General patronage."  
Nat Legion of Decency S 9 37

"A, Y & C: excellent."  
Parents' M p53 N 37

"[IT] is a remarkable pictorial review of the jungle world of Borneo . . . The courage and experience necessary for the success of such an expedition make one appreciate what an extent the Johnsons have opened up little known parts of the world to the general public. Family."  
+ Sel Motion Pict p10 O 1 37

"Martin Johnson's last film is interesting, educational and moves at a good pace. Suggested for school and library use. Worth keeping permanently available. Family-Juvenile."  
+ Wkly Guide S 4 37

Newspaper and Magazine Reviews

Digest p34 S 25 37

"It has the usual Johnson ingenuity of subject."  (2 stars) Beverly Hills Liberty p29 O 16 37

Newsweek p26 S 13 37

Time p34 S 20 37

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+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
BORROWING TROUBLE. 20th century-Fox 59min D 24 '37
Cast: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell
Director: Frank R. Strayer
Music director: Samuel Kaylin
Screen writers: Robert Chapin, Karen De-Varf
This is seventh in the Jones Family series based on the characters of Katherine Kavanagh, Family. Family is a big brother to a tough youngster who needs friendly interest and encouragement to wean him away from his own older weakening brother and [bad] companions." [Variety (Hollywood)]

Audience Suitability Ratings
"That American institution, the Jones family, needs no recommendation to an amused public. Of all the inexpensive comedies destined for double-feature showings, these domestic sagas are the most dependable for fun and good taste." T. J. Fitzmorris
+ America p261 D 18 '37
"A: fair; ¥: C: good." Christian Century p1574 D 15 '37
"It is regrettable that the picture is climaxed by turning the wedding ceremony into a farce. Family." Am Legion Auxiliary

"This excellent cast presents each successive story with a simple sincerity that makes it delightful family viewing. Family." Calif Cong of Par & Teachers

"This delightful family are surefire entertainment on any theatre's bill and this production maintains the very high standard set by the preceding pictures in the series... While this production strikes a serious note now and then, there is much to amuse and enjoy in the story." Calif Fed of Business & Professional Women's Clubs

"Good. Poignantly showing the effect of environment, this subtly offers remedies. Family, but mature for children." D.A.R.

"Excellent family film." Nat Soc of New England Women

"Excellent program picture for the family." S Calif Council of Fed Church Women Enfertainment Fox W Coast Bul O 20 '37

"The familiar cast give their usual convincing characterizations through many exciting and amusing experiences. Family." + General of Women's Clubs (W Coast) O 20 '37

"As in the other Jones pictures, the characters talk and behave like real people, interestingly so and we are glad to know: In this one a constructive attitude towards social problems is included with the entertainment of the hour. Adolescents, 12-16: good; children, 8-12: yes." Motion Pic R p4 N '37

"General patronage." Nat Legion of Decency N 4 '37

"A good cast contributes some excellent portrayals of recognizable types and underlying the humor is a pointed emphasis on the need of good influence and environment for young people. Family." + Sel Motion Pic p9 D 1 '37

"This series becomes continually better, and this particular picture, besides its sympathetic insight into average Americans, has—without being heavy about it—a real social angle. Family. Juvenile." + Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Better than any other motion pictures this Jones Family series of films has succeeded in expressing what we have come to know as 'Americanism'. Some of the scenes are rather talkative, perhaps inevitably so, but viewed in its entirety the film moves along with commendable directness." Bert Harlen + Hollywood Spec p9 O 30 '37

Trade Paper Reviews

"Exhibitors and audiences will find nothing lacking in this, the seventh in the Jones Family series, and the film, neatly constructed and conscientiously acted, will undoubtedly score as well as its predecessors. It is built on the now familiar pattern which has made of the series a consistent boxoffice profit-builder. Family." + Boxoffice p32 N 6 '37

"[It is] one of the best of this series of pictures. The family trade especially should find it enjoyable." + Film Daily p6 O 26 '37

+ Motion Pict Daily p4 O 25 '37

"Estimate: best Jones Family offering yet; okay for neighborhoods. "+-Phil Exp p36 N 1 '37

"Probably as with no other series, the Jones Family can and should get the helpful sanction of 'groups' because of wholesome content and generally winning attractiveness to youngsters. However, same is cleverly woven into well produced little tales that do not leave that 'teacher' taste children resent. For same two reasons they can't miss with the family trade among whom they know a nice box office popularity." + Variety (Los Angeles) p16 N 17 '37

"The Jones Family has established a reliable standard of excellent neighborhood entertainment and boxoffice, and this one, seventh of the series, fully measures up to the quality of the label. Many audiences will consider it the best." + Variety (Hollywood) p3 O 21 '37

BOY OF THE STREETS. Monogram 75min D 8 '37
Cast: Jackie Cooper, Maureen O'Connor, Kathleen Burke. Marjorie Main
Director: William Nigh
Original screenplay: Rowland Brown
Screen writers: Gibson 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 didn't have to work. There's some allusion to the riches-and-rags angle but that's smartly glossed over briefly to follow the kid's fight to find himself." Variety

Audience Suitability Ratings

"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 perhaps because it is not so bit- ter... It is human and not sentimental and it is distinctly good entertainment as well. Adolescents, 12-16: interesting; children, 8-12: no, too mature." + Motion Pic R p1 D 37 '37

"Boy of the Streets' is good repetition-for-emphasis of the 'Dead End' theme of life in city slums. [It is] not quite so exciting and effective as its noble predecessor, but more straight-forward in the telling." + Scholastic p36 D 18 '37

"The story idea is a significant one and although at times it lacks conviction, it moves at a satisfactory pace and offers a strong measure of suspense and interest. Adults and young people." + Sel Motion Pic p9 D 1 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
“Family-juvenile. Outstanding. A sincere and moving picture with genuine social meaning.”

++ Wkly Guide D 11 ‘37

Newspaper and Magazine Reviews

“The conditions are probably overdrawn now and then, and the picture has a tendency to veer toward sentimentality, but on the whole the film can be said to accomplish its objective. It undoubtedly will play its part in creating in the public mind an awareness of the deplorable conditions under which many of our people live.” Bert Harlen

++ Hollywood Spec p9 D 11 ‘37

Trade Paper Reviews

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

++ Boxoffice p23 D 11 ‘37

“Here is a production that you can shout about without fear of any unfavorable reactions. The story is so appealing and human that it hits right home to all classes. It has been expertly directed by one who knows his boy psychology, and as expertly authored by a chap who’s some first-hand knowledge of life as it is really lived in the poorer sections of our big cities.”

++ Film Daily p7 D 2 ‘37

++ Motion Pict Daily p6 D 2 ‘37

“Jackie Cooper in ‘Boy of the Streets’ easily is Monogram’s most ambitious production effort to date. With this youth’s name as a magnet, even though he’s not been active in the cinema scene for about two years, and an elaborate campaign behind it, the independent houses and theaters doubtless will find it palatable fare. Picture’s obvious weakness is the absence of a strong male or feminine character to balance with that juvenile star.”

++ Variety p14 D 1 ‘37

“Here is first rate neighborhood program stuff, well dunked in heart interest hookem and with every dollar spent wisely as entertainment for the family trade. A capable cast delivers satisfactorily, the direction is sympathetic, the story appealing and credible and the production commendable from every angle.”

++ Variety (Hollywood) p3 D 2 ‘37

Breakfast for Two. RKO 65min

O 22 ‘37


Gienda Farrell, Eric Blore.

Director: Alfred Santell

Original story: David Garth

Screen writers: Charles Kaufman, Paul Yawitz, Viola Brothers Shore

“Barbara Stanwyck, an heiress having a fling at New York night life, wakes up in the apartment of a gilded youth, Herbert Marshall, who has tossed away his shipping line birthright for a mess of sogginess. Barbara falls hard for this neer-do-well who sticks around to land him.” [Variety (Hollywood)]. Based on the short story of the same title by David Garth.

Audience Suitability Ratings

“This is a lightweight comedy, veering toward slapstick, which finds Herbert Marshall slightly out of his element. The humor is too broad and the dialogue too thin.” T. J. Fitzmorris

++ America p28 O 30 ‘37

“A: amusing of kind; Y: amusing but mature; Cl: no.”

Christian Century p310 O 20 ‘37

“Good cast, with excellent comedy relief. Family.” Am Legion Auxiliary

“Some may object to the turning of marriage ceremonies into comedy and to the atmosphere of drinking and blacked eyes. Concluding scenes revert to the curious plot era. Adults.” Calif Cong of Par & Teachers

“If one can accept Herbert Marshall and Barbara Stanwyck in a farce-comedy bordering on out and out slapstick, this will be diverting entertainment. Family.” Calif Fed of Business & Professional Women’s Clubs

“Starting as a decidedly amusing story... this deteriorates into a slapstick farce. Mature.” DAR


“Much drinking and casual featuring of informal situations characterize the picture as unethical and mature.” S Calif Council of Fed Church Women

Fox W Coast Bul O 16 ‘37

“Mature. Excellent entertainment of its type.”

++ Gen Fed of Women’s Clubs (W Coast) O 6 ‘37

“If this story had followed its initial idea it might have been both interesting and amusing, but what happens amiss halfway through and slapstick is introduced in progressively larger doses until the final scenes are riotous and distinctly tasteless. 12-16: too unconventional; children, 8-12: no.”

Motion Pict R p4 O ‘37

“General patronage.”

Evening Legion of Decency O 14 ‘37

“A. Y & C: good comedy.”

Parents’ M p36 D ‘37

“Herbert Marshall is not convincing in the role of a gay, irresponsible playboy. Mature.”

++ Variety p7 N 1 ‘37

“Rather silly story but it furnishes plenty of laughs. Family.” Wkly Guide O 9 ‘37

Newspaper and Magazine Reviews

“If it weren’t for the presence of cherub-faced Eric Blore, this would rank as very nearly the dullest comedy of the year. Even with Mr. Blore, it is hard to keep its head above water. Adults and young people.” — Christian Science Monitor p17 O 30 ‘37

“The rowdy dolans are frequently very funny, if not completely believable, and are vastly aided by Eric Blore and Donald Meek.” Jesse Zunser

++ Cue p46 N 27 ‘37

“Goofy and joyous... it really is an extraordinarily clever farce-comedy which will delight audiences everywhere.”

++ Hollywood Spec p11 O 9 ‘37

“(It) trips over its own whimsy... The events seem pretty labored to your observer. Some of this is in the writing, some in the direction, most of it is miscasting.” (2 stars) Beverly Hills Liberty p36 N 13 ‘37

“Respectable and somehow rather drab little comedy, for all of its fine setting. ‘Breakfast for Two’ is nevertheless interspersed with those explosively individual audience laughs which cause you to look around at your neighbors in wonder... Scattered sections of the audience keepittering right up to the end. We don’t know why.” R. C. — N Y Times p21 N 29 ‘37

“Seemingly anyone can and does produce refined slapstick screen comedies these days, but it takes much more than just good intentions to make them brisk, gay and laughable. ‘Breakfast for Two’ the latest addition to this popular cycle, is as full of good intentions as it is lacking in

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; — Exceptionally Poor
BREAKFAST FOR TWO—Continued

Jollity. . . Somehow the photoplay lacks the spark that lifts an offering of this kind out of the ordinary into the extraordinary class.”

William Bohlen

[Daily World-Telegram] p22 N 22 '37

“Exuding whimsy from every pore, this familiar fable about the girl who reforms a playboy achieves a fair precentage of the laugh for laughs and story, formula. . . . Miss Ames. . . .plus — [New York] p25 O 18 '37

“Not much nourishment, yet it stays the appetite for light entertainment, and is served in a handsome manner, except the quality of the lines and story construction may be as old as your favorite fable, but this film wears them with a jaunty air.” R. S. Ames

[Script] p12 O 23 '37

“Barbara Stanwyck plays here a two-fisted Texas gal with definitely negative results. Equally the story is silly, but the type is such reliable performers as Herbert Marshall, Eric Blore, and Frank Thomas. Confusion.”

Stage p27 N 37

“[It] involves honored Tragedians Herbert Marshall and Barbara Stanwyck with pub-crawling, ventriloquism, loaded boxing gloves, custard pies and a butler named Dutch (Eric Blore). They seem to enjoy the change.”

Time p45 N 1 '37

Trade Paper Reviews

“All of RKO Radio’s hilariously comical production ingredients—a grand screenplay, a swell cast and fine direction—have been so expertly blended in this suave, sophisticated and completely delightful picture that audiences can be depended upon to give it their 100 per cent support. Family.”

[Boxoffice] p25 O 16 '37

“Sprightly comedy of man-hunting dame makes fine audience fare.”

[Boxoffice] p25 O 16 '37

“Here is a frothy fare for the upper brackets, but the type is acceptable, Comedy is high, but very funny for those who appreciate it.”

[Boxoffice] p28 O 15 '37

“It won’t disappoint those who come for laughs. The film’s loaded with a wide assortment of larynx and midriff ticklers. It’s good all, a production of its own. And the nifty classification, and about the only time that the zany pace bogs down is toward the end when the action overflows itself with an awkwardly contrived mess of housewrecking and pie-tossing.”

[Boxoffice] p28 O 15 '37

“[It is] the sort of entertainment for which picture fans have shown a distinct liking. Last night’s audience tittered so constantly that not a few of the lines spoken by the players were drowned by the laughs, too bad for the audience but healthy augury for the film.”

[Variety] p16 N 24 '37

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[Variety] p16 N 24 '37

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[Variety] p16 N 24 '37

BRIDE FOR HENRY. Monogram 55min S 29 '37


Director: William Nigh

Screen writer: Marion Orth

Based on the Liberty magazine short story of the same title by Josephine Bentham.

“Henry Mollison is late for his wedding to Anne Nagel, so she gets peeved, and up and marries her lawyer and admirer, Warren Hull, just out of spite. He, too, takes the wedding seriously. On the honeymoon they are followed by the original husband-to-be who was late.”

[Boxoffice] p8 O 2 '37

Audience Suitability Ratings

“General patronage.”

[Trade Paper] p12 O 18 '37

“A & Y: entertaining comedy; C: possible.”

[Trade Paper] p16 D 19 '37

“A plot situation that might have been outstanding can only be rated as fair entertainment. Adults & young people.”

[Trade Paper] p11 N 1 '37

Trade Paper Reviews

“Monogram offers a lightweight comedy attraction in this production which will fill the bill on the merriment basis and story gaiety and abandon of its plot. Family.”

[Boxoffice] p21 O 9 '37

“They missed out on a very unusual plot situation that could have intrigued the [ladies] immensely instead of just mildly if it had been given the proper treatment. Something slipped somewhere along the line, and the weakness may even be in the author’s development of what should have been a Grade A production for a team like William Powell and Myrna Loy.”

[Boxoffice] p21 O 9 '37

“Better than average independent production values are present with the audience reaction good. Estimate: duals and neighborhoods.”

[Boxoffice] p21 O 9 '37

“[A] rather dreary edition for the duals, where it certainly won’t do auspiciously. . . Essential-ly a woman’s film, treatment plus story will make the men squirm in their seats; for the skirted audience it is, charitably, fairish.”

[Boxoffice] p21 O 9 '37

“[Its] best asset lies in the undeniably sound production values that have been built into it by Dorothy Reid, who has succeeded in investing a story that is frankly of B classification with lavish photographic attractions and the luxury atmosphere that is generally associated with more costly picture picture pictures.”

[Variety] p14 N 29 '37

“[Its] best asset lies in the undeniably sound production values that have been built into it by Dorothy Reid, who has succeeded in investing a story that is frankly of B classification with lavish photographic attractions and the luxury atmosphere that is generally associated with more costly picture pictures.”

[Variety] p14 N 29 '37

BRIDE WORE RED. MGM 100min O 8 '37

Cast: Joan Crawford. Franchot Tone. Robert Young. Billie Burke. Reginald Owen

Director: Dorothy Arzner

Dance director: Val Raset

Lyrics: Gus Kahn

Music: Franz Waxman

Screen writers: 'Tess Slesinger. Bradbury Foote

Based on a play The Girl from Trieste, by Ferenc Molnar.

“It is the story of a tough water-front cabaret girl suddenly plunged. Cinderella-like, into society and her attempt to capture and hold that station in life. Rivals for her hand are Franchot Tone, a mountaineer, and Robert Young, a wealthy lad engaged to Lynne Carver. Trapped in her scheming just as she is about to elope with Young, Miss Crawford discovers her true love as the bride of Tone.”

[Variety] (Hollywood) p3 O 2 '37

Audience Suitability Ratings

“It is a well-dressed and brightly spoken piece on high society, given a fleeting illusion of beauty and meaning by its background of Tyrolean scenes . . . This is [is] capital fare for adults.”

[Variety] (Hollywood) p3 O 2 '37

“General. It is the story of a tough water-front cabaret girl suddenly plunged. Cinderella-like, into society and her attempt to capture and hold that station in life. Rivals for her hand are Franchot Tone, a mountaineer, and Robert Young, a wealthy lad engaged to Lynne Carver. Trapped in her scheming just as she is about to elope with Young, Miss Crawford discovers her true love as the bride of Tone.”

[Variety] (Hollywood) p3 O 2 '37

“Family. Mature.”

[American Legion Auxiliary] p3 O 2 '37

“Adults. It is the story of a tough water-front cabaret girl suddenly plunged. Cinderella-like, into society and her attempt to capture and hold that station in life. Rivals for her hand are Franchot Tone, a mountaineer, and Robert Young, a wealthy lad engaged to Lynne Carver. Trapped in her scheming just as she is about to elope with Young, Miss Crawford discovers her true love as the bride of Tone.”

[Variety] (Hollywood) p3 O 2 '37

“Adults. It is the story of a tough water-front cabaret girl suddenly plunged. Cinderella-like, into society and her attempt to capture and hold that station in life. Rivals for her hand are Franchot Tone, a mountaineer, and Robert Young, a wealthy lad engaged to Lynne Carver. Trapped in her scheming just as she is about to elope with Young, Miss Crawford discovers her true love as the bride of Tone.”

[Variety] (Hollywood) p3 O 2 '37

“Family. Mature.”

[American Legion Auxiliary]
"Inspired direction by Dorothy Arzner—excel-
 lent acting and emotional subtlety and dialogue
 action make this picture excel-
 lent entertainment—if not entirely convinc-
 ing as to story. The Nat Fed of Business &
 Professional Women's Clubs

"Excellent. Fine ethics; excellent direction
 and cast. Mature." DAR

"Beautifully staged, with a good supporting
cast. The superficial story fails to study
velop for its heroine, and it is, at
least, not convincing. Adults." Nat Soc of New
England

"Marvelous photography in the beautiful
Tyrolean mountains, an unusually capable cast
and superb costuming have gone far with a
slender and somewhat trite story to give sophis-
ticated entertainment through understanding
direction. Mature." S Calif Council of Fed
Church Women

Fox W Coast Bul O 16 '37

"A beautifully produced and unusually appeal-
ing picture, developed by the director through
the effective use of symphonic music, dialogue
and marvelous scenic beauty... In all a most
entertaining and thought-provoking offering,
his point of view and dramatic and valuable.
Mature audiences." + Gen Fed of Women's Clubs (W Coast)
O 15 '37

"This provides light, amusing entertainment,
an escape from reality, but it is insignificant
because the denouement is accomplished by
method including those by character devel-
opment. The implications of the drama are
not wholesome, but for the most part they
will be overlooked since the story is light,
the situations amusing, the backgrounds beau-
tiful, and the acting good. Mature audi-
cences may find a thought-provoking idea under
the comedy and teasing. Adolescents, 12-16: not
recommended: children, 8-12: no." Motion Pict R p4 N '37

"Adults." Nat Legion of Decency O 11 '37

"A & Y: excellent; C: no interest." Parents' M p36 D '37

"There's a shot of some cardboard Alps in
this movie and in our opinion most of the lines
Miss Crawford has been given are hackneyed
and as fake and phony as that Alps. The film isn't
worth the stars it's getting." Newtguide p37 O 23 '37

"Adults." Sel Motion Pict p5 D 1 '37

"A lot of bright dialogue, a good cast and
fine settings. Mature." + Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"[It is] dull. The village postman's whimsical
philosophies have the genuine flavor of a piece
of wax fruit." — Christian Science Monitor p17 O 30 '37

"The superb Tyrolean and Continental pic-
torial result and the technical accomplishment
stand out... But little more can be said in favor
of the play. It is a tedious relation of a
Cinderella story with too much dialogue and
too little movement." — J. Eric W. Minchingham
+ — Commonweal p580 O 15 '37

"Joan Crawford... teads leaden-footed
across the filmic and phony pastoral that is
The Bride Wore Red." — Jesse Zunser
 Cue p42 O 16 '37

"Joan Crawford and Franchot Tone in a
shabby Cinderella theme. Neither Tyrol back-
ground nor Bob Young and Billie Burke can
help much." + + Digest p34 N 6 '37

"The present season has given us many out-
standing films but none which outshines
'The Bride Wore Red' as a superb exhibi-
tion of screen craftsmanship... With many
characterizations already to her credit, Joan
Crawford's performance in this moving picture
will be recalled when all her previous ones have
become indistinct memories." + + Movie Spec p2 O 2 '37

"Ferenc Molnar... must have written this
with his tongue in his cheek... [It is] far
too talky, one of those brittle, precious, literary
plays that are completely unreal under the
camera." (2½ stars) Beverly Hills
Liberty p19 N 20 '37

"Joan Crawford... plays at being a slattern,
a fine lair and is100 percent with all the
well-known Crawford sorelery. It is not entirely
her fault that she always remains herself... It
is a prettily staged, inconsequential, fad,
romance. It has no dramatic conviction and little
of the comic flavor that might have made it
amusing though slight. Your enjoyment of it
will depend largely on how much of Miss
Crawford you can take at one stretch." How-
ard Barnes + — N Y Herald Tribune p16 O 15 '37

"The Bride Wore Red is a mixture of
Molnar and Hollywood, mostly Hollywood...
The Molnar dialogue is inclined to be literary,
and yet vivid and often witty. The Hollywood
lines sound like the Tenth Commandment. This
is another of those lengthy films which might
seem brighter if twenty minutes were cut out of
their rolls." Eileen Coleman
+ — N Y Sun p34 O 15 '37

"Gowns by Adrian and settings by Cedric
Gibbons do not entirely conceal the underlying
shabiness of the Erlikh production. Yet, it is
there is all at it, it is a woman's picture... Like
so many of these cinematic affairs of the
heart, the film pretends to a nobilitation of
which the material quite obviously lacks." F. S. Nugent
+ — N Y Times p18 O 15 '37

"[It is] one of the least entertaining of the
current films—ponderous in movement, pedes-
trian in speech, hackneyed in situation, una-
imaginative in treatment and insufficiently un-
worthy of its fine cast." William Boehnel
— N Y World-Telegram p31 O 15 '37

"The most admirable characteristics of either
Joan Crawford or Franchot Tone are not ex-
tactly of the type needed to make 'The Bride
Wore Red' something charming, light, and
delightful... The whole piece is meant to be
a pretty idyll in the Tyrol. At least such is
the framework and the foundation of the
business; but this movie has become a grim
bit of work out of it." John Mosher
New Yorker p97 O 16 '37

"Joan Crawford, Franchot Tone, and Robert
Young are all lucky to have managed to
intentionally and confusing 'Cinderella tale
imposed on them.' Newsweek p25 O 1 '37

"The Bride Wore Red,' and Joan Crawford
fans are likely to see red, to blame anyone
except Joan and her unattractive colleagues.
Inform肇事者... are certain to feel
disappointed, possibly betrayed, because it is
human to expect a great deal of those who have
placed their trust in " — R. S. Ames
Script p12 O 23 '37

Trade Paper Reviews

"Joan Crawford's latest vehicle is a picture
that should please regular audiences. Women
in the main should like this story." + Film Daily p6 O 12 '37

+ — Motion Pict Daily p22 S 24 '37

"Long on artistic values, elaborate settings,
this is a splendidly done entertainment,
tragedy, altogether too long. It may be
improved with more cutting. The picture falls
short of its box office promises." + Phila Exhibitor p21 O 1 '37

"There is everything in the film except a
chance for Miss Crawford to be herself and
flash some of that personality which has taken

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
BRIDE WORE RED—Continued

Trade Paper Reviews

"[It] is a picture that will gross big at the box-office, and will please the average patron mightily." +

BROADWAY MELODY OF 1938. MGM

109%min. Aug 27 '37

"Keenly disappointing as entertainment. It is also a jolt to those loyal fans who will expect far more than they will receive in the matter of a good performance. The pictorial drags in story and action, is far too long and has nothing to lift it above mediocrity." + + Variety (Hollywood) p3 S 25 '37

BROADWAY MELODY OF 1938. MGM

109%min. Aug 27 '37


Director: Roy Del Ruth

Dance director: Dave Gould

Music and lyrics: Nacio Herb Brown, Arthur Freed

Music director: Georgie Stoll

Original story: Jack McGowan. Sid Silvers

"There is a lot of plot about a racehorse which is owned by Eleanor Powell, and a Broadway musical show which Taylor is trying to produce on a short bankroll. Dobbin wins the Saratoga steeplechase and the winnings finance the show." Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fair of kind; Y: mostly good; C: doubtful." Christian Century p1182 S 22 '37

"The story and the situations lack originality, the love scenes drag and hold up the action, Eleanor Powell is not a good actress, and the music is poor. The finale has a good set, but the sepia photography gives everyone a sickly look. Patchy entertainment. Suitability: family. A. P.

+ + Motion Bul p194 S 37

Reviewed by S. M. Mullen

Motion Pict & Family p7 S 15 '37

"Patrons will find the 1938 edition of 'Broadway Melody' not so spectacular as its fore-runners. Rarely the less delightful. It has a little more plot than most musical shows and the interest is divided between back-stage problems and horse racing. Adolescents, 12-16; good; children, 8-12: mature." +

Motion Pict R p41 S 37

"A, Y & C: good."

Parents' M p38 N '37

Newspaper and Magazine Reviews

"Adults and young people." Christian Science Monitor p15 S 18 '37

Digest p34 S 25 '37

"Although rather patchy in quality and spasmodic in pace, this film offers plenty of light entertainment. + + Film Wdyk p28 S 18 '37

"It is fairly entertaining, lavishly produced, pretty reminiscent in spots." (3 stars) Beverly Hills Liberty p18 O 9 '37

"Except for Sophie Tucker's 'Some of These Days' and Buddy Ebsen's crack choreography, this is distinctly a libelous account of show business. Thank goodness 1938 is behind us." + + Stage p19 O '37

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

BULLDOG DRUMMOND COMES BACK. Paramount

58min. S 24 '37


Director: Louis King

Screen writer: Edward T. Lowe

Based on the novel The Female of the Species by H. C. 'Sapper' McNeile. A mystery tale.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: good thriller; C: no." Christian Century p1179 O 13 '37

"Humorous spots relieve somewhat the tension of suspense, but it is entirely too emotional for children. A. Legion Auxiliary.

"A good cast gives some semblance of reality to a series of impossible situations. Adults." Calif Cong of Par & Teachers

"It moves swiftly and will hold the attention of those who enjoy detective stories. John Barrymore easily dominates the cast in a subordinate role with the ease of his acting and purity of diction. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"[It has] a tedious far-fetched story. The highlights are E. E. Clive's acting and Barrymore's disguises, but there is little of mystery or suspense in the confused situations. Adults & young people." E Coast Preview Committee

"Distinctly a class B film, too long, drawn out and at times ridiculous. Mature." Nat Soc of New England Women

"A tense, gripping mystery melodrama of the regulation Scotland Yard-Bulldog Drummond swindle type. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"Production values satisfactory, in all a picture that will please the devotees of mystery stories. Mature." +

Gen Fed of Women's Clubs (W Coast) S 19 '37

"The English atmosphere is not convincing, and the settings suggest the studio rather than the countryside. Suitability: family; especially for children under 16." E. P.

Mo Film Bul p219 O '37

"This is a distinct disappointment. Adolescents, 12-16 & children, 8-12: no." —

Motion Pict R p41 O '37

"General paternity." Nat Legion of Decency O 14 '37

"A: fair but far-fetched; Y: possible; C: no." Parents' M p38 D '37

"The film has all the ingredients of a lurid, tabloid serial—trapdoors, lethal chambers, mysterious taxicabs and ambuscades. Mature." Sel Motion Pict p7 O 1 '37

Newspaper and Magazine Reviews

"All the usual hokum of these well-known yarns has been deftly put together by Director Louis King. John Barrymore also comes back to don a few disguises in an excellent performance. Adults & youngsters. Mature." Christian Science Monitor p17 O 2 '37
"The latest in the series of Bulldog Drummond melodramas is also the weakest, being in fact more a Saturday afternoon juvenile film-thriller than a worthy inheritor of the fine heroic tradition that began some years ago with Ronald Colman in the classic Bulldog role."
— Cue p37 S 15 '37

"Inferior to previous Bulldoggings."
— Digest p34 O 2 '37

"The film will hold its own on the double bills, but no more."
— Bert Harfen

"One of the best melodramas of the year, with lots of suspense, poise and atmosphere."
— Judge p55 O '37

Trade Paper Reviews

"Weakest offering of the Drummond series, the real mystery appears to be why it was ever a failure, an audience at a suburban theatre was negative."
— Phila Exhibitor p14 S 15 '37

BULLDOG DRUMMOND'S REVENGE.
Paramount 55min Ja 7 '38


Director: Louis King
Music director: Boris Morros
Screen writer: Edward T. Lowe

Based on the novel Return of Bulldog Drummond by H. C. 'Sapper' McNicoll. A mystery story.

Audience Suitability Ratings

"In spite of some exciting scenes and an element of suspense, the picture is dull and uninteresting. The attempts at humor are feeble and silly. On the whole, a production below the average for this type of film. Strictly adult." Am Legion Auxiliary

"The acting is good. Adults." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR


"Mature." Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"The story is well told, has fitting dialogue, humor, thrills, romance and a most satisfactory cast. It invokes laughter and will entertain all who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast) N 3 '37

"This is a much better picture than its immediate predecessor with the same cast. A good company with a high degree of enthusiasm puts spontaneity into many situations. Adolescents, 12-16: depends on individual. Children, 8-12: too gauzeous."
— Motion Pict R p4 N '37

"General patronage."
— Nat Legion of Decency N 18 '37

"Adults." Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"Apparently there was not enough story in this one to give it sufficient length. Even upon that presumption can be inclusion of its silly comedy (?) be explained. This Drummond offering is so bad that it constitutes a fraud on the exhibitors who are forced by Paramount to take it."
— Hollywood Spec p11 N 13 '37

Trade Paper Reviews

"By far the best of the current 'Bulldog Drummond' series, this film sets an entertainment standard reminiscent of the old cycle which starred Ronald Colman. Family."
— Boxoffice p19 N 13 '37

"A mediocre offering, this is dull routine with a few comedy bright spots, strictly dull support... Theatre preview audience exhibited no mark of interest."
— Phila Exhibitor p42 N 15 '37

"Leaning heavier toward comedy, this 'Bulldog Drummond' would be classed as very dull offering if it were not for a few laughs. As it is, a conglomeration of gags, complicated and bewildering intrigue, carried on in the familiar fog [results in the] picture never rising above the level of the mediocre."
— Variety (Hollywood) p3 O 29 '37

C

CARNIVAL QUEEN.
Universal 66min O 3 '37

Cast: Robert Wilcox, Dorothy Kent, Robert Cavanaugh

Director: Nate Watt

Screen writer: James Mulhauser

"A scatter-brained young girl faced with the loss of her former life of luxury, makes a surprising success of a traveling circus and accidentally uncovers the operation of a gang of bank robbers." (E Coast Preview Committee) Based on the short story of the same title by Richard Wormser.

Audience Suitability Ratings

"This is a dull and inept picture which adds the tactical error of approximating too closely the vulgar atmosphere of a traveling carnival. It is adult fare of a poor and wearisome quality." T. J. Fitzmorris

— America p13 O 15 '37

"A & Y: mediocre; C: no."
— Christian Century p374 D 15 '37

"Unconvincing." Am Legion Auxiliary

"The picture have some suspense and fair production qualities. Adults." Calif Cong of Par & Teachers

"Nothing constructive. Mature. Mediocre." DAR

"Family." E Coast Preview Committee

"Miss Kent overacts her part as the gullible young woman owned of the circus. Her irritating, exaggeratedly flat voice and artificial manner destroy the scant comedy relief her lines might have provided. A program film for mature audiences." Nat Soc of New England

"Not so impressionable, but good as light entertainment. Family." Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

"Though the production is only fair the interest lies in the well staged circus background, some tense moments, bits of drama and comedy, and will thrill and entertain the not-too-discerning. Family-mature."
— Gen Fed of Women's Clubs (W Coast) O 13 '37

"Suitability: adults and adolescents." A. R. Mo Film p219 O 3 '37
CARNIVAL QUEEN—Continued

"A plot which is original enough to warrant an entertaining film is rendered futile by second-rate treatment... On the whole the acting is labored and the direction feeble. There are some good bits of comedy, but even these are few and far between. Adolescents, 12-16; passable; children, 8-12: too many undesirable characters."

Motion Pic R p2 N '37

"Adults."
Nat Legion of Decency O 7 '37

"An interesting plot, with a satisfactory cast and a bit of fun and intrigue. Family."
+ Sel Motion Pic p11 O 1 '37

Trade Paper Reviews

"Made strictly for the twin billers or neighborhods, this doesn't get out of that category."
+ Phila Exhibitor p30 O 15 '37

"[H] will be found especially good for short date business in the blood and thunder clefted spots, since it can be sold with a great deal of razzle dazzle and go okay in the duals. Film itself is nothing forte, all departments bordering on weakness."

Variety p14 N 3 '37

CASTA DIVA. Cine lux 90min O 4 '37

Cast: Marta Eggerth. Sandro Palmieri. Gualtiero Tumiati

Director: Carmine Gallone

Screen writer: Corrado Alvaro

Italian dialogue film without English subtitles. Filmed three years ago and just released in this country. It tells the love story of the famous Sicilian composer Bellini and Maddalenina Fumaroni in Naples in 1825.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 14 '37

Newspaper and Magazine Reviews

"[H] is well rounded out with good music interspersing understandable action in the fashion of historical romance, understandable despite the complete absence of English dialogue and sub-title explanation... [H] shows the benefits of unusually good direction." J. P. Cunningham
+ Commonweal p606 O 22 '37

"There is so much delightful music by Rossini, Paganini and Bellini and so many charming scenes in and around Naples and Milan that even those unfamiliar with Italian are sure to enjoy this picture." H. T. S.
+ NY Times p29 O 5 '37

Trade Paper Reviews

"The film is thoroughly up-to-the-minute in general technique and boasts uncommonly fine direction by the deft Carmine Gallone. Miss Eggerth is pleasing, alluring and effective."
+ Film Daily p13 O 8 '37

+ Motion Pic Daily p2 O 11 '37

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

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.

Audience Suitability Ratings

"Mature-family. Too exciting for young children." Am Legion Auxiliary

"The Monte Carlo background is attractive but not authentic. The acting is good. Mature."
Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"It resembles other Chan stories and it is developed without gruesome details. Mature."
Nat Soc of New England Women

"Those who enjoy the clever detective work of Charlie Chan and his son in unraveling mysteries, will like this picture. Mature."
S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"This is not one of the best [Chans]. Adolescents, 12-16: fair; children, 8-12: too complex."
+ Motion Pic R p5 D 3 '37

"Adults."
Nat Legion of Decency D 2 '37

"Attractive settings—rather involved plot. Mature."
+ Sel Motion Pic p6 D 1 '37

Newspaper and Magazine Reviews

"Of the sixteen screen appearances of Warner Oland as Charlie Chan, most of which I have seen, I believe I like his 'Charlie Chan at Monte Carlo' best. Warner is the screen's only incumbent, the only player who has been the same person in so many pictures."
+ Hollywood Spec p10 N 13 '37

Trade Paper Reviews

"Without doubt this latest of the Charlie Chan pictures is the best of the bunch, a film which will ring the boxoffice bell loud and long in any situation. Family."
+ Boxoffice p19 N 15 '37

"Meeting the high standards set by the Charlie Chan series, the latest of the detective yarns proves both entertaining and interesting. The trade which goes for the Chans will like this one too."
+ Film Daily p8 N 5 '37

+ Motion Pic Daily p3 N 4 '37

"Theatre preview audiences approve it. Estimate: good mystery."
+ Phila Exhibitor p43 N 15 '37

"As always, the wise and modest and altogether charming sleuth is more interesting than the plots he is confronted with, although 'Charlie Chan at Monte Carlo' has a well contrived tale to unravel and one satisfactorily mystifying."
+ Variety (Hollywood) p8 N 1 '37
CHARLIE CHAN ON BROADWAY.
20th century-Fox 65min O 22 '37
Director: Eugene Forde
Music director: SamuelKaylin
Original story: Art Arthur, Robert Ellis, Helen Logan
Screenwriters: Charles Belden, Jerry Cady
Based on the character Charlie Chan created by Earl Derr Biggers. Chan is hurled into a situation involving newspapers and politics on Broadway. Although hampered by his well-meaning son, Keye Luke, he manages to unravel the mystery.
See issue of September 27 1937 for other reviews of this film.

Audience Suitability Ratings
"This will do nicely for minor family entertainment." T. J. Fitzmorris + — America p24 O 9 '37
"A good of kind: Y: good; C: doubtful." Christian Century p150 O 20 '37
"French atmosphere convincing; dialogue witty and amusing, with suspense well maintained and drama well developed. Entertaining for all with an eye to this type. Family." + — Gen Fed of Women's Clubs (W Coast) N 17 '37
"This is a first class entertainment film which will delight every kind of audience. Suitability: family." B. D. L. + — Mo Film Bul p219 O '37
"The tale is well told, photography is excellent, suspense is well sustained and evil-doers reap their just reward. Adolescents, 12-16: interesting; children, 8-12: too mature." + — Motion Pict p4 S '37
"General patronage." Nat Legion of Decency S 30 '37
"A & Y: good; C: possible." Parents' M p38 N '37
"Family." Sel Motion Pict p8 O 1 '37
"An unusually neat job of mystery building, with clues well scattered and the murderer well concealed. Family." + — Wky Guide S 25 '37

Newspaper and Magazine Reviews
"Charlie Chan on Broadway," latest of the master-detective series, is one of the best. It combines a lively story with continued suspense, comedy and logical denouement." + — Cue p13 O 2 '37
"The whole film carries through with speed, variety and humor until Charlie puts the fatal finger on the unsuspected culprit. . As usual, Warner Oland handles Charlie with silken ease, and is supported by a thoroughly competent cast." B. C. + — N Y Times p19 S 20 '37
"Warner Oland is, as usual, superb as Chan." William Benet N Y World-Telegram p18 S 20 '37
Time p61 O 4 '37

Trade Paper Reviews
"Thrill murder mystery cleverly builds to high suspense with Oland scoring." + — Film Daily p14 O 18 '37
"Newest entry in the Charlie Chan Chinese sleuth series fits alongside of the better ones. Charlie is playfully personified by Warner Oland, with just as much interest as ever being shown in his clever portrayal." + — Variety p18 S 22 '37

CHECKERS. 20th century-Fox 79min F 18 '38
Cast: Jane Withers, Stuart Erwin, Una Merkel, Edwin Stephens, Tom Beall
Director: H. Bruce Humberstone
Music director: Samuel Kaylin
Screen writers: Lynn Root, Frank Fenton, Robert Chapin, Karen De Wolf
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 Blue. Hay consumer breaks a leg, but is brought back to racing form through a new surgical treatment. That gives Sky Blue 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)

Audience Suitability Ratings
"Fairly amusing entertainment is provided by this race track story. Family." + — Gen Fed of Women's Clubs (W Coast) D 1 '37

Newspaper and Magazine Reviews
"The film needs its racing sequences to be exciting, for the rest of it is scarcely inspired. There is plenty of horse Tracks drama, it is true, but it is not enough. The small matter of the betting booths in the picture is not handled in a good anti-gambling way. That gives Sky Blue 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)

Trade Paper Reviews
"On a par with energetic young lady's previous films, this Jane Withers vehicle will delight her admirers with its fast pace and its adroit blend of comedy and pathos. Children will eat it up, and the adult trade will undoubtedly be amused. Family." + — Boxoffice p23 D 11 '37
"This is an ideal vehicle for the popular little star and she has a field day. . H. Bruce Humberstone has done an excellent job of directing and has kept the interest sustained from the start." + — Film Daily p6 D 8 '37
"Motion Pict Daily p3 D 6 '37
""Checkers' will delight the mopett's following. It's due for heavy daily booking. . The racing sequences are exciting and well photographed."
+ — Variety p16 D 8 '37
"An excellent entertainment entry, for a wide range of audiences is 'Checkers,' a race horse yarn trigged out in homespun colors, filled with fun and excitement and providing a romp for Jane Withers. That competent young trooper now is rated sixth in box office names the country over, and this breezy comedy gives her the stuff to hold her soundly in that spot, with another forward nudge." + — Variety (Hollywood) p3 D 4 '37

CLUB DE FEMMES. S-E-L-F 81min O 19 '37
Cast: Valentine Tessier, Danielle Darrieux, Else Argal, Betty Stockfield
Director: Jacques Deval
Music director: Marius-Francois Gaillard
Screen writer: Jacques Deval
French dialogue film with English subtitles. "It tells the various stories of a group of girls living together in a 'club' in Paris. The club is a sort of maleless Eden, established by a misanthropic, elderly lady to protect the girls from the perils and temptations of the great city." (Cue) Also known as Girls' Club
MOTION PICTURE REVIEW DIGEST

CLUB DE FEMMES—Continued

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency N 4 '37

Newspaper and Magazine Reviews

"[It has] a sensitive, sympathetic and intelligent performance. Performances and production are excellent, frequently reminiscent of the tender and beautiful qualities of 'Maedchen in Uniform' and 'La Ronde.'" Jesse Zunser

Casino p4 O 16 '37

" 'Club de Femmes' is a well made picture, well directed and beautifully mounted. It is, strictly speaking, not an important picture. Nevertheless it is definitely worth seeing." Robert Joseph

— Hollywood Spec p10 D 11 '37

" 'Club de Femmes' has suffered at the last moment some cuttings and tinkerings which are perhaps ridiculous rather than vicious since they do not obscure the original quality of the whole. The New York censors have vulgarized it with mendacious subtitles." Mark Van Doren

N Y Herald Tribune p15 O 20 '37

" 'Club de Femmes' is a French screen play about women, dozens of women, women of all kinds. It is a witty, happier, more likable piece than its American counterpart, 'The Women.'" Eileen Creelman

N Y Sun p36 O 19 '37

"That marvelously proper institution, the New York Board of Censors...has had its highly moral way with 'Club de Femmes.'... The players, even after this touch of mutilation, are first rate... But the irony of this morning still is: ahas les censureurs!" F. S. Nugent

N Y Times p27 O 20 '37

"Written with a good deal of humor and melodramatic skill and directed with considerable ingenuity, it blends murder with comedy, children's games in a ghoulishly entertaining manner." William Boehnel

— N Y World-Telegram p29 O 20 '37

"It reminds one just how charming and adroit the French can be about things. About such things as children born out of wedlock, murder, seduction and such in general." John Mosher

New Yorker p86 O 23 '37

"This excellently acted importation manages to be sophisticated and bright despite a severe pruning by the censors' scissors." Newsweek p30 N 1 '37

"Jacques Deval is hampered by his predilection for rococo plot situations. These embrace the cliché with atavistic reminiscence of the more flavorsome curries once compounded by Mrs. E. D. E. N. Southworth. Best moments of the picture are those devoted to intentional comedy." Herb Sterne

— Script p12 D 11 '37

"An ingratiatingly tender and sometimes tragic photoplay whose only fault is choppy direction." Stage p27 N '37

"[It is] a naive, sometimes sad, sometimes merry, typically Gallic approach to a theme similar to that of 'Maedchen in Uniform,' 'Elisabeth.' Girls are Boat and other film treatments of repressed girlhood." Time p26 O 25 '37

Trade Paper Reviews

"Able direction and excellent performances by the whole cast make this witty and clever product a hit with both critics and audience. Incidentally, the picture broke all previous existing records at the theater's boxoffice...An excellent picture, but one that is strictly for adults." Film Daily p7 O 26 '37

"[It] is rather typical of French pictures. Somewhat too long for the action, but otherwise technically above the average... While dealing with touchy material, Director Jacques Deval (who also wrote the story) has successfully avoided the production of too much which would tend to be construed as salacious. Estimate: for foreign, art houses." Phila Exhibitor p39 Je 1 '37

"This [is] an excellent film... Worth seeing for its beauty of French lookers, of whom there are 140. Picture has a serious side, which is handled with a delicate touch. 'Club' is a clever, sophisticated production and ought to go well in America with the art bunch." Variety p17 O 13 '37

COLORADO KID. Republic 56min D 6 '37

Cast: Bob Steele, Marion Weldon. Karl Hackett. Ernie Adams. Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: Charles Francis Royal

A western melodrama.

Trade Paper Reviews

"There is enough fast riding and gun fighting in this new Bob Steele opus to please the western fans, but it falls short of the standard studio has set with recent Westerns, as the story has been done too carelessly to carry much weight." — Film Daily p4 D 11 '37

— Motion Pict Daily p6 D 10 '37

CONQUERORS OF THE ARCTIC. Amkino 68min N 20 '37

Director: Mark Troyanovsky

Music: D. Bloch

Russian dialogue film with English subtitles photographed on the Pole. The expedition headed by Professor Otto Schmidt used planes to establish a hazardous settlement for scientific study. This film won a prize at the Paris Exposition.

Newspaper and Magazine Reviews

"[It] is interesting for its detailed description of the physical aspect of those vast, lonely reaches in the far North. The film is an educational one for the general public. On the whole it is life and action, full of interest." Marguerite Takaara

— N Y Herald Tribune p12 N 22 '37

"[It] is richly deserving of the prize it won at the Paris Exposition. Even for Slavophile, who burst into wild cheers at the sight of Comrade Stalin's iconic visage on a flag flying over the polar wilderness, the arresting and memorable aspects of the film will probably not be the cinematography and speech-making, but things like the laborious breaking-out of gasoline drums from hard-packed snow or the work of filling tanks and substituting skis for landing wheels on the ice floes. B. R. C.

— N Y Times p15 N 22 '37

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — — Exceptionally Poor
"It makes a generally satisfactory pro-
gram, but it is, for the most part, merely
dramatically the dangers and hardships of this
hazardous undertaking, the film is a stirring
and gripping one, emotionally and dramatic-
ically. It is a film of high adventure, and it
conquering the elements." —William Boehnel

"Conquerors of the Arctic" follows the his-
tory of a Soviet North Pole expedition. The
Pole, as usual, seemed a disappointment, even
though visited by thirteen Bolsheviks.

John Mosher

New Yorker p125 D 4 '37

"At the Pole it shows the comrades jubilant,
efficient, comfortable. They brush teeth, sluice
bearded faces in the angled brightness of the
Arctic sun, build an igloo settlement complete
with electric lights on a 9-foot-thick ice floe."

+ Time p86 D 6 '37

Trade Paper Reviews

"Excellent documentary film of hardships
faced by Russian expedition at pole."

+ Film Daily p4 N 29 '37

CONQUEST. MGM 105min O 23 '37

Cast: Greta Garbo, Charles Boyer, Reginald
Owen, Alan Marshal, Henry Stephenson.
Leif Erickson

Director: Clarence Brown

Screen writers: Samuel Hoffenstein. Salka
Viertel, S. N. Behrman

Based on a novel Pani Walewska by
Wacław Gomarski and on a dramatization by
Helen Jerome. The dramatic story of the
beautiful young Polish countess and her meet-
ing with Napoleon, when he visited Warsaw
at the height of his military success. He wooed
her passionately and gained her love. When his
military career ended about him, she
remained faithful to the end.

A Guide to the appreciation of the film
Conquest, prepared by Ernest D. Lewis, is
obtainable from Educational and Recreational
Guides, Inc. 138 Washington Street, Newark,
New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"It is a technical achievement of great in-
terest and the most spectacularly acted drama
in some time, and so it is all the more dis-
heartening that it is not about such human and
morally satisfying facts. Now, as for the debt side, the
illicit relationships, the theocratic, literary and
no one can quarrel with the producers on that
account, but the intensification through which it goes in this screen
posture, factually indi-
ates that the episode was chosen for its sin-
ister value. . . . The theme makes it adult fare."

T. J. Fitzmorris

America p165 N 20 '37

"A: notable; Y & C: very mature."

Christian Century p155 D 15 '37

"Excellent. Extravagant sets, fine cast, ex-
cellent direction, notable photography. Adults."

DAR

"An admirable reproduction of the essence
if not the literalness of history. . . . It is a
magnificent and gripping performance, with Garbo
and her co-star playing their parts so well
and with Boyer as Napoleon rising to real
heights."

Mrs. T. O. Winter

Fox W. Coast Bul N 6 '37

"Charles Boyer [presents] one of the greatest
characterizations yet given to the screen.
Greta Garbo rises to the highest peak of art-
istry in enacting an epic dramatic and so hu-
man that one forgets Garbo and sees only
Maria Walewska. . . . One feels that every one
connected with this production has only one
thought in mind—perfection. Truly, 'Conquest'
is a great picture. Adults."

Am Lexicon Auxiliar

"The photography is of the finest, and to the
direction is false. The latter is a perfect
unity of the whole which, in this day of super pic-
tures, is a distinct achievement. Adults."

Cull Cong., Boston & Tex. p2 N 23 '37

"Outstanding production values make of this
a stirring and entertaining picture. . . . Of course
it is far removed ethically from accepted social
standards, but reflects the times in which these
historic figures lived. . . . The story, necessarily
episodic, does not seem to go as smoothly as it should—possibly to uneven
direction or unsatisfactory cutting. Adults."

Calif Fed of Busines & Professional Women's
Clubs

"Definitely a film not to be missed." Nat Soc
of New England Women

"Dramatic, spectacular and thoroughly con-
vincing is this exceptional portrayal of the
colorful career of Napoleon Bonaparte. With
a cast notable for excellence and direction for
intelligence, this picture commends itself to
first place in the great achievements of the
cinema. Mature." S Calif Council of Fed
Church Women

Fox W. Coast Bul N 13 '37

"A truly great picture, magnificently pro-
duced, with characterizations and atmosphere
that bespeak excellence, artistry and skill. Ma-
ture audience."

+ + Gen Fed of Women's Clubs (W Coast)
N 3 '37

"In 'Conquest' the movies have created the
spirit of history and given us, if not literal
facts, at least a memorable impression of a
melodramatic story and that it melodramatic hero,
Napoleon. Adolescents, 15-16: mature; children,
8-12: too mature."

Motion Pic R p1 N '37

"Adults."

Nat Legion of Decency N 11 '37

"[I] has been handled with dignity and beauty
by M-G-M. . . . In this film Boyer is
Napoleon—makeup, walk, picture, facial ex-
pression, mannerisms, mood—he leaves nothing
to be asked. The result is that 'Conquest' is
Boyer's picture. It is the fault of none
of the actors that the story sometimes
fails. That's what happens when you try to get so
much episodic story into one movie.

+ Scholaric p10 D 4 '37

"An outstanding production in every respect.
Adults & young people. Best of the month."

+ + Sel Motion Pic p19 N 1 '37

"Recommended to Exceptional Photoplay's
Committee. Family. Outstanding."

+ + Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"It turns out to be a magnificent picture, one
with glittering military episodes, glamorous
ballroom scenes, intriguing romantic interludes
and occasional excellent comedy stretches.
Against these virtues it can scarcely be char-
acterized as a truly dramatic story, for it
is episodic and, with all its pageantry and pomp,
its fine acting and general splendor, it is hardly
imaginative."

Mordaunt Hall

+ Boston Transcript p6 D 4 '37

"No previous co-starring performer has so
obscured the shining beacon of great Garbo as
does Charles Boyer in this heavily laden historical
romance. . . . Mr. Boyer's Napoleon is by far
the more notable endeavor."

J. P. Cunningham

Commonwealth p78 N 12 '37

"Splendidly conceived, carefully executed, su-
perbly well-played, 'Conquest' despite occasional
lags in its almost two-hour stretch, is an ex-
travagantly and richly costumed and moving
performance that Charles Boyer gives as
Napoleon, with Greta Garbo splendid as his
wife, who sacrifices honor, hus-
band, and home to serve her conquered
country."

Jesse Zunser

+ + Cue p38 N 6 '37

+ + Exceptionally Good; + Good; + + Fair; + + Mediocire; — Poor; —— Exceptionally Poor
CONQUEST—Continued

"Conquest" is an astounding achievement. Those who claim, as the Spectator always has claimed, that Garbo is the greatest of the arts, need point only to this Metro picture to prove their contention. Greta Garbo's portrayal of a great artiste at the peak of her greatness.

+ + Hollywood Spec p5 O 30 '37

"Conquest" is a bad film. The reason is that Garbo does not stand out as a great artiste at all. W. H. Wilson has written a one-liner that describes the film: "When somebody in the Metro-Goldwyn-Mayer studios decided to make 'Conquest' a magnificent movie she was not very enthusiastic about the idea but he somehow managed to communicate that feeling about it to everybody else, who so much as set foot on the lot.

Robert Terrill + Judge p19 D '37

"The role of the countess... provides an interesting character for Greta Garbo. She plays her sympathetically—but Walweska is not her best part. Charles Boyer steals the picture as Napoleon. Indeed, he is the first real Bonaparte your Beverly Hills has ever glimpsed on stage or screen." (3½ stars)

Beverly Hills Liberty p37 D 11 '37

"The money MGM spent on it socks you in the face with every change of scene throughout its two hours. Yet it is one of those not-to-be-missed pictures. Seldom has an American film had better written dialogue from a strictly literary point of view. It is Boyer's Job of the film from the historical pageant to a human document.

+ + Lit Digest p34 N 26 '37

"Superlative acting, eloquent writing and a production which has stopped at no expense to make 'Conquest' one of the most impressive historical films ever brought to the screen... (It) is far from a perfect motion picture, but it is shot through with such magnificent screen artistry that it amply repays attendance." Howard Barnes

+ + N Y Herald Tribune p19 N 5 '37

"[It is] a magnificently mounted drama of Napoleon with Charles Boyer in an unforgetable portrayal...[It is] that able player's finest performance. 'Conquest' is no 'Mayerling.' It lacks the emotional pull, the deep conviction of that tragic tale...It is because of [Boyer] that the film has been charged. With all the munificence of its production, with all the starring strength of a Garbo and a Boyer, it is merely a surface show...Mr. Boyer's Napoleon does not fire the imagination, stir pity or encourage respect...Miss Garbo's Marie Walweska is a creature built upon illogic. If you do not expect too much, it has its redeeming qualities." Eileen Creelman

+ + N Y Sun p28 N 5 '37

"'Conquest' cost the $3,800,600 Metro-Goldwyn-Mayer has said it did. the company was overcharged. With all the munificence of its production, with all the starring strength of a Garbo and a Boyer, it is merely a surface show...Mr. Boyer's Napoleon does not fire the imagination, stir pity or encourage respect...Miss Garbo's Marie Walweska is a creature built upon illogic. If you do not expect too much, it has its redeeming qualities." Frank Nugent

+ + N Y Times p19 N 5 '37

"Once it has been admitted that neither Greta Garbo nor Charles Boyer ever has given a more convincing performance, 'Conquest' shows that the production is beautiful, spectacular and frequently exciting, one may be permitted a few more reservations. For the film sometimes pays spectacle's exacting price; it is ponderous, long-winded and a wee bit tiresome. But for all its limitations it is an exceptional and meritorious offering." William Boehnel

+ + N Y World-Telegram p27 N 5 '37

"[The story] demands a care of language and style that is far beyond the usual, even the general, literate, much less articulate, situation in which Garbo's elegant anemia, I fear, can pull a little weight in her portrayal of the Napoleon, however far from static. This is the big surprise performance since Paul Muni's Zola.... I think that for the first time Madame Garbo has a character that is human and will contribute more to the interest and vitality of the film than she does." John Mosher

+ + New Yorker p60 N 6 '37

"Greta Garbo has had better roles than her current vehicle affords her...Boyer's performance—incomparably his best in American films—will surprise only those who have not seen his Prince Rudolph in the current French film 'Mayerling.'

+ + New Yorker p22 N '37

"Greta Garbo has, most certainly, contributed the best performance of any lady of the screen [this year]. The narrative is consistently absorbing, although, at times, the tempo is more sluggish than that which befits ideal film technique." Herb Sterne

+ + Script p12 D 11 '37

"Garbo, as ever, is beautiful and fey, and gorgeously gowned by Adrian. But Charles Boyer is the one to watch. His Napoleon is one of the best characterizations to come to the screen this year (there is only Mr. Paul Muni's 'Zola' to compete with it). As a story, 'Conquest' reaches no crescendos. As an actor's show-window, it is excellent. And the most excellent part of it is Boyer's Bonaparte.

+ + Stage p29 D 3 '37

"Aside from being a little dull, the picture has one huge plus, apparently. Producer Bernard Hyman overlooked the fact that if one of the characters in any dramatic piece is Napoleon Bonaparte and if this character is played up to the hilt by a competent actor, everyone else in the cast is subsidiary. Hence, although she is nominally co-starred, Garbo appears for the first time in 15 years in a supporting role.

Time p4 N 8 '37

Trade Paper Reviews

"Overwhelmingly magnificent and impressive, here, by all odds, is one of the greatest motion pictures ever produced. Adults.

+ + Boxoffice p19 O 30 '37

"With Garbo and Boyer in the principal roles, the picture promises to rank high among the year's best, grossers, if not right at the top of the list.

+ + Canadian Moving Pict Digest p5 D 4 '37

"Definitely a Ten Best, scoring on all counts. Never has Greta Garbo appeared more glamorous, and seldom has she approached in any previous role the dramatic fire and emotional intensity that she literally pours out in scene after scene.

+ + Film Daily p6 O 26 '37

"This is box office every foot of the way. A grand production in every department, it will register with both class, mass..."

+ + Phila Exhibitor p38 N 1 '37

"A big picture into which the Metro studio has thrown the full power of its production forces, Garbo, the leading woman, superb supporting cast, intensely emotional in spots, it is a moving and satisfying entertainment, the commercial success of which will depend upon its presentation and advance ballyhoo.

+ + Variety p18 O 27 '37

"A great screen tale, told with greatness, is Metro's multi-million production, 'Conquest.' Superlative are the performances of Garbo and Charles Boyer, with support of the same high calibre down through the handpicked cast.

+ + Variety (Hollywood) p3 O 23 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
COUNSEL FOR CRIME. Columbia 60min S 14 '37
Cast: Otto Kruger, Douglass Montgomery, Jacqueline Wells
Director: John Brahm
Original story: Harold Shumate
Screen writers: Fred Niblo, Jr.Grace Ne-ville
"A state senator adopts the illegitimate son of a criminal lawyer, not knowing his wife is the boy's mother. Boy goes to work in lawyer's office, dislikes lawyer's tactics, quits. He later opposes the lawyer, winning several cases."
Philadelphia Exhibitor.
See issue of September 27, 1937 for other reviews of this film.

Audience Suitability Ratings
A: fair; Y: too mature; C: no.
Christian Century p374 N 3 '37
"The principal merit of the film lies in the direction of John Brahm, who has been able to instill a real sense of character into each member of the cast, and the brilliant acting of Otto Kruger.
T. G. + — Mo Film Bul p394 S '37
"Adults."
Nat Legion of Decency S 30 '37
"A: fair; Y & C: no."
Parents' M p36 D '37
"A timely subject, very well handled, carrying a worthwhile emphasis against dishonest and unethical practices of law. Adults & young people."
+ Sel Motion Pict p11 O 1 '37
"Splendidly acted, absorbing entertainment. Mature."
Wkly Guide S 25 '37

Newspaper and Magazine Reviews
"Otto Kruger still holding his own in the courtroom and trying to bolster a pretty confused story." — + Digest p34 O 30 '37
"If is] hoisted to its final resting place on the screen by five authors and some pretty desperate acting. Possibly in the days of 'East Lynne' the melodrama would have been appreciated. At this time, however, it all seems a little boring." Margaret Tzonahar.
+ — N Y Herald Tribune p16 O 9 '37
"If is] a tightly written bit of inspired hackwork. Members of the Get-Kruger-Out-of-the-Court movement will be able to infer most of the story. But even the sourdest critics can hardly deny that it has been turned into pretty shrewd melodrama." R. C. + — N Y Times p16 O 9 '37
"So many other really good criminal lawyer motion pictures have preceded it that by comparison 'Counsel for Crime' seems pretty ordinary film fare," William Boehnle. + — N Y World-Telegram p37 O 11 '37
"'Counsel for Crime', is a simple little thing that won't surprise anyone anywhere." John Mosher.
New Yorker p97 O 16 '37

Trade Paper Reviews
"Fair, criminal mouthpiece melodrama that furnishes a good quota of suspense and thrills." + — Film Daily p114 O 18 '37
+ — Motion Pict Daily p13 O 15 '37

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

ENTERTAINING for the most part is 'Counsel for Crime.' But out of box office callings Won't disappoint those who get caught with it on a dual. But will disappoint at the wicket if standing by itself." + — Variety p13 O 6 '37

COUNTY FAIR. Monogram 71min N 24 '37
Cast: John Arledge, Mary Lou Lender. J. Farrell MacDonald, Fuzzy Knight, Jimmy Butler
Director: Howard Bretherton
Screen writer: John T. Neville
"The narrative concerns the endeavors of John Arledge and Fuzzy Knight, Jockey and trainer, to overcome the undeserved repute of racing crookedness foisted upon them by a gang of county fair racketeers. The two hit the road and bump into a farmer's son and daughter, Jimmy Butler and Mary Lou Lender, seeking to condition a raw thoroughbred for a county fair race against the stern prohibitions of the tyrannical father." [Variety (Hollywood)] Based on the novel of the same title by Felice Hepburn.

Newspaper and Magazine Reviews
"'County Fair' is an eloquent answer to those who feel that only pictures with complicated plots can get by... The picture under consideration is the essence of plot and characterization simplicity. Simple, and yet not dull and colorless."

Trade Paper Reviews
"This is a homespun, wholesome tale that should prove good program fare. It is well cast, with John Arledge a convincing hero... Director Howard Bretherton has blended his action, romances and comedy effectively." + — Film Daily p38 N 17 '37
+ — Motion Pict Daily p29 N 19 '37
"Down to earth rural type offering, this will be okay for duals, neighborhoods. Good homespun entertainment, this will appeal to the family trade. Preview audience reaction was good." + — Phila Exhibitor p47 D 1 '37
"County fair racetrack background which hasn’t much appeal, but will do as a second stringer. It’s one of those not very good, not very bad pictures which lands somewhere in between."
+ — Variety p16 N 21 '37
"Sensibly made to fit its budget on an entertainment formula which qualifies it for the family and neighborhood trade, this modest homespun action drama neatly fulfills its requirements."
+ — Variety (Hollywood) p3 N 11 '37

COURAGE OF THE WEST. Universal 56min D 5 '37
Cast: Bob Baker, Lois January. J. Farrell MacDonald, Fuzzy Knight
Director: Joseph H. Lewis
Screen writer: Norton S. Parker
A western melodrama.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency N 18 '37

"Entertaining for the most part is 'Counsel for Crime,' but out of box office callings Won't disappoint those who get caught with it on a dual. But will disappoint at the wicket if standing by itself." + — Variety p13 O 6 '37

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COURAGE OF THE WEST—Continued

"Adults and young people."
Sel Motion Pict p9 D 1 '37

"One of the better Westerns. Family-juvenile."
+ Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"The flood of second, third, and fourth rate pictures which Hollywood must grind out as long as double features clog the screens of the native cinema unalloyed... [It is] neither better nor worse than others of its type."
Jesse Zunser
— + Cue p18 D 11 '37

Trade Paper Reviews

"Fast-moving Western features new star, Bob Baker, who clicks strongly."
+ Film Daily p6 D 10 '37

Bob Baker's first for Universal belongs in the better class of Westerns. Estimate: good."
+ Phila Exhibitor p18 D 1 '37

"It's virile western fare, the sort they'll eat up in many places. 'Courage of the West' serves as an introduction. Bob Baker as a singing cowboy potentiality and is marked by smarter scripting and direction than generally associated with the cactus colossalas."
+ Variety p16 D 8 '37

CRIMINALS OF THE AIR. Columbia
60min Ap 30 '37

Cast: Rosalind Keith, Charles Quigley, Rita Hayworth

Director: C. C. Coleman, Jr
Original story: Jack Cooper
Screen writer: Owen Francis

"[An] air drama outlining the exploits of the United States Border Patrol in tracking down a gang of smugglers. A government agent and a young newspaper woman assigned to the Patrol finally rout the crooks, get the story they are after and then decide that they might make good life partners."
Sel Motion Pict
See issue of September 27, 1937 for other reviews of this film

Newspaper and Magazine Reviews

"[It] ought to stir even the sluggish pulses of the Roaring Forties. The cast, more than merely 'adequate,' play their parts with genuine gusto. Our departmental theme-song, in the secondary or "Class B" field, is still 'Hail Columbia.'"
B. R. C.
— + N Y Times p29 O 25 '37

"[It is] a passably lively and entertaining but by no means out of the ordinary melodrama... In its unpretentious way the film is not bad and has at least the virtue of speed and thrill."
William Boehnle
— + N Y World-Telegram p38 N 1 '37

Trade Paper Reviews

"Here is a picture that should hold its own on any bill. It is an unpretentious tale of the Mexican border patrol, aided by some good acting, with sufficient action to please the most exacting patron, Family."
+ Boxoffice p19 N 13 '37

"The picture should carry a kick for any audience as it has plenty of action and is kept moving at a fast pace throughout. The whole cast gives an adequate performance."
+ Film Daily p18 N 1 '37

+ Motion Pict Daily p10 S 27 '37

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

A DAMSEL IN DISTRESS. RKO 98min N 19 '37

Cast: Fred Astaire, George Burns, Gracie Allen, Joan Fontaine, Reginald Gardiner, Constance Collier

Director: George Stevens
Music: George Gershwin
Screen writers: P. G. Wodehouse, Ernest Pagano, S. K. Lauren

Based on a novel of same title by P. G. Wodehouse. Set in an old English castle, this gay song and dance show tells of the imprisonment of a young English girl by her severe aunt who wants her to marry a man she dislikes. Astaire meets the girl accidently and they fall in love. He is an American dancer who resents the sensational build-up of his press agents, Burns and Allen.

Audience Suitability Ratings

"A P. G. Wodehouse tale furnishes the libretto for this song and dance turn by Fred Astaire. It is not the best treatment ever accorded to the celebrated author, but the enervated whimsy fills in nicely between musical numbers. The picture is light fare with a very good sort for the family circle."
T. J. Fitzmorris

+ + America p210 D 11 '37

"A, Y & C: amusing."
Christian Century p1512 D 8 '37

"Delightfully entertaining is this whimsical, tuneful comedy. . . . Highly amusing for all ages."
+ + Gen Fed of Women's Clubs (W Coast) D 1 '37

"It is all gay and pleasantly entertaining. Adolescents, 12-16: entertaining; children, 8-12: year's."
+ + Motion Pict R p5 D '37

"General patronage."
Nat Legion of Decency N 26 '37

"Your only worry is to keep up with the laugh-a-minute pace set by all concerned. The picture sparkles with Wodehousean comedy, Gershwin music and lyrics, Astaire dances and Burns and Allen antics."
+ + Scholastic p196 D 11 '37

"Excellent entertainment. Family."
+ + Sel Motion Pict p9 D 1 '37

"Family, Outstanding."
+ Wkly Guide N 26 '37

Newspaper and Magazine Reviews

"Occasionally there is marked entertainment in this Fred Astaire-George Burns-Gracie Allen musical comedy, but the markings are not nearly as distinct, nor do they appear as frequently as in some of Astaire's previous plays."
J. P. Cunningham
+ + Commonweal p160 D 3 '37

"[It is] a thoroughly entertaining tale of cinematic dellirium tremens... Mr. Astaire is incomparable as ever, Burns and Allen together with Mr. Astaire, make as fine a trio of dancing comics as have been seen hereabouts in years."
Jesse Zunser

+ + Cue p15 N 27 '37

"One of the things you will like about 'Damsel In Distress' is the fact that you have not seen it before. Producer Pan Berman has shuffled the dance-music pictures by giving us one which contains no back-stage scenes. Instead he has given us a picture that is novel, refreshing, delightful. Fred Astaire never appeared to better advantage."
+ + Hollywood Spec p7 N 27 '37
"The gaiety of 'A Damsel in Distress' is of a genial and juvence sort, with no mementality about it to add a dash of litters. The story... does not matter. Mr. Astaire runs to tap dancing at breakneck speed, and bears a wonderful rhythm on them. There could be nothing better than this, either as poetry or its interpretation," Mark Van Doren.

+ Nation p97 D 15 '37

"Fred Astaire is in this, doing a solo this time. It's a good solo, but it's not as good as a duet with Ginger Rogers. That is unique. 'A Damsel in Distress' is a happy musical; but it is good to know that Ginger Rogers will be teaming up with Fred Astaire in their next film." Eileen Creelman

+ N Y Sun p34 N 26 '37

"The trimmings are the important elements and, on the whole, they are fresh, glib and agreeably presented. What more can one ask of an Astaire show? Miss Rogers? Don't be a pig, William S. Nye.

+ N Y Times p37 N 25 '37

"You might not think that a Fred Astaire musical without Ginger Rogers as his dancing partner would provide top-notch fun, but Mr. Astaire achieves personal triumph with his first solo song and dance film, 'A Damself in Distress' turns out to be a jolly, lively and eminently satisfactory entertainment." William Boehnel

+ N Y World-Telegram p32 N 26 '37

"At last we have a Fred Astaire film without plot trouble, 'A Damsel in Distress' manages to be giddily throughout, to convey the G. Wodehouse nonsense as well as it has ever been conveyed on the screen, to avoid wordy and portentous balder, and yet to include here and there as alry an item as you could expect... The music is George Gershwin's, some of it is jolly, while it is delightful; and there are nice lyrics by Brother Ira." John Mosher

+ New Yorker p97 N 27 '37

"Some movie-goers may find the familiar comedy of George Burns and Gracie Allen inadequate compensation for the missing Ginger. More will find this deviation from the monotonous Astaire-Rogers set plot a refreshing change... George Stevens' direction retains much of the original Wodehouse humor, which is made to order for Astaire's nonchalant technique," Newsweek p33 D 6 '37

"Not to lisse some a heroine as light-footed Ginger Rogers (temporarily otherwise engaged), inexperienced Actress Fontaine goes gamely but somehow have a spontaneous quality about her and caracoles required of her. Far more facility as an Astaire partner is, of all people, rumpish Radio Dance Gracie Allen." Time p49 D 6 '37

Trade Paper Reviews

"Definitely disappointing is this celluloid solo flight of Fred Astaire, and through no fault of that versatile actor, whose charm, ability and magic feet have established him high among the world's ranking boxoffice names. The film's weakness lies in an unfortunate story choice, a dragging screenplay, too much footage and slow direction... The marquee value of the three stars' names can be depended upon to attract sizable grosses but the average American audience will react unfavorably to the picture. Family." + Boxoffice p27 N 27 '37

"Gracie Allen's comedy business and lines bring entertainment. Astaire has no outstanding spectacular number, but the clever footwork is in evidence most of the time in business that leads into the plot..." + Film Daily p7 N 20 '37

"Movie Pict Daily p6 N 17 '37

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

"The question to be answered first is whether Fred Astaire is as much of a box office draw without Ginger Rogers as with her. 'A Damsel in Distress' should do a good business but it will not approximate the Rogers-Astaire grosses." Phila Exhibitor p48 D 1 '37

"With Burns and Allen co-starred with the screen's No. 1 tapster, 'A Damsel in Distress' holds plenty for the box office. It's a gay, frothy book, a British back ground, and while some of it smacks of being perhaps a bit stylized, it's been given enough of a switch in model respects to please the most captious." + Variety p16 N 24 '37

"[It] is bound to be a heavy money picture. It is loaded with the kind of entertainment audiences used to the Astaire show pattern will expect... For all its merits, however, it looks like the established Astaire-Rogers combination might be the more prolific coin bracket." + Variety (Hollywood) p3 N 15 '37

DANGER—LOVE AT WORK. 20th century-Fox 80min N 5 '37

Cast: Ann Sothern, Jack Haley, Mary Boland, Edward Eyre. Horton

Director: Otto L. Preminger

Music: Mack Gordon, Harry Revel

Music director: David Buttolph

Screen writers: James Edward Grant, Bert. Markson

"Jack Haley, a young lawyer, sets out to get the signatures of several members of an eccentric family to a deed selling an old farm for $100,000 to a fashionable country club. Before he is far into the deal, he realizes that he is in a family of near lunatics. Ann Sothern is the beautiful but slightly eccentric daughter with whom he falls in love." Variety (Hollywood)

Audience Suitability Ratings

"The tribulations of a lawyer whose clients are a slightly insane family are detailed with a good deal of amusement in Jack Haley's latest adventure." T. J. Fitzmorris

+ America p44 N 13 '37

"This is a whimsical and entertaining satire on individualism. Family." Am Legion Auxiliary

"The action is rapid, the lines clever, and an excellent cast makes the whole nonsensical affair good for adults. 14–25; amusing. Family." Calif Cong of Par & Teachers

"For all its exaggeration, it does furnish many good laughs. Family," Calif Fed of Business & Professional Women's Clubs


"A rapidly paced farce, exaggerated and rather long, but filled with a mild satire and laughable absurdities. Mature." Nat Soc of New England Women

"Cleverly directed—although one scene might well have been eliminated—well cast and generally entertaining. Family." Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p6 N 15 '37

"[It] is quite inconsequential... It amuses because it is partly satire of a sort, but it will be forgotten at once because there is so little plot and no philosophy behind its banter. Adolescents, 12–15; slight amusement; children, 8–12: too much dialogue." Motion Pict R p1 O '37

"Adults... Nat Legion of Decency O 21 '37

+ + + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
DANGER—LOVE AT WORK—Continued

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

Parent's M p36 D '37

"A rapidly paced farce, filled with mild satire and laughable absurdities. Mature."

+ Sel Motion Pict p7 N 2 '37,

"Family."

Wky Guide O 16 '37

Newspaper and Magazine Reviews

"Will delight patrons in search of far-fetched absurdities. Adults and young people."

Christian Science Monitor p17 N 6 '37

"Delightful nonsense, excellent entertainment. The story of 'Danger—Love at Work' is one which so easily could have been spoiled on its way to the screen."

+ Hollywood Spec p9 O 5 '37

"Not a whirlwind farce but quite amusing."

(2½ stars) Beverly Hills 

Liberty p59 N 27 '37

"Not since the Rimplergas of 'Three-Cornered Moon' has a screen comedy been as completely daffy as the Pembertons of 'Danger—Love at Work.'"

James Edward Grant and Dorothy Diploma are fortunate that their funny story was handed to the right players, for it is a brittle concoction which could easily have become a confused hodgepodge."

T. M. P.

+ N Y Times p22 D 11 '37

"Danger, Love at Work' is not more than mildly amusing. It would have fared better if it had been less consciously screwy and if it weren't so reminiscent of other madcap comedies." William Boehnel

— N Y World-Telegram p21 D 13 '37

Script p13 O 2 '37

"Amibly following the established formula for stories about crazy families, 'Danger—Love at Work' is unpretentious, well-paced and often very funny."

+ Time p12 N 15 '37

Trade Paper Reviews

"Completely crazy—downright daffy—and one of the funniest pictures Hollywood has turned out in many a moon, this film scores heavily with old-fashioned slapstick in modern dress and can be tagged for outstanding grosses everywhere. Family."

+ Boxoffice p21 O 9 '37

"A family of eccentric beings ranging from the mild to the screw ball types makes this a comedy which should prove very enjoyable, especially to audiences that go for these nonsensical affairs."

+ Film Daily p10 S 30 '37

+ Motion Pict Daily p2 S 23 '37

"Here is a very fast moving farce. No time is lost from beginning to end. A very adequate cast puts over a very funny comedy in fine style. Estimate: good comedy program."

Phil Exhibitor p29 O 1 '37

"Not important enough to be a main feature but a very good one. It's a satisfactory comedy which contains plenty of laugh situations and there ought to be no trouble peddling this one."

+ Variety p14 D 1 '37

"It [is] a cinch for success. It is riproaring from start to finish, daffy in every respect, yet a complete audience winner. It is one of those pictures that either squarely hits the bull's eye or misses by a mile."

+ Variety (Hollywood) p5 S 27 '37

DANGER PATROL. RKO 59min D 10 '37

Cast: Sally Eilers, John Beal, Harry Carey, Lee Patrick, Sally Ward

Director: Lew Landers

Original story: Hilda Vincent, Helen Vreeland

Screen writer: Sy Bartlett

The story concerns the highly dangerous occupation of transporting and using nitroglycerin to start production and put out fires in oil wells. John Beal finds work driving a nitro truck, the job for the job by Harry Carey. Carey, a youngster who has given love to his daughter who helps him to give up the dangerous business. 

Audience Suitability Ratings


Am Legion Auxiliary

"[It is] a gripping story. Mature." Calif Cong of Par & Teachers

"While the story follows a familiar form, substituting nitro-handlers for high-tension wiremen, the fact that there is so little generally known of this type of employment insure this a definite amount of audience approval. There may be some objection to the drinking but perhaps it might be considered as part of the price paid by the folk. It is a good one and in this perilous world it is instructive and interesting, but suitable for mature audiences only." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Well acted and enlightening for mature audiences with steady nerves."

Nat Soc of New England Women

"[It is] a tensely realistic story. Wholesome family picture." S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"Family-mature."

Gen Fed of Women's Clubs (W Coast)

N 17 '37

"It is well enough done technically although some of the sequences are too gruesome. Enjoyment is a matter of taste. Adolescents, 12-16, recommended; children, 8-12: too emotional."

Motion Pict R p8 D '37

"General patronage."

Nat Legion of Decency D 2 '37

"Well acted and enlightening for mature audiences, with steady nerves. Depressing burial scene. Adults."

+ Sel Motion Pict p6 D 1 '37

"Family."

Wky Guide D 4 '37

Newspaper and Magazine Reviews

"Occupational drama which derives a good deal of violent excitement from its subject. This appears to be an exceedingly hazardous means of earning a livelihood, and Director Lew Landers has sustained the mood of tension and suspense. Adults and mature young people." Christian Science Monitor p17 D 4 '37

"From external appearances 'Danger Patrol' seems to have been slated as a B production; it turns out to be an A picture by any reckoning. The picture has an unfortunate title which may ruin the box-office. It is a good production values that make it big without overflowing. Dialogue that runs smoothly and is pointed, action that is outstanding, and characterization that are goods." Robert Joseph

+ Hollywood Spec p9 N 27 '37

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
**MOTION PICTURE REVIEW DIGEST**

"To put it briefly, 'Danger Patrol' is another of those high-powered adventure pictures which tell of the grim and hardships in the suicide occupations... The cast do their grim-visaged best to make it all seem too terribly terrific—which it must say it is, B. C."

+ — New York Times p27 N 19 '37

"Those hardy gentlemen whose job it is to rush nitroglycerin by truck and airplane to a douse blazing oil wells, come in for melodramatic, but unliterating contemplation in the poorly managed film called 'Danger Patrol.' It's harmless little weakling whose only offense is that it is impudent enough to believe it can weather the storm of superior Broadway competition, it hardly calls for severe chastising."

William Boehnel

— + N Y World-Telegram p9 N 20 '37

**Trade Paper Reviews**

"Here is another example of a small budget picture, which through sheer force of its dramatic power, the sincerity of its acting and the quality-laden production elements of which it is constructed, is surprisingly fine entertainment. Family."

+ — Boxoffice p23 N 27 '37

"Neatly done picture with suspense, excitement, drama and a capable cast."

+ — Film Daily p37 N 27 '37

+ — Motion Pict Daily p14 N 28 '37

"This time it's the boys who handle 'soup'—the blazing gangs, that the movies glorify. But it doesn't mean much here; this is a B' picture, not a dud. It is trite melodrama... The story, lines are heavy melodrama, may please lesser neighborhoods. A Broadway grind house male audience received the picture apathetically. Estimate: weak dud."

+ — Phila Exhibitor p45 D 1 '37

"It's a simple picture which should earn its way on the multiples because it will clinch the dual bar with no apology."

+ — Variety p15 N 21 '37

"A little more production liberality—and not too much more, either—might have given this one the importance that its theme rated. As it stands, it's a modicum of lower bracket drama. It will slide by, but it could have done a lot better."

+ — Variety (Hollywood) p3 N 17 '37

**DANGEROUSLY YOURS.** 20th century-Fox 60mn N 12 '37

**Cast:** Cesare Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart

**Director:** Mal St Clair

**Music director:** Samuel Kaylin

**Screen writers:** Lou Breslow, John Patrick

"Cesar, an undercover operative for a jewelry insurance company, poses as a suave thief in order to trap a mob of felons, of which Phyllis is an unwitting tool. The inevitable romance develops while the thieves are being rounded up and jailed."

Boxoffice

**Audience Suitability Ratings**

"A: hardly; Y: doubtful; C: no;"  Christian Century p1406 N 10 '37

"Suspenseful and interesting for mystery fans. Mature."  Arm Legion Auxiliary

"Will supply the need of a second picture for the movie buffs: mild Grade-A: 8-12; no; 11-14: no; Calif Cong of Par & Teachers

"There is a slight thread of romance and a few mild surprises, but only avid mystery-story lovers will enjoy this picture. Mature."  Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature."  DAR

"Mature."  Nat Soc of New England Women Teachers

"[It is] a suspenseful, enlightening picture. Family."  S Calif Council of Fed Church Women

"Rating: Fox Map p23 B 03 '37

"The outstanding remembrance of this picture is its photography although there are no unusual settings and no noticeably odd angles or trick effects in it. It is the usual class B picture to fill a double bill, well enough acted and smartly dressed. Adolescents, 12-16: no value; children, 3-12: ."

+ — Motion Pict R p5 O 3 '37

"Adults.

— Nat Legion of Decency O 14 '37

"A & Y; fair; C: trivial but harmless."  Variety p56 D 3 '37

"Good photography and well-drawn characterizations in an average film for general audiences. Mature."  — Sel Motion Pict p8 O 1 '37

**Newspaper and Magazine Reviews**

"Adults and young people.

— Christian Science Monitor p17 N 27 '37

"This is one of those take-it-or-leave-its... The production is good and the cast capable, but you've met the story before... The whole set-up (is) cleverly handled by B. B. Jesse Zunser

+ — Cue p44 O 22 '37

"Quite capable of accomplishing the purpose for which it was created—to keep one end of a dual bill program from sagging too much. Sol Wurtzel has given it an excellent production and a cast which does full justice to all the roles. The picture will entertain you if you are languard enough not to be fussy in your demand for logic."

+ — Hollywood Spec p1 S 25 '37

"The distinction which 'Dangerously Yours' has over the run of feeble one-peg mystery pictures is that it manages rather adroitly to throw an unexpected one-two—and thereby elevates itself a peg in the alphabetical listing. B. C.

+ — New York Times p14 O 18 '37

"[It is] rather unimaginative and stereotyped piece of picture making. The film can hardly be recommended except to those who simply must have adventurous entertainment and don't care how ineptly it is put together."

William Boehnel

— + N Y World-Telegram p14 O 18 '37

**Trade Paper Reviews**

"Seldom do better pictures emerge from the 'B' division of this or any other company. It will satisfy any type of audience and will prove exceptionally popular with the thrill addicts. Family."

+ — Boxoffice p23 S 25 '37

"Mal St. Clair's direction does much for this familiar 'cops and robbers' story, which also has a 'cheating cheaters' element."

Film Daily p8 S 21 '37

+ — Motion Pict Daily p6 S 21 '37

"Slow moving obvious plot of a diamond robbery offers little in the way of suspense or entertainment; plenty of action, gunplay with little else to recommend it. Theatre audience reaction was very poor. Estimate: weak dual support."

+ — Phila Exhibitor p23 O 1 '37

"Twentieth-Fox is turning out a pretty good quality of B product and 'Dangerously Yours' is no exception. While it is not another picture about jewel thieves, the kind that has been done over and over again, it is done well enough to still make the story and developments interesting programmer fare."

+ — Variety p12 O 20 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
DANGEROUSLY YOURS—Continued

"It musters a fair amount of suspense for a time-worn pattern puzzler, is competently played, conventionally directed and will provide a quaint bit of entertainment."

+ — Variety (Hollywood) p3 S 17 '37

DARK JOURNEY. United artists 72min J1 2 '37

Cast: Conrad Veidt, Vivian Leigh, Joan Gardner, Anthony Bushell
Director: Victor Saville

Original story: Lajos Eiro
Screen writer: Arthur Wimersperg

Filmed in England. "Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, and falls in love with him. They decide first to abandon espionage, then they abruptly inform on each other." (Hollywood Reporter)

See issues of March 29 and September 27, 1937 for other reviews of this film

Audience Suitability Ratings


"Acting is of high order. The film as a whole, however, seems poorly edited and leaves a confused impression. Adults." Nat Soc of New England Women

"It is a very good spy drama. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

Newspaper and Magazine Reviews

"Technically, one of the best English productions we have seen. The settings are good, the Acting superior and the photography excellent. Excellent for adults and young people." + Christian Science Monitor p17 N 27 '37

DEAD END. United artists 93min Ag 27 '37

Cast: Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Claire Trevor. Marjorie Main. Billy Halop
Director: William Wyler

Screen writer: Lillian Hellman

Based on the play of the same title by Sidney Kingsley. "Bogart, a 'killer,' returns to his New York street, anxious to see his mother and his childhood sweetheart, Claire Trevor. His mother denounces him and he discovers the girl is a prostitute. Bitter, he decides to take advantage of his visit by hugraping the son of wealthy parents living in an apartment house overlooking the slum street. While planning the kidnaping, Bogart is shot down by McCrea, young architect, who had warned him to stay away from the neighborhood." (Film Daily)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: very good of kind; Y: strong and mature; C: no." Christian Century p1151 S 15 '37

"A strong, pictorial indictment against the slums as a breeding place of crime and disaster, useful for mature audiences." Am Legion Auxiliary

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

"It is absorbing, realistic drama for adults and family groups." Calif Cong of Par & Teachers

"A gripping, thought-provoking drama presenting a potent social problem of which the public is becoming more and more conscious... Nothing is introduced to lighten the production or to divert from the basic theme and no solution is definitely suggested. Mature." Calif Fed of Business & Professional Women's Clubs

"A serious film, tellingly presented for thinking people. Adults." Nat Soc of New England Women

"A challenging study in vivid contrasts... Of timely interest to students of criminology and welfare workers, this mature offering commends itself to all thinking people." S Calif Council of Fed Church Women

"So artfully it is written, so sensitive, so honest, and so artistic is this screen version that it stands as a superb piece of work... Particularly valuable for those who are interested in social welfare, since it shows how we are making young criminals in our slums. Mature. Mrs T. G. Winter + + Fox W Coast Bul S 18 '37

"The superb acting of each member of the cast, especially fine the work of the boys, many of them from the original stage play, makes all too real the bitter, tragic conditions the underprivileged child must fight. A picture that rises above the criteria of entertainment... A challenge to sober thought, powerful in its approach. Adults and young people." + + Gen Fed of Women's Clubs (W Coast) S 8 '37

"A film to be seen for its subject, explicit; and implicit, and for its technical execution; but not If you do not like a realistic picture of a shocking aspect of life as it is lived by some of our people. Suitability: Adults only; definitely not suitable for children." W. F. Mo Film Bul p219 O '37

Reviewed by H. M. Le Sourd

Motion Pict & Family p3 O 15 '37

Newspaper and Magazine Reviews

"'Dead End' is trenchant, and while there are certain minor instances that are scarcely convincing, it is a picture with so much interest that it seems to pass very swiftly across the screen." Mordaunt Hall

Boston Transcript p6 S 25 '37

"Adults & mature young people." Christian Science Monitor p17 O 2 '37

"The film version makes some shifts in the original play but these seem wise and effective ones. The result is a vigorous melodrama with one flaw—its movement is too slow and studied. There is too much attention to detail and atmosphere." (3 stars) Beverly Hills Liberty p14 S 25 '37

"When it comes to the marriage of propa- ganda and art Hollywood can hold its own. 'Dead End' is not only a most persuasive plea for fairer social conditions, but a brilliantly imaginative piece of cinema into the bargain. It is the sort of picture which makes you feel tolerant of the people who talk of the films as the Art of the Future." Peter Galway + + New Statesman & Nation p306 N 20 '37

"Being an artist, my first interest is pic- torial. Here is one of the seldom-found masterpieces." Ron Wagner + + Script p18 S 11 '37

Reviewed by Basil Wright

Spec p992 D 3 '37
THE DEAD MARCH. Imperial 70min S 15 '37
Commentator: Roake Carter
Director: Bud Pollard
Screen writer: Samuel Taylor Moore

"[I]t is a compilation of news reel shots of world re-armament with brief shots of recent warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of events in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons behind it." Phila Exhibitor

See issues of March 29 and September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"A: good anti-war film; Y: pretty strong; C: no."

Parents' M p74 D '37

Newspaper and Magazine Reviews
"[I]t is] one of the most damming and perfectly timed films to reach the screen. . . . I wish that every American—man, woman, and child—could see The Dead March. It is a knockout film, packed with drama enough to make Hollywood look like a kindergarten—terrible, exciting, awe-full." Donita Ferguson + + Digest p34 S 25 '37

"The World War passages have the direct appeal of all similar clips, but the reels are not helped by the text at any time. It takes better editorializing than has been done in 'The Dead March' to add to the savage conviction of the raw scenes of contemporary war captured by the camera." Howard Barnes + + N Y Herald Tribune p16 S 20 '37

"The picture . . . is pretty much of a bore. The Road Back, to say nothing of 'All Quiet on the Western Front,' was a much more forceful picture, Eileen Creelman

— N Y Sun p14 S 20 '37

"Some of the most appalling motion picture records of military and naval encounters obtained during the World War have been collected . . . in 'The Dead March.'" B. R. C. N Y Times p19 S 20 '37

"The impassioned plea is illustrated by scenes of the conflict, which though interesting still add up to an innumerable such compilations that have preceded it." William Boehnel

N Y World-Telegram p13 S 20 '37

Time p36 S 27 '37

Trade Paper Reviews
"Bud Pollard has ransacked the world's film libraries for battle scenes, which, whether their compilation represents accepted screen entertainment or not, are red meat for exploitation-wise showmen. The piece is an unbiased preachment against war. Adults."

+ Boxfloor p21 S 18 '37

DEVIL'S SADDLE LEGION, Warner 52min Ag 14 '37
Cast: Dick Foran, Anne Nagel, Willard Parker, Granville Owen
Director: Bobby Connolly
Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings
"[I]t is] a typical western melodrama, replete with hard riding and shooting. Family." Am Legion Auxiliary

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

"Good, entertainment for the Western-minded." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Brutality in the prison camp scenes unifies the film for juveniles. Adults." Nat Soc of New England Women

"This [is a] thriller for the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 11 '37

"There is the usual beautiful scenery and fine photography, and while there are some scenes of cruelty, right and Justice prevail. Entertaining for the family. I enjoy this type of picture. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast) S 1 '37

"The film is fairly exciting, though the final events are rather hurried and scrappy. The acting is good and the direction competent. Suitability: family," A. R.

+ — Mo Film Bul p170 S 8 '37

"It is a fair enough picture of its type. Adolescents, 12-16: fair; children, 8-12: too violent."

+ — Motion Pic R p58 O '37

"General patronage."

Nat Legion of Decency S 16 '37

"A, Y & C: good Western."

Parents' M p74 D '37

"Mature."

Sel Motion Pic p9 O 1 '37

Trade Paper Reviews

+ Motion Pic Daily p8 N 26 '37

"Based on the fact that the kid matinee audience only whistled twice, this isn't up to the usual Dick Foran standard. Story seems disjointed. Editing is just fair."

+ — Phila Exhibitor p8 S 1 '37

"A director of Westerns Bobby Connolly makes a very good dance master. So, before it's too late, he better get back on the tapis-choris side of the fence or, at least, stick to chores of which he has some knowledge. . . . It totals one hour of dubious entertainment."

— Variety p15 N 3 '37

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

Cast: Annabella, Paul Lukas, David Niven, Romney Brent, Francis L. Sullivan
Director: Harold D. Schuster
Original story: Romney Brent
Screen writer: Roland Pertwee

Filmed in England. "Annabella plays the somewhat naïve daughter of a French banker who becomes the victim of a band of swindlers, one of whom commits his murder. This man is engaged to the girl and stands high in the esteem of the family. A maze of rather fantastic movements leads to complete restoration of funds lost." (Variety)

Audience Suitability Ratings

"This is a well-dressed but only moderately exciting film. . . . It [is a] passably diverting family picture." T. J. Fitzmorris

+ — America p240 D 11 '37

"The story is at some points difficult to follow, and does not bulk at improbabilities, but there is compensation in the wealth of incident and in the excellence of the acting and of the production values generally. Suitability: family." T. G.

+ — Mo Film Bul p216 O '37

"General patronage."

— Nat Legion of Decency N 26 '37

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DINNER AT THE RITZ—Continued
"A cast that comes up to expectations and a story that gives the members plenty of opportunity to display their considerable talents are here united with excellent results. Adults and young people."
— Selk

"Handsomely done, with considerable tension of interest, but the various kinds of English accent—French, Hungarian, British and American—made it a somewhat peculiar family."
— Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Dinner at the Ritz" is as inept, dull, and silly as anything that has come out of the Hollywood cinema mill. One redeeming feature in the picture is the performance of Francis L. Sullivan, the gavaganzan actor whose skits were always too openly menace as frightening as Peter Lorre’s." Jesse Zunser

"Cue p46 D 11 '37

"If any added proof were necessary that Annabella is one of the most engaging and expert actresses on the screen, you will find it in Dinner at the Ritz. A made-in-England Twentieth Century-Fox film is something to see. [It] is not a distinguished melodrama, but it is a fair to good melodrama, definitely distinguished by Annabella’s presence."
— Howard Barnes

— N Y Herald Tribune p4 D 4 '37

"A well-bred little melodrama, mannequined and subdued ’Dinner at the Ritz,’ deserves at least your polite attention—by which we mean that you should not give the yawn too openly if you must yawn at all... Yet it has its virtues, Annabella, David Niven and Romney Brent being among them, and a police decision would be that it is, on the whole, a rather agreeable entertainment in its quiet British way."
— F. S. Nugent

— N Y Times p21 D 4 '37

"Annabella shifts her accents so often and assumes so many disguises in Dinner at the Ritz that I soon lost all control of my reason and have no idea what the fuss was about. In fact, everything seemed strange." John Mosher

— New Yorker p126 D 11 '37

Trade Paper Reviews

"A British production from the New World program, this one falls in the programmer clitch. You have a very confusing script and indifferent acting of a melodrama plot that cannot be saved by its ritzy atmosphere."
— Film Daily p7 D 9 '37

— Motion Picture Daily p9 N 3 '37

"Where British product goes, this should draw better than most. It is handicapped only by the necessary Briticisms, faults in casting; as, for instance, the casting of Romney Brent as a tough American detective. Brent is usually seen in English pictures as a gentle, somewhat effeminate comedian. The picture will find appreciation from class audiences: may on strength of murder story, be sold to the neighborhood picture houses."
— Phila Exhibitor p43 N 15 '37

"Dinner at the Ritz," typically English, plods along heavily until the final reel, then gets a little exciting, but it’s too late. The pace is so slow on the whole that audience is sorely tried, and nowhere along the line does the story, direction or performances take on any sparkle... Annabella [is]... now in Hollywood preparing to test her prowess under production tutelage and guidance there. Championship form is not reflected in Robert T. Kane’s latest production."
— Variety p13 N 19 '37

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

DOCTOR SYN. Gaumont British 77 min O 15 '37

Cast: George Arliss, Margaret Lockwood, John Loder, Roy Emerson

Director: Roy William Neill

Screen writers: Roger Burbford, Michael Hogan

Based on the novel of same title by Russell Thorndike. Filmed in England. [It] is a story of smuggling in 18th Century England telling of a beloved village parson’s efforts to conceal his identity as the smugglers’ sinister head of the relentless revenue official."
(Wkly Guide)

Audience Suitability Ratings

"A: very good of kind; Y: very strong; C: too strong."

Christian Century p1439 N 17 '37

"A pirate tale brought to life, and twice as thrilling as the stories of old. Mature." Am Legion Auxiliary

"The Kentish marshes supply an interesting background for this cumbersome plodding English melodrama, which seems to have in lieu of the地说s a heavy sense of menace. Because of the mulatto, a horror role, the picture is adult fare." Calif Cong of Par & Teachers

"Mediocre. Marred by much detail, no suspense or humor. Mature." DAR

"[It is] a tenebrous and interesting ‘Jekyll and Hyde’ story..." Nat Soc of New England Women colleges

"This Arliss vehicle, however, is so far removed from the genre type of his pictures, that, though giving ample scope to his consummate ability as an actor, it leaves one dubious and disappointed. Mature." Calif Council of Fed Church Women

Fox W Coast BUT O 16 '37

"A thrilling and most interesting adventure picture. The picture will be enjoyed, not only by the Arliss fans but by all who relish adventure. Family." + Gen Fed of Women’s Clubs (W Coast) O 6 '37

"The direction is good, clever cutting keeps the action at a quick tempo, and the moments of suspense are extremely well handled, making the story extraordinarily exciting. Suitability: Adults. The performances and activities of a disfigured mulatto make the film unsuitable for children. O. V.

— Mov Film But p18 S '37

"Adults." Nat Legion of Decency N 26 '37

"George Arliss is a polished English actor... As Dr. Syn, the English clergyman who was once a famous pirate, he retains all the Arliss mannerisms, but manages to make a Jekyll-Hyde character seem plausible." Scholastic p306 N 6 '37

"Adult fare." Sel Motion Pict p8 N 1 '37

"[It is] a fascinating story. Splendid acting and authentic atmosphere. Family." + Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"George Arliss’... portrait of the fictitious 18th century cutthroat, Captain Clegg, is a little on the delicate side. But with the aid of an extraordinarily good cast, a sound story and astute direction, he makes this melodramatic tale of pirates, smugglers, murderers and bandits good entertainment of its kind. Jesse Zunser

— Cue p38 N 13 '37
"George Arliss unbends and plays a parson-pirate in very good melodrama of smuggling. The story is exciting and well told, with competent direction. Hills is such a good actor that nothing is impossible to him." (2½ stars) Beverly Hills Liberty p34 D 4 '37

"Our choice for picture of the week... 'Doctor Syn' is recommended on two counts. Apart from the fact that this yarn will have you sitting on the edge of your seat, it is historically interesting." + + Lit Digest p34 N 18 '37

"Not even George Arliss's meticulous performance is able to crystalize the story of 'Dr Syn'... Quaintness is spread on with a thick brush by Mr. Neil, whose direction employs the deliberate, precise manner of all Mr. Arliss's films, but either through poor cutting or faulty continuity the fanciful plot is not always clear. It is stuffy, rather than entertaining." Marguerite Tazelaar — + N Y Herald Tribune p10 N 15 '37

"What Hollywood self-consciously tried and failed to do in Treasure Island, Gaumont- British has accomplished with unexpected brilliance in 'Doctor Syn,' a charming and wonderful story-bookish film. A humorous tapestry, full of eighteenth century gusto and grotesquerie, 'Doctor Syn' has the decorative value and historical oo-go for which nearly all the superior British productions have been noted. The result is a gratifying authenticity of mood and atmosphere combined with a lot of fun." B. C. + N Y Times p18 N 15 '37

"A fantastic conglomeration of romance, sudden death and adventure, it is so feebly put cations. It might have been a swift, exciting, together that it hardly calls for severe impre- thrilling swashbuckling melodrama. Instead it turns out to be a filmy counterfeit, more creditably Arliss and his supporting cast than it has a right to be." William Boehne — N Y World Telegram p13 N 15 '37

"'Doctor Syn' is harmless schoolboy stuff, a kind of bootlegger story in fancy dress... Low-class such things may seem, but Mr. Arliss lends the wicked doings a handsome veneer, wears a peruke with a grand air, and may show even members of the Knickerbocker Club how a gentleman can sail the seas under the skull and bones." John Mosher + New Yorker p112 N 20 '37

"There isn't much for George Arliss to do in this naive entertaining film, but it is the best the English studio has done by him in several tries... It features a series of weird if illogical—incredibly melodramatic." + + Newsweek p28 N 15 '37

"[It is a picture [which will] appeal to those who in an earlier era adored Robert Louis Stevenson" Time p44 N 15 '37

Trade Paper Reviews

"Exhibitors can dust off the welcome sign for George Arliss who returns here in an authentically mounted British costume play which concerns the conflict between revenue officers and smugglers in old England. Family." Boxoffice p23 N 6 '37

"For those who like their costume romantics of the good old days, this British production will suit them right down to the ground. It is a gay and blustery tale that recreates the hectic days of smuggling on the English Coast."

Film Daily p18 O 21 '37 + Motion Pict Daily p8 8 9 '37

"It's good blood, thunder, certain to really please the [children], mates. Estimate: entertaining melodrama." + Phila Exhibitor p29 O 15 '37

"Doctor Syn" could have been a good picture, but not with Arliss, because with him in the name part it doesn't ring true." + + Variety p18 8 8 '37

DOOMED AT SUNDOWN. Republic

53min Je 7 '37

Cast: Bob Steele, Lorraine Hayes, Warner Richmond

Director: Sam Newfield

Original story: Fred Myton

Screen writer: George Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage..." Nat Legion of Decency Je 24 '37

Trade Paper Reviews

+ Motion Pict Daily p6 N 4 '37

"Prairie quickie which starts off comic and gets rough in the next minutes for school-kid entertainers sums up the Bob Steele 'Doomed at Sundown.' Action, most necessary part of western potions, is well dosed into every bit of the film's short hour." + Variety p22 N 10 '37

DOUBLE OR NOTHING. Paramount

90min S 17 '37

Cast: Bing Crosby, Martha Raye, Andy Devine, Mary Carlisle, William Frawley, Benny Baker

Director: Theodore Reed

Original story: M. Coates Webster

Screen writers: Charles Lederer, Erwin Gels- ey, John C. Moffitt, Duke Atterbury

"An eccentric millionaire provided in his will that his attorney should plant 24 purses, each containing a $100 bill and an address. Each person returning the purse is allowed to keep the money and is given an added $5,000. The first person to double the money by honest means within the ensuing 60 days is to get the rest of the estate, valued at a million dollars." Variety (Hollywood)

See issue of September 27, 1937 for other re- views of this film

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no." Christian Century p153 S 22 '37

"The direction is inclined to be episodic; and the spectacular denouement is quite in- credible although it draws the threads of the story together. Suitability: adults and ado- lescents." A. R.

Mo Film Bui p194 S 8 '37

"Adolescents, 12-16: no interest; children, 8- 12: no." Motion Pict R p5 S '37

+ + Exceptionally Good; + Good; — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
DOUBLE OR NOTHING—Continued

"A, Y & C: entertaining."

Parents' M p104 N '37

Newspaper and Magazine Reviews

"For those who will take Bing Crosby and Martha Raye at any odds."

S DIGEST S 25 '37

"The climax is spectacular and composed chiefly of variety items; but it is not without suspense. Very satisfying light entertainment."

+ Film Wkly p25 S 18 '37

"The events are mildly diverting, never quite dull, never hilarious. (½ stars) Beverly Hills Liberty p56 O 23 '37

"A tuneful and fairly amusing musical."

+ — Newsweek p25 S 19 '37

Stage p19 O '37

DOUBLe WEDDING. MGM 85min O 15 '37

Cast: William Powell, Myrna Loy. Florence Rice, John Beal

Director: Richard Thorpe

Screen writer: Jo Swerling

Based on the play Great Love, by Ferenc Molnar. "Myrna Loy... is the proprietor of a smart style shop and so engrossed in the problems of money-making and the responsibilities of rearing a younger sister that she has no time for play. Sister is driven by the dreams of a Hollywood career. Miss Loy has chosen otherwise and selects a nice boy for her sister's marriage. Then the young couple meets Powell in his trailer and Myrna's plans get a rude shuffling. Sister falls for Powell." (Variety)

Audience Suitability Ratings

"It is not overwhelmingly successful and once in a while one may hear the creak of machinery as an epigrammatic line is turned or a clever scene enacted; but the general effect is satisfactory enough for the average taste. This is for adult audiences." T. J. Fitzmorriss + — America p120 N 6 '37

"A: depends on taste; Y: probably amusing; C: no."

Christian Century p406 N 10 '37

"There is much to enjoy in this picture, but the whole effect is ruined by an unnecessary and disgusting slapstick finish. Mature." Am Legion Auxiliary

"A sprightly comedy in which suave William Powell and charming Myrna Loy make the most of their opportunities though both deserve better material. Adults." Calif Cong of Par & Teachers

"Resorting to such broad slapstick and overwhelming confusion in final sequences detracts from an otherwise clever picture. Family." Calif Fed of Business & Professional Women's Clubs

"Fine stars are wasted in this grandiose slapstick... The trend of burlesquing weddings seems in very bad taste; use of slapstick for dramatic stars is most regrettable. Adults. Mediocre." DAR

"This picture begins with the sort of sparkling light for which William Powell and Myrna Loy are especially gifted. The action speeds up half way through the film with a distinct loss of subtlety and the picture concludes disappointingly with a plot of common place slapstick. Adults." Nat Soc of New England Women

"There is a good measure of real fun which might better have ended before a supine fadeout which was deftly off-key. Otherwise wise a wholesome fun-fest for the family."

S Calif Council of Fed Church Women FOX W Coast Bul 2 '37

"The production values are very good though the climax is achieved through slapstick methods. A stimulating tonic. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) O 6 '37

"It deteriorates to pointless buffoonery... Even if earnest did write the original play, we can't enthuse. Adolescents, 12-16: passable; children, 4-12: no."

— Motion Pict R p5 O '37

"Adults."

Nat Legion of Decency O 21 '37

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

Parents' M p74 D '37

"Adults."

Sel Motion Pict p7 N 1 '37

"Exceedingly clever and hilarious entertainment. Just Outstanding."

+ + Wkly Guide U 16 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p17 N 27 '37

"The Capitol audiences found 'Double Wedding' vastly pleasing. To a lesser degree, this depicts an era. The picture succeeded. The acrobatic slapstick is satisfying, if not an hilarious hour in the theater. . . You won't find the picture territorially bright, or say that it will be enjoyable. The picture offers an amusing, if not an hilarious hour in the theater. . . You'll frequently feel that the humor is forced, the gaiety stiff, the brilliancy too far fetched and too strenuous a subject." + — Cue p39 S 30 '37

"The stars, supporting players, writers and director have gone all out to keep the gaiety with laughter at the unconventional, inconsequential incidents in the quite filmy story. Excess for some occasions when they all seem to be trying too ardent to be funny, this is riotous entertainment."

+ + Film Wkly p27 N 13 '37

"We have the Powell-Loy team in another picture made as another cashing-in venture in which thinness is carried to the point of emaciation and the gaiety to the point of silliness."

— + Hollywood Spec p2 O 2 '37

"Powell and Loy should remain on nodding terms with sense and politeness instead of attempting to emulate the acrobatic lunacies of Groucho and Harpo. 'Double Wedding' is most notable for John Beal's portrait of a young man of such unparalleled dumberness that his platitudes are as startling as other people's epigrams." Peter Galway

New Statesman & Nation p755 N 13 '37

"An antic mood gets considerably out of hand in 'Double Wedding'. Comic extravagances have rarely been carried to greater extremes... Thanks to the stars, [it is] generally entertaining."

+ — Wkly Guide U 9 '37

"The Capitol Theater this week is showing an excellent program of short subjects and one of the dullest comedies a good cast could turn out. Only Outstanding, a simonetta called 'Double Wedding,' fell down. It fell down pretty hard. This is the 'My Man Godfrey' comic style extended to its extreme, and the extreme is no longer mad carefree comedy. It is just silliness. 'Double Wedding' is not sparkling nonsense; it is almost childishly silly." Eileen Creelman

— N Y Sun p60 O 22 '37

+ + Exceptionally Good; + Good; + — Fair; + Mediocre; — Poor; — — Exceptionally Poor
"My Man Godfrey" ... was lusanic enough, but it drew the line somewhere; the newcomer is gigiberingly insane, stricken with violent attacks of slap-stick and it recognizes no limits. ... After it was all over, I just became numb and refused to surrender to the laughing gas the Metro men were pumping through every hole in the curtain.

- + N Y Times p27 O 22 '37

"Farce and burlesque join hands in a thoroughly amiable and entertaining manner in 'Double Wedding,' which is freeoming responses in a constant state of high gleed. ... [It] may not have the rapier-like humor of more polished and sophisticated comedies, but in its own low comedy way it is first-rate entertainment." - William Boehnel

+ N Y World-Telegram p33 O 22 '37

"'Double Wedding' has Myrna Loy and William Powell in it, but buries them under such unfortunate silliness that they can't survive it." - John Mosher

+ New Yorker p110 O 30 '37

"Mordately exhilarating while it is kept in hand, an inconsequent story ultimately success and is smoothed William Powell's suave humor and Myrna Loy in a hodgepodge of whimsy and Keystone slapstick.

- + Newsweek p50 N 1 '37

"Director Richard Thorpe shifts gears too slowly as his film gets underway and doesn't give William Powell and Myrna Loy enough of the same gas. But near the finish, the pace is mile-a-minute. ... William Powell and Myrna Loy ... seem a bit dazed and accustomed to the wistfulness of such stars and such talent on such a hothatch. On the other hand, the public seemed vociferously to approve, which may or may not signify that film critics are always wrong." - Basil Wright

Spec p919 N 26 '37

"Brilliantly adapted by Jo Swerling from a play by Ferenc Molnar, played up to the hucksters' most famed comedy couple and high-class supporters, 'Double Wedding' is a 100% sample of the haywire school. Its only flaw is that, with Hollywood's destructive knack for stylizing all its gestures, the technique haywire comedy has reached a monotonous perfection.

+ Time p25 O 25 '37

Trade Paper Reviews

"[It is] another in the current cycle tending toward madcap comedy. ... While the sophisticated may view this transition askance, to the rank and file of theatre patrons the feature will prove a riot of laughs and will be honored upon to gross importantly in all situations. Family.

- + Boxoffice p23 S 25 '37

"'Double Wedding' is a cinch for the box-offices, due not only to its stars, but to the type of story as well. The light comedy is the rage at present, and 'Double Wedding' is one of the best. Prepare for extra playing time on this one.

+ Canadian Moving Pic Digest p6 N 6 '37

"William Powell and Myrna Loy have a field day in this light romantic comedy. Under Richard Thorpe's guidance, a heavy total of laughs has been piled up.

+ Film Daily p9 S 22 '37

+ Motion Pict Daily p10 S 21 '37

"A rollicking comedy with good box office names, this should register heavy take in any situation. Estimate: good program." - Phila Exhibitor p21 O 1 '37

Those two box office dynamos, William Powell and Myrna Loy, who have been two 'Thin Man' films made exhibitors forget their trials and tribulations, are yoked in 'Double Wedding,' an outright slapstick comedy which would be funnier if it were shorter. ... Designed for first runs in the top theatres, it will draw big on a large screen and the star names.

+ Variety p18 S 22 '37

"With its selling names, its label of important production and amusement merits, it will have no trouble caching in all spots.

+ Variety (Hollywood) p3 S 20 '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 Buffetton. Edmund Seward

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

Trade Paper Reviews

"Despite the fact a swell prizefight yarn is somewhat weakened by the screen adaptation, the picture retains enough of the original wallo to acquit itself favorably in dual situations. Family.

- + Boxoffice p23 D 11 '37

"Fight picture with plenty of action and punch made convincing by able cast.

+ Film Daily p7 D 3 '37

"Only moderately entertaining, with top-featured Allan James looking more at home in his business clothes than with the long, wavy hair down in his eyes going through the motion of a ring champ. ... A definite dueler, weak side."

- + Variety p18 D 8 '37

EBB TIDE. Paramount 90min O 19 '37


Director: James Hogan

Music and lyrics: Victor Young. Ralph Rainger. Leo Robin

Music director: Boris Morros

Screen writer: Bertram Millhauser

Based on the short story of the same title by Robert Louis Stevenson and Lloyd Osbourne. Filmed in Technicolor. "Homolka and Fitzgerald, sea rogues, carry Milland and Frances Farmer with them to a fateful destination on the uncharted island where the beachcombing trio and the daughter of the ship they have stolen meet the final test of honor and depravity." (Variety (Hollywood)) (Filmed silent some years ago with Jim Kirkland.)

Audience Suitability Ratings

"The production is a splendid exploitation of the romantic weakness common to most audiences in the matter of sailing ships and..."


**EBB TIDE—Continued**

Pirates and native mumbo-jumbo... [it is] a salty, stirring melodrama, which will more than satisfy adult audiences. T. J. Fitzmorris + America p144 N 13 '37

“A: interesting; Y: strong; C: absolutely not.”

**Christian Century** p152/D § '37

“It is dramatic and exciting, and holds the interest throughout... Rather heavy, but compelling and quite beautiful to see. Mature.”

Am Legion Auxiliary

“Much of the atmosphere of the picture is usable; some of the commonplace scenes are gruesome and too prolonged. Adults.”

Calif Cong of Par & Teachers

“The artistry of the entire production—the glorious colored photography, stirring maritime scenes, superior direction, acting and the romance and charm of the far-off South Seas Islands lulls one’s critical sense and the vague story becomes of minor importance... The opening half of the picture is strong and promises the usual disappointment to the Adults.”

Calif Fed of Business & Professional Women’s Clubs

“Good. Two exceptionally fine characterizations; beautiful Technicolor shots of the sea mark this Robert Louis Stevenson story. Mature.”

DAR

“The film is made in magnificent color and the acting, particularly of Oscar Homolka as the captain, is very real and convincing. For adult audiences.”

Nat Soc of New England Women

“An absorbing tale of the sea filmed in exquisitely color, the cast realises it and beauty intensely gripping dramatic entertainment and impressive characterizations in an exceptionally well conceived film. Mature.”

St Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

“A superior production with beauty of color and thrilling story of romance and adventure. Family. Mature.”

Gen Fed of Women’s Clubs (W Coast) O 8 '37

**Motion Pic & Family** p7 O 15 '37

“The result is entertainment well above the average, and it is a not a happy story, dealing as it does with reckless courage, greed and desperation, but the unusual and splendid portrayals by the men in the long realistic and beauty intensely gripping dramatic entertainment and impressive characterizations in an exceptionally well conceived film. Mature.”

**Motion Pic R** p5 O '37

“Adults.”

Nat Legion of Decency O 14 '37

“A & Y: excellent; C: too strong.”

Parents’ M p74 D '37

**Audience Suitability Ratings**

“On the printed page this story... is an exciting tale. Embellished by color on the screen, and with benefit of several fine actors in the cast, the story has slumped into a dull screenplay. With great opportunity for a salty yarn and plenty of action the movie moves into a wordy story, losing the spirit of adventure in too much talk.”

— Scholastic p10 D 4 '37

“Pictorially beautiful and in exquisite, rich coloring is Robert Louis Stevenson’s strange story of the sea, with its overtones of tragedy, never at times, yet extremely fascinating. Adults.”

+ Sel Motion Pic p8 N 1 '37

“Unusual characterizations distinguish this film, with good dialogue, and some Technicolor of fine quality. Recommended by ruled by schools and libraries; for cultural or instructional values. Mature.”

+ Wks/Guide O 9 '37

+ + Exceptionally Good; + Good; + -- Fair; + + Mediocre; -- Poor; + + Exceptionally Poor

**Newspaper and Magazine Reviews**

“Confusing story is not redeemed by fine Technicolor photography and the presence of Oscar Homolka and Barry Fitzgerald in featured roles. Adults and younger people.”

+ + Christian Science Monitor p17 N 27 '37

“[It is] a fairly entertaining, if slow-paced, Technicolor narrative of piracy, murder, and romance in the South Seas. The story is uneven, and illogical, the film is more than redeemed by the breathless beauty of its Technicolor photography and the facial expressiveness of Jesse Zunser.”

+ + Cue p15 N 27 '37

“One comes away from the theatre refreshed and stimulated by his sojourn among the verdant isles of the South Seas Islands. A weakness of ‘Ebb Tide’ as a color picture is that, like most of its predecessors, it is ‘color-conscious,’ too frequently implying color for striking effects, rather than subordinating it to the story.”

Bert Harlen

+ Hollywood Spec p10 O 2 '37

“The story is told with sensitive, gripping direction by James Hogan and with acting as good as you will encounter in any film this year. ‘Ebb Tide,’ pictured in rich Technicolor, catches the beauty of a tropical lagoon, the lash of a typhoon as they never before have been photographed. Beverly Hills

Liberty p35 N 13 '37

“Melodramatic excitement flares up like a poorly timed Roman candle in ‘Ebb Tide.’ The best times when we expect are the breaks lost all over the screen, from a typhoon to death by vioiritl, but the lulls find the principals talking the picture to death in a variety of accents... At its best, the production must be taken as a widely fanciful sea-fable—at its worst, as a burlesque with as best one could.”

Howard Barnes

+ + N Y Herald Tribune p14 N 18 '37

“Whatever [it] may be as a [story], as a picture it is melodrama so self-conscious as to lose any possibility of conviction or excitement. This is just play-acting, and no amount of expensive photography or studio-manufactured typhoons can conceal that... The picture has its spectacular values, confused though they are with that fancy photography and a slightly scrambled scenario.”

Eileen Creelman

+ + N Y Sun p36 N 18 '37

“If it were not even half so good, Mr. Fitzgerald’s performance still would make it worth seeing. It is, on the whole, a transference of the South Seas adventure tale, howbeit a shade on the deliberate side in its story, and a bit cavilling in its treatment of Frances Farmer... Taking one consideration with another, it’s an interesting show.”

E. N. Times p27 N 18 '37

“If the feeble and fumbling [screenplay]... fails to amuse you with its infantile melodramatics, at least you may console yourself by admiring its color photography. For whatever the film lacks in the way of rousing, it makes up in the way of entertainment, it more than makes up for it in the quality of its Technicolor tints.”

William Boehnel

+ + N Y World-Telegram p19 N 13 '37

“Wails and strains: ‘Ebb Tide’ shows us the South Seas, washed in Technicolor, and a ten-cent-store typhoon... The fidelity to Stevenson may have found edgily in a general prissiness of dialogue.”

John Mosher

New Yorker p97 N 27 '37

“If it offers a tropic locale painted with vivid beauty by the technicolor camera—as well as expert photography—it has its merits. Stevenson’s best works, it isn’t helped by Bertram Millhauser’s adaptation... (The cast’s) adventures might have made an absorbing film. Instead, the director, James Hogan, subordinates a realistic storm at sea, death and horror in the tropics, to assorted closeups of characters in interminable conversation.”

Newsweek p21 N 29 '37

+ + Exceptionally Good; + Good; + -- Fair; + + Mediocre; -- Poor; + + Exceptionally Poor
["[It has] two conspicuously fine points. One is the inevitably majestic effect achieved by photographic salis-against-the-sunset in Technicolor. The second is the magnificently individualized performance of Oscar Homolka. The visual effect is brought to its climax in a spectacular typhoon sequence."]

Molly Lebin
+ Script p20 N 29 '37

"The captain and all his mates are insufferably slow to tell their story. Oscar Homolka was brought all the way from England to sit and talk, or stand and talk, or walk around and talk. A typhoon relieves the tedium for one swiftly executed moment. A picture neither saty nor seaworthy."

+ Stage p57 N 3 '37

"The tall tale, originally told by Robert Louis Stevenson and Lloyd Osbourne . . . never bore up very well under literary scrutiny, but in the kindlier glow of cinema Technicolor, 'Ebb Tide's' whoppers become leisurely impartialities, and the story's calm unreality is disturbed only by the moral and remarkably photogenic typhoon. . . . Although Homolka mars his early sequences by facial displays known as mugging, he finally brings his role under the control that distinguished his work in British films."

Time p42 N 29 '37

Trade Paper Reviews

"Arresting photography in technicolor will prove the greatest exploitation and boxoffice asset. The screenplay and dialogue, attempting to ensnare a Stevensonian atmosphere, fall decidedly short of what the average motion picture fan has come to expect. Lack of top bracket marquees name, the picture will probably find heavy going in most showings."

Family.

+ Boxoffice p19 O 2 '37

"[It is] a tip-top box office attraction in Technicolor with brilliant performances and thrilling storm scenes as highlights."

+ Film Daily p28 S 25 '37

+ Motion Pict Daily p6 S 24 '37

"No picture has ever shown more finely drawn characterization. Estimate: excellent; can be sold for the money."

+ Phila Exhibitor p22 O 1 '37

"[It is] an ambitious production effort that relies more on striking backgrounds, good color application and performances by a handful of players than it does on story development or other factors. It misses being a big picture, though above average, because the plot is not strong enough, the situations lack compelling force and the love story isn't the kind that guarantees satisfaction."

+ Variety p16 O 13 '37

"This is far and away the best realization on the screen of the strange and difficult Stevenson characters and story feel, and to James Hogan's direction goes the major share of credit for the bold and distinguished achievement. 'Ebb Tide' offers an excellent box office entry among the big pictures of the season."

+ Variety (Hollywood) p8 S 23 '37

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; -- Poor; --- Exceptionally Poor

EXPENSIVE HUSBANDS. Warner 60min N 27 '37

Cast: Patric Knowles. Beverly Roberts, Allyn Joslyn

Director: Bobby Connolly

Original story: Kyrill de Shishmareff

Screen writers: Lilkie Hayward, Jean Negulesco, Jay Brennan

The story concerns a pass motion picture star who goes to Europe and marries a titled husband merely for the sake of publicity. She obtains a negative contact and finds that her husband refuses to go to Hollywood with her when he learns the marriage was a publicity stunt. Later, they are reconciled.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"The questionable expedient of marriage to the lustre of a fading screen career is introduced and followed to its more or less unsatisfactory happy conclusion. The treatment of what was intended to be a brighty sophisticated comedy is heavy to the point of dullness and there is no surprise in store for the constant movie-goer."

T. J. Fitzmorriss

-- America p216 D 4 '37

"Outstanding work by Patric Knowles highlights this otherwise ordinary film. Repetition of suggestive scenes makes it suitable only for adults."

Am Legion Auxiliary

"The picture has its moments, being light and amusing at times, but much of the acting is superficial and there are some unnecessary suggestive scenes. Adults."

Calif Cong of Par & Teachers

"An entertaining and amusing story. The tone of the picture is a bit too sophisticated for any but mature audiences, but is particularly well cast and staged. Mature."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Trite. Mature."

DAR
EXPENSIVE HUSBANDS—Continued

"Sophisticated adults." Nat Soc of New England Women

"Well cast and directed with many attractive settings the picture makes good family entertainment." S Calif Council of Fed Church Women

Fox W Coast Bull N 13 '37

"A charming story with real possibilities, thrown out of key by extraneous interjections of slapstick and ineffective development. Mat-" + Gen Fed of Women's Clubs (W Coast)

"The cast is adequate for a play which is lightly amusing, not to be taken seriously. Adolescents, 12-16: waste of time; children, 8-12: fun.

+ — Motion Pict R p5 D '37

'Adults.'

Natl Legion of Decency N 18 '37

"A: poor; Y & C: no." Parents' M p14 D '37

"The picture has its moments, being light and amusing at times, due to the charming personalities and pleasing team work of the leads, but there are some unnecessarily sug-" + Sei Motion Pict p5 D 1 '37

Newspaper and Magazine Reviews

"The yarn does not get much of any place and does not climax. . . . Some individual scenes are handled deftly enough by Director Bobby Connolly, but the film as a whole changes its tone so many times, is so ill-proportioned in structure, with relation to any objective, that these better scenes lose what effectiveness they might have had in a better woven story fabric." Bert Harlen

— Hollywood Spec p30 S 11 '37

Trade Paper Reviews

+ — Motion Pict Daily p2 S 8 '37

"Just a filler on the lower half of duals."

+ — Phila Exhibitor p16 S 15 '37

FAREWELL AGAIN. United artists 80min O 8 '37

Cast: Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard. J. H. Roberts

Director: Tim Whelan

Original story: Wolfgang Wilhelm

Screen writers: Clemence Dane. Patrick Kirwan

Filmed in England. "A regiment of British cavalry is aboard a troop ship bound home to England after five years' service in India. . . . Instead of the long leaves the men are anticipating after five years of the heat and dust of India, the situation in the Far East is so grave that officers and men have but six hours beforehand they again set sail for a distant outpost of the far-flung British Empire." (Hollywood Spec)

Audience Suitability Ratings

"Whether or not it was conceived as such, 'Farewell Again' is a moving tribute to the men who serve in the British Army and as a production it is an outstanding achievement. . . . The total result is an outstanding film which deals with real people and presents something real about England, however objectionable this reality and, therefore, the film may be distasteful to some people in its propaganda implica-

'Adults.'

+ — Motion Pict Daily p2 S 8 '37

'A: good; Y: possible; C: no interest.' Parents' M p14 D '37

Newspaper and Magazine Reviews

"Quite a notable cinematic job, even though it is not a picture to attract large audiences in this country. . . . When viewed solely as an exhibition of screen technique, 'Farewell Again' proves a fascinating subject. It has no direct story to intrigue our attention; it has no hero, heroine, villain."

+ — Hollywood Spec p7 O 23 '37

"(It) is humanly directed and well played . . . But why Beverly Hills doubts if American audience will be even remotely interested in the heartbeat of an English cavalry contin-

'Adults.'

— Pict Magazine p51 N 20 '37

"This troopship saga is choked with a senti-mental patriotism which most people will for-give because of its unusual theme. The die-for-dear England stuff is also offset by an excellent cast. Like most British films, the dialogue is refreshingly natural, and the prin-ciples behave like human beings instead of like movie actors."

— Motion Digest p54 N 13 '37

"It says a lot for the skill with which this film has been made that so far from rousing nausea in the audience it was received with spontaneous applause. By entertainment standards this is not a dull film or a bad one. It is good enough to reach an enormous public."

— New Statesman & Nation p812 My 15 '37

"The preview audience that was inclined to sneer at the picture's beginning remained to cheer—therefore had become so interested by the huge, human tapestry of army life." Rob Wagner

— Script p9 O 16 '37

"This sounds deadly enough in all conscience—a regimental 'Grand Hotel.' . . . But the film is not deadly. Call it sentimental and absurd, and then add that there is much to admire, if we make the necessary suspension of disbelief." Kenneth Allott

— Screen Spec p803 N 14 '37

"It is a somber theme, broken here and there by touches of British humor. . . . There are excellent characterizations and nice changes of pace; specially the kind of drama at which the camera excels."

+ — Stage p27 N '37

Trade Paper Reviews

" 'Farewell Again' stacks up with the best of the British pictures, and is a credit to its producer. . . . Exhibitors should take plenty of time and energy to work out a suitable campaign for this picture, and if properly handled it should prove a big winner at Cana-

+ — Canadian Moving Pict Digest p14 O 16 '37

+ — Motion Pict Daily p23 My 17 '37

"Decidedly good entertainment for the intel-

+ — Variety p22 My 19 '37

FEDERAL BULLETS. Monogram 60min O 30 '37

Cast: Milburn Stone, Terry Walker, Zeffie Tilbury. Selmer Jackson

Director: Karl Brown

Screen writer: Karl Brown

Based on the novel of the same title by Major George F. Eliot. "The Bureau of In-
FEU MATHIAS PASCAL. See The late Mathias Pascal

52ND STREET. United artists 77min O 1 '37

Cast: Ian Hunter, Leo Carrillo, Pat Paterson, Elia Logun, ZaSu Pitts, Kenny Baker
Director: Harold Young
Dance director: Danny Dare
Lyrics: Harold Bullock, Harold Spina
Music director: Robert Newman
Screen writer: Grover Jones

"A brother and two sisters own a couple of houses on the thoroughfare and haven't spoken to each other in years because the brother married an actress. . . Time and the montages bring 52nd Street through the speakeasy years of the 20's, the depression, and the social strivings of the 30's. The row of brownstones (becomes) a string of night clubs." Variety

Audience Suitability Ratings

"There is not a great deal to be said about this musical extravaganza except that it mingles vaudeville entertainment with a more or less comprehensible story about high society in the theatre. For thoughtless adults." T. J. Fitzmorris

"+ America p192 N 27 '37
+ The voice and pleasing personality of Kenny Baker, and the comedy and splendid acting of ZaSu Pitts and Leo Carrillo contribute much toward making this picture entertaining. The story is somewhat abrupt and disconnected, but full of action and humor. Family-mature." Am Legion Auxiliary

"There are good characterizations and pleasing music. Amusing novelties are introduced, which, although they break the thread of the story, furnish much of the entertainment. Mature." Calif Cong of Par & Teachers

"This is a rather unsatisfactory combination of musical and serious drama. . . The false note in the story is supplied by the indication that culture and education are of minor importance in the scheme of life. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Good characterizations; confused plot. Mature." DAR

"An unconvincing story, not too well directed to which Leo Carrillo contributes some diverting comedies. There is much drinking and the film as a whole leaves an unpleasant effect. Adults." Nat Soc of New England Women

"A pathetic touch of restraint pulls the story together to relieve it from serious monotony and utter waste of time. Mature." S Calif Council of Fed Church Women

"The entertainment [is] purely a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast) O 6 '37

"Authentic atmosphere and good acting are wasted in an unconvincing story. The whole tone of the pictures is rather cheap. Adolescents, 12-18; unsuitable; children, 8-12; no." — Motion Pict R p5 N '37

"Adults." Nat Legion of Decency O 21 '37

"Adults." Sel Motion Pict p6 N '37

Newspaper and Magazine Reviews

"[It] is hardly more than a series of vaudeville skits and songs strung together upon the thread of a very thin story, . . . and has some amusing moments—but not enough." Jesse Zunser

"+ Cue p39 N 20 '37
"Unusual musical that has the merit of a good underlying idea, and the disadvantage of ranging sketchily over two generations. Leo Carrillo stands out of a cast of children, and provides the best of the frequent comedy. The rest is patchy, with some excellent interludes, but a rather silly climax. Moderate entertainment." — Film Wkly p25 N 20 '37

"Where '52nd Street' has its shortcomings is in its proportioning. Evidently too much length is given to the early period of the story. Events in the latter part of the picture couldn't stand on each other--say, crowd out each other so—that the results are sometimes very unsatisfactory. For one thing, the climax comes about too abruptly and is not clearly enough motivated." Bert Harlen

"+ Hollywood Spec p12 O 9 '37

52ND STREET—Continued

"Walter Wanzer gets this department's medal as the year's most thorough-going cynic. They do nothing for his unloading of '52nd Street' on a defenseless public. Actually it earns only a loud horse laugh from New Yorkers and a continuous yawn from most everybody else."

— Lit Digest p34 D 4 '37

"[It] traces the history of a New York street from a leasing respectable to night-club humdrum, but what is more, gives it a framework for some of the loveliest music-hall turns yet screened. A little fun is extracted from old-time characters and Sid Silvers Pittie's... stock clowning gives the show what little continuous amusement it boasts." Howard Barnes + N Y Herald Tribune p10 N 15 '37

"There is no era... a group of entertainers to brighter and unimportant story. '52nd Street' does better when it forgets the Ron dell family and concentrates on swing."

Eileen Creelman + — N Y Sun p18 N 15 '37

"Grover Jones confided in a recent series of magazine articles that all he had when he started writing the script of '52nd Street' was the title, the promise of a score and the assurance of Sid Silvers, Jack White and Ella Logan... After sitting through it we can still tell you that title, the score and Silvers, White et al. And not much more. Certainly not enough to raise it appreciably from the truck of fair-to-middling musical shows."

F. S. Nugent + — N Y Times p15 N 15 '37

"[It is a] clumsy and long-winded film. One of the least interesting of the many plays. It is a clumsy and long-winded film. Walter Wanzer has nothing. He has not produced a score and the assured presence of Sid Silvers, Jack White and Ella Logan. After sitting through it we can still tell you that title, the score and Silvers, White et al. And not much more. Certainly not enough to raise it appreciably from the truck of fair-to-middling musical shows."

William Boehnel + — N Y World-Telegram p13 N 15 '37

"Walter Wanzer must have been dreaming of the Bronx when he worked up his 52nd Street."

John Mosher New Yorker p122 N 20 '37

"An undistinguished musical, this sets out to high-light the transition of Manhattan's famous Hi-de-Hi-highway from 1912 stuffiness to 1937 hot stuff. A plethora of entertainers and a paucity of entertainment spoil its chances."

— Newsweek p24 N 29 '37

"Time was when Manhattan's 52nd Street, between Fifth and Sixth Avenue, was just as stuffy as the picture that bears its name. '52nd Street' misses most of the swing, wastes too much time on the old settlers."

— Time p32 N 22 '37

Trade Paper Reviews

"A variety of stage and night club entertainment material is included in a loosely-knit screenplay, adds up to a rather vacuous musical picture which can hope for little more than average box-office returns. Direction is mediocre. Family."

— + Boxoffice p25 O 16 '37

"The theme rambles too much, and lacks a clear story interest building to some definite climax. There are no hit songs or dance numbers, sufficiently outstanding to rate this as a strong musical comedy production."

— Film Daily p8 N 17 '37

Motion Pict Daily p30 O 4 '37

"'52nd Street' shapes up as fair entertainment emulating old-time, modern variety acts giving picture a certain appeal for old, young alike. Estimate: fair program."

+ — Phila Exhibitor p30 O 15 '37

"It may have been a good idea... but for some reason the conception doesn't come through in the finished picture. Filming goes are likely to wonder what it is all about, and why. It's that old wilderness story again which creates the confusion... A programmer for the double bills."

— Variety p13 O 6 '37

"Aura and allure of 52nd Street, New York's lane of niteries, is reflected in a moderately entertaining picture. It has competent representation in every department, with some neat performances, and few names are left out but it lacks the excitement and distinction to give it more than average program box-office reception."

— Variety (Hollywood) p3 O 2 '37

FIGHT FOR YOUR LADY. RKO 67min N 5 '37


Director: Ben Stoloff

Music and lyrics: Harry Akst. Frank Loesser

Music director: Frank Tours

Screen writers: Ernest Pagano. Harry Segall. Harold Kusell

"When Oakie sensing that Margot Grahame is only after his pal's (John Boles) money, he tells her that Boles is broke and Margot calls off the announced wedding. Disappointed and ready to die, John goes to Budapest with Oakie as his companion. There he learns that he can best accomplish his ends by making love to Ida Lupino, for her jealous husband, Erik Rhodes envisions a romance and will doubtless kill him in a duel which is bound to result." (Film Daily) Based on the short story of the same title by Jean Negulescu and Isabel Leighton.

Audience Suitability Ratings

"It does not matter much if you do not follow the absurd plot, as it has little in the way of amusement. This [is a] fair adult film."

T. J. Fitzmorris + — America p216 D 4 '37

"A & Y: amusing; C: perhaps."

Christian Century p274 N 3 '37

"A swift moving farce that provides merry laughter throughout. Mature. Family."

Am Legion Auxiliary

"Adults. Possibly family."

Calif Cong of Par & Teachers

"An ingenious sort of comedy featuring the pleasant singing of John Boles and Ida Lupino and enlivened by the antics of Jack Oakie, Family. Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"[It is] a ridiculous farce... A waste-of-time picture in which the actors deserve much better types than caricatures and uncaring roles. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"[It is] a ridiculous, but most entertaining farce. Comedy. Family." + Gen Fed of Women's Clubs (W Coast) O 6 '37

"Suitability: family." T. G. Mo Film Bul p220 O '37

"It is seldom that slapstick comedy attains real depth, but in this hilarious play, John Boles and Jack Oakie succeed in raising it to this level. The play is good entertainment for the family. Nightingale at the movies and should appeal alike to young and old. Adolescents, 12-16: good; children, 8-12: mature." + Motion Pict R p6 O '37

"Adults." Nat Legion of Decency O 7 '37

"A, Y & C: good." Parents' M p74 D '37

"Family." Sel Motion Pict p7 N 1 '37

Newspaper and Magazine Reviews

"Dialect comedians and Jack Oakie's wise-cracking contribute to the principal attractions of a passably entertaining film. Adults and young people." + Christian Science Monitor p17 O 30 '37

"Jack Oakie shoulders the brunt of this minor comedy, and at times it seems to be too much even for his infectious grin and giggling asides. Some of the material he is provided with in 'Fight For Your Lady' is genuinely amusing, but more of it is merely broad burlesque and it falls heavily and flat." Jesse Zunger - + Cue p38 N 20 '37

"Strangely enough, John Boles and Jack Oakie make a good team. Together they put on an entertaining little show in 'Fight For Your Lady.' That is, it will prove entertaining if you can check your sense of credibility at the door, for the story, I warn, is rather far-fetched. Bert Harsh." + Hollywood Spec p12 O 2 '37

"The story is one of the silliest Hollywood has tackled, but Mr. Boles' voice and brisk performance by Mr. Oakie and Miss Lupino help quite a lot." Eileen Creelman - + N Y Sun p28 N 19 '37

"A stumbling, unoriginal and infantile farce, 'Fight For Your Lady' is pleasantly closed to being the composite year's worst picture." F. S. Nugent - - N Y Times p21 N 20 '37

"Except for a delightfully comic performance by the inimitable Jack Oakie and some good, if not exceptional, work by the other principals in the cast, there is very little to recommend in the pedestrian and stereotyped farce-comedy." + N Y World-Telegram p9 N 20 '37

"[It is an] unpretentious comedy of love on the rebound." + - Newsweek p30 N 1 '37

Trade Paper Reviews

"Audiences will greet this subtle farce with howls of laughter that should mean money in the cash-drawer, and RKO Radio's consistently improving standard reaches a new high in program offerings." + Boxoffice p19 O 2 '37

"A bunch of swell gags makes this farce highly enjoyable. With Jack Oakie romping around in his best style, things which bring forth an abundance of laughter are always happening." + Film Daily p9 S 28 '37

"Good direction keeps picture moving at rapid pace. Preview audience expressed complete enjoyment. Estimating, good comedy." + Phila Exhibitor p22 O 1 '37

"[It] is a B picture that comes closer to being an A than most of the former aspire to... It will be] a strong support for any picture with it, either as the No. 1 or No. 2 feature." Variety p12 O 20 '37

"'Fight For Your Lady' is the type of picture that will click with any kind of audience... The film is one of the snappiest comedies of the season. It hasn't a boring moment." + Variety (Hollywood) p3 S 24 '37

FIRST LADY. Warner 82min D 4 '37

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

Director: Stanley Logan

Screen writer: Rowland Leigh

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

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Stanley Logan's direction emphasizes the fact that this is a conversation piece, but since the dialogue is generally excellent the production will more than satisfy." T. J. Fitzmorris + America p216 D 4 '37

"A: very good of kind; Y: perhaps; C: little or no interest." Christian Century p1542 D 8 '37

"A sprightly, satirical portrayal of the part women play in the great game of national politics... Good fun for mature audiences." Am Legion Auxiliary

"This is] delightful light entertainment for all." Calif Cong of Par & Teachers

"The idea of the picture is a clever one and the keen-edged comedy has sufficient dramatic quality to hold one's interest despite flaws in production. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Settings are charming, dialogue and comedy are subtle and delicious, and the characterizations are exceptionally vivid. Mature." Nat Soc of New England Women

"This picture provides exceptional entertainment. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 18 '37

"Scintillating entertainment. Mature." Gen Fed of Women's Clubs (W Coast) S 30 '37

"Adolescents, 12-16: harmless but not particularly interesting; children, 8-12: no interest." Motion Pict R p5 S 30 '37

"General patronage." Nat Legion of Decency S 30 '37

"A: excellent; Y: mature; C: no interest." Parents' M p104 N '37

+ + Exceptionally Good; + Good; + Fair; - Mediocre; - Poor; - - Exceptionally Poor
FIRST LADY—Continued

"The movie version has retained most of the play's clever dialogue. Perhaps too much of it. It is best when the shifts of scene and action rather than to lengthy conversations. If Kay Francis finds the pace a little too high for her, others in the cast make up for her slow-footedness."

— Scholastic p19e D 11 '37

"Outstanding. Mature. Best of the month."

+ + Sei Motion Pict p5 O 1 '37

"The comedy is mostly conversational, but brisk and sometimes sharp, and a fine cast puts it over. Mature. Outstanding."

+ + Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"[It] is rather like a new straw sailor after a heavy April shower, Verree Teasdale, Walter Connolly and a few others demonstrate how this sort of thing should be played but Kay Francis, for all her Orry-Kelly finery, doesn't catch the idea. There are too many amusing moments. Adults and young people."

— Christian Science Monitor pl7 D 4 '37

"By no ordinary motion picture standards can this one be judged. It talks every inch of the way across the screen and depends upon the camera as a story-telling aid only to the extent a publisher depends upon an artist who is his illustrator. Exceedingly smart in appearance, beautifully mounted by Warners, dialogue, with spark and sparkle, a cast seldom equaled for even excellence, it is as fine an example of the straight talkie as you will find on the screen this season."

+ + Hollywood Spec p15 S 11 '37

"You will like both Kay Francis and Verree Teasdale as the political rivals." (3 stars) Beverly News

Liberty p51 N 6 '37

"Sparkling dialogue, amusing situations, and swell acting had the previewers squealing with delight. A lively play up to the minute."

Rob Wagner

+ + Script p13 D 11 '37

"Great chucks of the slick dialogue which Katharine Dayton and George S. Kaufman whipped up for the stage, or comic, making it a rather talky motion picture. Amusing backstage in Washington."

State O 5 '37

"First Lady' is carried off with an unusual vivacity by Kay Francis. Its main drawback—that, as in most Kaufman plays, its crises are epigrammatic rather than emotional—is counteracted by its novel background and its general impudence."

+ Time p24 D 13 '37

Trade Paper Reviews

"It will have to be sold through every possible angle to get it over with the mass. Estimate: good class offering."

+ + Phila Exhibitor p16 S 15 '37

"Swiftly carried along. 'First Lady' emerges as topnotch entertainment."

+ Variety (Hollywood) p3 Ag 31 '37

FIT FOR A KING, RKO 73min O 15 '37

Cast: Joe E. Brown, Helen Mack. Paul Kelly. Harry Davenport

Director: Edward Sedgwick

Original story: Richard Flournoy

"Story has Joe E. Brown as a newspaper copy boy, striving to become a reporter on his uncle's paper, but balked by the shiftless-tempered editor. Finally gets an assignment to cover the sallying of an aged Archduke and stows away to get the yarn. He and a rival reporter compete in a hectic scramble after the nobleman."

Variety

Audience Suitability Ratings

"This is for the family circle." T. J. Fitzmorris

+ America p96 O 30 '37

"Another hilarious comedy for Joe E. Brown, clean cut slapstick manner. Family."

Am Legion Auxiliary

"[It is] an ideal vehicle for a Joe E. Brown comedy. The picture is attractively set, the direction workmanlike, and the acting excellent. Family." E Coast Preview Committee

"Good. Family." DAR

"It is a rather unsatisfactory combination of plotting and intrigue but the comedy is good clean fun and there is not a dull moment. Family."

E Coast Preview Committee

"Hilarious slapstick comedy, amusing in spots but not up to some of the comedian's earlier hits. Family." Nat Soc of New England Women

"Better production, less overdrawn than former starring roles of the comedian. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

"Family. Very entertaining for the fans of this popular comedian."

+ + Fed of Women's Clubs (W Coast) O 13 '37

"Even the exciting chase at the end is not omitted and it is all grand fun. Adolescents, 15-19; very amusing. Parents, 8-12: very funny." + Motion Pict R p6 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A, Y & C: good."

Parents' M p104 N '37

"Family."

Sel Motion Pict p8 N 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor pl7 O 16 '37

"Joe E. Brown, America's acce yodeler and rubber-face, slips a bit in his latest comedy. In fact, you can hardly call it a comedy, since 'Fit for a King' is little more than a succession of gags—not always successful." Jesse Zunser

+ + Cue p13 O 28 '37

"It is naive stuff, but good clean fun, is this burlesque, and the [children] will like it. Apparently many adults will too, for the reaction of the preview audience was one of high amusement and frequent excitement." Bert Harlen

+ + Hollywood Spec p13 O 2 '37

"By a breakdown of all directorial resources . . . slapstick could conceivably go farther than it does in 'Fit for a King,' but it seems hardly possible that it could fare worse. A distressing mixture of what, in fact, appears to be essentially undirected cavorting, saved only in spots by the pantomimic genius of Joe E. Brown, it makes no attempt at characterization."

B. R. C.

— N Y Times p18 O 15 '37

"Most of the familiar ingredients of slapstick farce are to be found in Joe E. Brown's new picture. However, it must be admitted that some of them are funny and so the film has its chuckle moments. But not enough to lift it out of the ordinary class." William Bowden

+ + N Y World-Telegram p5 O 16 '37

"Fit for Joe E. Brown fans only, and even then with reservations."

— Newsweek p28 O 11 '37

"[It] places Joe E. Brown, his great mouth and banana yawn in the newspaper business, to the patent disadvantage of all concerned."

— Time p27 O 25 '37

+ + Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
Trade Paper Reviews

"A typical Joe E. Brown farce, this has an unusually fast moving plot with plenty of suspense."

Phila Exhibitor p14 S 15 '37

"An ancient story, peppep up with modern situations and snappy dialog and embellished with Joe E. Brown's particular brand of comedy, makes 'Fit for a King' an audience pleaser."

+ Variety (Hollywood) p3 S 22 '37

FLIGHT FROM GLORY. RKO 66min

Ag 20 '37

Cast: Chester Morris. Whitney Bourne, Onslow Stevens. Van Hefflin. Richard Lane

Director: Lew Landers

Original story: Robert D. Andrews

Screen writers: David Silverstein. John Twist

"The setting of the story is a little air field in the Andes, where Onslow Stevens reigns as the cruel, money-mad air line head whose planes fly supplies from the coast to the mines. In his determination to make money, he sacrifices lives in worn out planes, always picking his pilots from men grounded in the states... Into this scene is plunged Whitney Bourne, as the trusting bride of Van Hefflin, disgraced American pilot. Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fairly good; Y: strong; C: unsuitable."

Christian Century p115 S 22 '37

"It is a somber but interesting film, very well acted with some real flying thrills. Suitability: adults & adolescents."

D. E. B. + Mo Film Bul p250 O 3 '37

"The film is well acted in parts but does not achieve distinction in any way. It is depressing in the extreme. Adolescents, 12-16: not advised; children, 8-12: no."

Motion Pict R p5 S '37

"A: depressing melodrama; Y & C: no."

Parents' M p104 N '37

Newspaper and Magazine Reviews

"[It is] fast, furious and vigorously male adventure-in-the-air."

Cue p37 S 18 '37

"'Flight From Glory' deals with airplanes in a lace valentine kind of way... The only light touch in the picture is when a comic, Sally Ward, is on the set. Marguerite Tazelaar N Y Herald Tribune p8 S 11 '37

"It is good, clean, pulpwod fun. It was the mixture of authors... that was not right. Perhaps what was needed was more twist."

B. R. C. N Y Times p20 S 11 '37

"[The] film is a considerably better-than-average aviation drama... Altogether [it is] well worth seeing."

William Boehnel + N Y World-Telegram p21 S 13 '37

Reviewed by John Mosher

New Yorker p93 S 18 '37

Trade Paper Reviews

"Few current programmers have the solidity and originality of story, as well as dramatic excitement, that this melodrama possesses. Primarily it is a love yarn, not only because of its general content but also because men predominate in its cast."

+ Film Daily p13 S 17 '37

FOOTLOOSE HEIRESS. Warner 58min

Ag 21 '37


Director: William Clemens

Screen writer: Robert Es. White

"Story is that of the blue blood in disguise who subdues a madcap and witful girl all over again. But this time the masterful youth arrives on the scene on the rods of a freight train in time to prevent the marriage of the girl to a worthless youngster of her own set. Her father, who gives in to all her whims, but this one, enlists the aid of the masterful hobo."

Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no value."

Christian Century p115 S 15 '37

"A light amusing comedy, well directed and satisfactorily acted. Family."

Gen Fed of Women's Clubs (W Coast) Ag 18 '37

"Suitability: adults & adolescents."

A. R. Mo Film Bul p171 S '37

"When a picture is obviously of the class B type and fails short of that, little more can be said. Adolescents, 12-16 & children, 8-12: unsuitable."

— Motion Pict R p6 S '37

Newspaper and Magazine Reviews

"Amusing in places but never rises above Class B. Adults."

— Christian Science Monitor p17 O 2 '37

"Ann Sheridan and Craig Reynolds make the leading parts as lively as possible. In spite of their efforts, only fair entertainment."

— Film Wkly p35 O 9 '37

"If you are shopping for quantity rather than quality, then the Palace should be your market place this week. For on the basement bargain counter you will find such a slightly damaged item as 'Footloose Heiress.'" P. M. P.

— N Y Times p16 O 9 '37

Trade Paper Reviews

"A gay and insouciant little trifle that is filled with the charm and zest of life, and while it may be very true that it will garner no record-breaking figures at the box-office, still it is so deftly handled throughout that it is bound to please the average audience."

+ Film Daily p8 O 13 '37

"Not bad, considering that it's intended only for multiple programs."

+ Variety p10 O 13 '37

45 FATHERS. 20th century-Fox 70min

D 10 '37


Director: James Tinling

Original story: Mary Bickle

Screen writers: Frances Hyland. Albert Ray

"Jane Withers is seen as an orphan who comes under the wing of her father's club and is subsequently adopted by one of the members. She enters the wealthy home and creates a stir in the usual Withers style." Variety (Hollywood)

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"Jane Withers"s pictures, which seldom get to Broadway, are evidently designed for the juvenile trade. The newest, "45 Fathers," has the Hartmans in roles almost as comical and certainly twice as effective as the young star's, and the Hartmans have something to offer also for audiences as well as children. Their comedy, scattered though it is, contributes the bright spots of the picture, one much in need of brightness." Eileen Creadman

50 FATHERS—Continued

Audience Suitability Ratings

"The usual, slightly dense adult is helped out of the time-worn romantic entanglement by the inevitably precocious child in this moderately amusing picture. . . The picture is unobtainable for all." J. H. Hammond

"Action and mirth characterize this story. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"The hoydenish little star, Jane Withers, family and vehicle picture this of any of her previous ones—production values are higher, the story has been given more careful consideration and members of the supporting cast are given an opportunity to contribute to the fun. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Appealing to children because of animals and ventriloquism; to adults for the ingenuity of a child. Family." DAR

"A hilarious, if exaggerated, comedy which will amuse family audiences." Nat Soc of New England Women

"Light, refreshing entertainment. Wholesome family picture." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"[It will] provide great fun and much hilarity for [Jane's] audience. . . Jane Withers, an excellent little actress, does very good work and is ably assisted by a most competent supporting cast. Family." Gen Fed of Women's Clubs (W Coast) O 20 '37

"Undoubtedly the best of the Jane Withers comedies to date, this is an absurdly funny story. Adolescents, 12-16: good; children, 8-12: good." Motion Pic R p5'N '37

"General patronage." Nat Legion of Decency D 9 '37

"Family." Sel Motion Pic p6 N 1 '37

"A typical Jane Withers picture, full of noise and rough-house. Family." Wkly Guide N 27 '37

Newspaper and Magazine Reviews

"Sprinkled generously with laughs, gags, and topped off by one of the funniest courtroom scenes yet, Jane Withers' latest picture comes to the Roxy as a welcome relief from the long series of apologetically hooked films that generally constitute child stars' vehicles. . . All in all, it's good fun this week at the Roxy, and a special treat for the youngsters." Jesse Zunser

"45 Fathers' presents the 20th-Century Juvenile as a happy mixture of fun and pathos, comedy and serious drama, and the Withers charge does nobly for all concerned. . . A full measure of credit goes to the writers who adapted the story. They have given '45 Fathers' the benefit of clever writing and have charged it with colorful situations and good, snappy dialogue." Robert Joseph

Hollywood Spec p9 O 23 '37

"Whether you like the show or not will depend on your age and your willingness to subscribe to the thesis that a ten-year-old is far smarter than her elders. . . As far as I am able to judge these juvenile-acting field dogs say that Miss Withers tries a bit too hard. . . In any case '45 Fathers' is a natural for the family trade and the Hartmans fans. Howard Barnes

N Y Herald Tribune p8 D 11 '37

"FORTY NAUGHTY GIRLS. RKO 62½min S 24 '37

Cast: James Gleason. ZaSu Pitts. Marjorie Lord

Director: Edward F. Cline

Screenwriter: John Grey

Based on the novel The Riddle of the Forty Naughty Girls by Stuart Palmer. A mystery story with a backpack atmosphere.

See issue of September 27, 1937 for other reviews of this film

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
GAME THAT KILLS. Columbia 55min S 21 '37
Cast: Charles Quigley, Rita Mayworth, John Gallaudet, J. Farrell MacDonald
Director: D. Ross Lederman
Original story: J. Benton Cheney
Screen writers: Grace Neville, Fred Niblo, Jr
"Quigley plays a skating fool, who comes into professional hockey to find out what kind of a racket his brother was killed in. Phoney rink accident previous to his entry.

Variety

Audience Suitability Ratings
"The plot is unfolded in the manner of serial pictures, but the action is brisk and exciting enough to hold average attention. (It is) a film evidently aimed at young audiences." T. J. Fitzmorris
+ — America p48 O 18 '37
"General passable." Nat Legion of Decency 3 '37
"A & Y: fair; C: possible." Parents' M p4 D '37
"Good story material, capable acting, speedy direction and exciting professional hockey games are combined in a fast-moving production. Family." Sei Motion Pict p11 O 1 '37

Trade Paper Reviews
"This programmer which takes the robust game of hockey and weaves around it a story that is partially a romance and partially a tale of racketeering, is just fair. Quite paradoxically it is neither the love nor the gangster motif that fails to stand up, but the portrayal of hockey." + — Film Daily p10 S 30 '37
+ Motion Pict Daily p7 S 21 '37
"Once again Columbia clicks with a peppy little actioneer. Estimate: best for neighborhoods." + — Phila Exhibitor p21 O 1 '37
"Hockey comes in for another dido in Columbia's 'Game That Kills,' a picture with a lot of action, but not strong enough to carry any box office weight. Title may bog it a little, too, because of close similarity to 'Face That Kills,' and for the action houses and the neighborhoods, mostly." + — Variety p18 S 22 '37

THE GIRL SAID NO. Grand national 72min S 2 '37
Cast: Irene Hervey, Robert Armstrong, Paula Stone, William Danforth, Vera Ross, Frank Moulton
Director: Andrew L. Stone
Music director: Arthur Kay
Original story: Andrew L. Stone
Screen writers: Betty Laidlaw, Robert Lively
"Robert Armstrong, wise-guy bookie, has been taken for a merry ride by a hard-boiled and mercenary hostess in a dime-a-dance joint. Plotting a revenge he persuades her that she has talent for the stage and ties her up to a contract to drain her savings for training. Then he tricks a singing troupe into a revival of 'The Mikado' in a borrowed theatre with a dead-head audience and his victim in a small part." Due to copyright restrictions, Gilbert and Sullivan scores are not available for export. Fans outside the U.S. will see the same

MOTION PICTURE REVIEW DIGEST 49

Audience Suitability Ratings
"A: fair; Y: probably entertaining; C: exciting." Christian Century p1342 O 27 '37
"The picture will be found entertaining and amusing. Family." Am Legion Auxiliary
"Suspenseful, it will hold audience interest until the final solution of the dual shooting. Mature." Calif Cong of Par & Teachers
"Mature." DAR
"Lively tempo and farcical treatment with ZaSu Pitts and James Gleason an amusing comedy team, make this film diverting light entertainment for mature audiences." Nat Soc of New England Women
"Excellent cast and direction of an absorbing picture (with no objectionable features). The family will enjoy it." S Calif Council of Fed Church Women
Fox W Coast Bus S 11 '37
"Mature audience." Gen Fed of Women's Clubs (W Coast) S 1 '37
"The action is slow, and subtitles are sacrificed to farce. Suitability: adults and adolescents." I. C. Mo Film Bus p220 O '37
"While many amusing moments are afforded by the team of James Gleason and ZaSu Pitts, much of the dialogue is dull and often the actors make such an obvious effort to be funny that they fail to hit the mark. Adolescents, 12-15: mildly entertaining; children, 8-12: no." + — Motion Pict R p6 O '37
"Adults." Nat Legion of Decency S 30 '37
"A & Y: fair; C: no." Parents' M p14 D '37
"Mature." Sei Motion Pict p8 O 1 '37
Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p15 S 18 '37
"'Forty Naughty Girls' is not up to some of the earlier Stuart Palmer film stories in this series ... but it manages to be entertaining, nevertheless, and the back-stage background is both authentic and exciting. [It] will probably divert you, while not making many demands upon you." Marguerite Tazelaar + — N Y Herald Tribune p16 S 18 '37
N Y Times p15 S 18 '37
"Although the plot of 'Forty Naughty Girls' leaves much to be desired, it is a sound, workmanlike and on the whole enjoyable piece of 'Who dunnit?' entertainment. Even if it is long on comedy it is extremely short on ingenuity, suspense and excitement. However, it has enough good qualities in it to make it passable murder entertainment." William Boehnel + — N Y World-Telegram p13 S 20 '37
"Forty Naughty Girls' would be a sad affair." John Mosher + — New Yorker p39 S 25 '37
Trade Paper Reviews
"Estimate: fair program." + — Phila Exhibitor p14 S 15 '37
++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
THE GIRL SAID NO—Continued

cast and story set to different tunes. (Hollywood Reporter)

See issues of June 25 and September 27, 1937

MOTION

Variety

Canadian Fair; Its NY.

The Motion Film

Pleasantly

Excerpts

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blessed, although the last minute intervention of the pressmen and Dillon pruning the opera is slightly ludicrous. Suitability: family.

A. R.

— + Mo Film Bul p221 O '37

You’ll have to take a pink pill of a plot to get the choice morsels of music; but it’s worth it.

+ Scholastic p36 N 6 '37

Newspaper and Magazine Reviews

"[It is] a second rate picture. . . . The result, neither in music nor in story, are altogether unhappy. Savoyard addicts will fret through the first part of the film." Jesse Zun-

+ — Curve p14 O 16 '37

"It is an odd story, this mingling of a tough dance-hall instructor and Gilbert and Sullivan. Yet, curiously enough, the result is fairly entertaining. . . . A fake entertainment,—with Miss Hervey recommended for your attention." (2½ stars) Beverly Hills

Liberty p10 11 10 '37

"It is an ingenious show, sneaking in the minor classics almost before one is aware that they are being performed, but it is likely to disappoint the Gilbert and Sullivan fans as much as the straight seekers after screen entertainment . . . Excerpts from the famous operettas are not done well enough to hold their own." Howard Barnes

— + N Y Herald Tribune p10 O 18 '37

"It’s a much better film than the Globe has seen and heard for many months. [It is] an unpretentious film, evidently made at much less cost than pictures far inferior to it in amusement value." Eileen Creelman

— + N Y Sun p18 O 15 '37

"[It is] a most implausible, a most unsubstantial and a most charming picture, full of delightful Gilbert and Sullivan people . . . Its total effect, through a flimsy, un- contradictory impressions, as one of the better entertainment investments of the season." E. R. C.

+ + N Y Times p14 O 18 '37

"[It is] a thoroughly charming and altogether satisfactory screen entertainment . . . It is Grade A film fare for any fan and particu-

larly for Gilbert and Sullivan enthusiasts. . . . Frankly, in spite of its flaws, I thoroughly enjoyed this film and felt a real affection for all the characters concerned." William Boehnel

+ + N Y World-Telegram p14 O 18 '37

"This film is an absurd little trifle, and has trollopish freshness about it that makes it quite entertaining. The Gilbert-and-Sullivan cult may not feel that ‘Patience’ and ‘The Mikado’ get due attention, but on the other hand the racketeer set may feel just the opposite. Amateurs in both will probably be thoroughly satisfied.” John Mosher

— + New Yorker p87 O 23 '37

Trade Paper Reviews

"A simple story, admittedly, but well acted, capably and with much that is pleasant entertainment, this stacks up with the best of the B pictures."

+ Canadian Moving Pic Digest p58 8 18 '37

A GIRL WITH IDEAS.

Universal 65min N 7 '37

Cast: Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent, George Barbier

Director: S. Sylvan Simon

Music director: Charles Previn

Screen writers: Bruce Manning, Robert T. Schenkken

An heiress wins a huge settlement in a libel suit and is given the newspaper which libeled her. The former owner hopes to regain his property after she has mismanaged it but in-

stead she makes a success after a fictitious kidnapping, fist fights and other excitement.

Based on the short story of the same title by William Rankin.

Newspaper and Magazine Reviews

"A film rather devoid of [ideas]. There are some laughs but only die-hard newspaper story fans will find it entertaining. Adults and young people."

— + Christian Science Monitor p17 N 6 '37

"Any attempt to put new life into an old theme deserves hearty commendation. A plaque, then, for S. Sylvan Simon and his first directorial job. Mr. Simon shows all the skill and ability of an old hand at the game." Robert Joseph

+ Hollywood Spec p14 N 6 '37

"A good programmer. Even if it weren’t the pictures, it would rate sparkling notices due to one bantering sequence that hits straight to the hearts of all pressmen. . . . Pleasantly screwy all the way, there are laughs richly embroidered on a not-too-novel fabric." Herb Sterne

— + Script p21 N 20 '37

Trade Paper Reviews

"An amusing comedy, suited for the nether end of the de luxe danger and able to carry the top spot in subsequent run houses, this packs more entertainment than many recent more pretentious efforts on the same subject—newspapers and newspaper folks. Family."

+ Boxoffice p18 N 13 '37

"Your reviewer has seen several Universal pictures, classified as B product, that are in-

finitely better in entertainment value than many self-styled A pictures, and ‘A Girl With Ideas’ is another mother, a programmer that packs a real entertainment bunch, and will set your cash-registers clicking merrily and your patrons laughing heartily."

+ Canadian Moving Pic Digest p12 N 13 '37

"Universal has worked out something differ-

ent in the way of a newspaper yarn. It may be screwy, wild and a thing that could hardly happen, but it furnishes a lot of laughs and makes very enjoyable program fare."

+ Film Daily p8 N 5 '37

+ Motion Pic Daily p13 O 29 '37

"Here is a breezy, laugh provoking comedy that fits nicely into the top dual bracket or better where the names mean anything. . . Net result is a fun for all and a lot of the lightest little features that packs a real entertainment bunch, and will set your cash-registers clicking merrily and your patrons laughing heartily."

+ Phila Exhibitor p43 N 15 '37

"Bright and original comedy, briskly directed and acted [it] is a better than average B film and suitable for the more important first runs which paint its features.

+ Variety p44 N 3 '37

"A trim, amusing comedy is ‘A Girl With Ideas,’ geared entirely for infectious entertainment and of a quality to grace any well ordered theatre."

+ Variety (Hollywood) p3 O 30 '37

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
Trade Paper Reviews

+ Motion Pict Daily p9 D 2 '37

"With Betty Compson and Charlotte Henry backing up Tom Keene, this swiftly moving outdoor sketch is okay fare for Western fans. Several nice acting bits by these two feminine principals serve to break up the action neatly, but it's the lurching riders, lead-throwing gunmen and realistic hand-to-hand encounters that dominate. . . . Satisfactory for dual corrals or where they like cats operas."

+ Variety p14 N 3 '37

THE GREAT GARRICK. Warner 82min O 30 '37

Cast: Brian Aherne, Olivia de Havilland, Edward Everett Horton. Melville Cooper.

Director: James Whale

Music: Adolph Deutsch

Music director: Leo F. Forstein

Screen writer: Ernst Vajda

"[It is] a gay story about a prank played on Garrick, the noted English actor who held sway in the 18th Century. . . . Garrick is invited to be a guest star with the noted Comedie Francaise company, and when the French actors gain the impression that he stated will teach them how to act, they decide to play a joke on him." Film Daily

Audience Suitability Ratings

"It is a skilful and vastly amusing paraphrase of a particular flamboyance into general terms. What has been recapitulated, and that admirably, is the general outline of an eighteenth century swashbuckling actor." T. J. Fitzmorris

+ America p56 O 30 '37

"A & Y: excellent; C: good if it interests." Christian Century p150 D 1 '37

"[It] is handled in a light and whimsical manner with rare touches of humor and comedy that will charm old and young alike. The whole cast deserves the highest praise," Am Legion Auxiliary

"The comedy is delightful, the acting of the entire cast is excellent, and the direction is fine and understanding. Mature-family." Calif Cong of Par & Teachers

"Excellent. Mature," DAR

"This is a charmingly staged comedy, enacted with spontaneity, revealing a well constructed plot and a jubilant spirit of fun throughout. Family." Nat Soc of New England Women

"This unusually entertaining and well-balanced play is a study of drama within drama, and so keen are the reactions with sustained suspense, that every phase is a surprise. Wholesome entertainment for the family." S Calif Council of Fed Church Women

Fox W Coast Bull O 30 '37

“The production reflects the skill and artistry of the director and is highly commended to all audiences for its sheer beauty and rare entertainment value. Family.” + Gen Fed of Women’s Clubs (W Coast) O 13 '37

"Whether or not the character of David Garrick as here presented is true to life, it makes rare entertainment and leaves a vivid impression of the gentleman but very likable individual. Adolescents, 12-16: excellent; children, 8-12: yes." + Motion Pict R p6 O 37

"General patronage." Nat Legion of Decency O 21 '37

"[It] has the flourish of eighteenth century acting with the sparkle of twentieth century dialogue. It is a rare combination and makes entertainment of the first order." + Scholastic p87 O 23 '37

"Best of the month. Outstanding. Family—mature." + Sel Motion Pict p4 N 1 '37

"The whole thing is essentially a huge practical joke of an amusing kind, handled picturesquely, Family." Wkly Guide O 22 '37

Newspaper and Magazine Reviews

"[It] is an amusing fiction. Adults and young people." + Christian Science Monitor p17 D 4 '37

"[It] is a smart, mid-eighteenth-century satire that will easily be recognized as one of those excursions—all too infrequently fruitful—taken in Hollywood into the field of pure artistic expression." J. F. Cunningham + Commonwealth p20 O 29 '37

"For all its breathless photographic beauty and 18th Century charm . . . The Great Garrick is still much ado about too little. The episodic and farcical unfolding of a tiny interlude in the romantic adventures of England's great actor, was tenuous to begin with. In its new luxurious settings it stretches almost to the breaking point, its slow motion bordering on boredom."

+ Cue p38 O 30 '37

"It comes as another fine film attraction in this season of many fine ones. . . . [It is] a picture which you really must see."

+ Hollywood Spec p6 O 2 '37

"Overstuffed period acting. . . . Altogether a pretty dull and labored costume drama." (2 stars) Beverly Hills Liberty p50 N 20 '37

"It is a sparkling way to treat history—a new idea that, sad to relate, doesn't come off. It should have the pep and brilliance of a story unhampered by biographical fact. On the contrary, it is about as stiffed, mannered, and pretentious an hour-and-a-half as Warner Brothers ever have unreelld."

+ Lit Digest p54 N 27 '37

"[It] is a bewigged and lacy period piece, pretty to look at but somewhat ponderous in every conception. The conceit is less entertaining in execution than one might have anticipated." Howard Barnes

+ — N Y Sun p14 O 25 '37

"Another comedy has arrived on Broadway, and this time a gay and amusing piece. [It is] as light an entertainment as any one could wish, a bit of decorative stuff that will give you a minute, and a half." Eileen Creelman

+ — N Y Sun Sun p14 O 25 '37

"Of the many legends about David Garrick, count as one of the most amusing The Great Garrick. The romantic note is lightly struck by Mr. Aherne and Miss de Havilland in a few few scenes, and—above all—it is
THE GREAT GARRICK—Continued

boldly, richly, unashamedly an excuse for Mr. Aherne's gallant play-acting. That is enough for me. F. S. Nugent

The Motion

"... The farse is refreshing—not entirely successfully—and allows Brian Aherne an actor's field day in the title role."

Who says there aren't any new stories? Well, Ernest Vajda took up a peep for the latest Great Personality picture. . . . He has built stories the screen has ever produced," Rob Wagner

"The plot is for the most part motionless, a fault which by heavy capital work, the acting, in the cases of Mr. Aherne, Edward Everett Horton and Ettiene Girardot, is made up by the absence of human eye. It is a strong dose of grand manner.

"— Stage p25 N '37

"Garrick, he might have enjoyed this modernization. He could certainly have advised some rewriting in the interest of pace."

Time p44 N 1 '37

Trade Paper Reviews

"Warner hereby adds another to its list of pictures whose prestige will be greater than its profits. Intelligent first-run audiences will applaud the magnificent production, superb cast and sophisticated screenplay, but the costume element—laid, as it is, in early 19th century England and France—will make its reception by the general run of theatregoers less satisfactory. Family."

Boxoffice p21 O 9 '37

"Here is another romantic comedy; or farce, but the laugh can be spelled correctly, the plot can be spelled correctly, the theme is laid, as it is, in early 19th century England and France—will make its reception by the general run of theatregoers less satisfactory. Family."

Canadian Moving Pict Digest p6 N '37

"(11) is a delightful comic comedy, cleverly directed by James Whale and brilliantly acted by a cast headed by Brian Aherne, in the title role, and beautiful Olivia De Havilland."

Film Daily p8 S 23 '37

Motion Pict Daily p4 S 27 '37

"Here is a class production aimed to attract mass appeal. Good period comedy, it can be sold to all classes if sufficiently exploited. Estimated: excellent satirical comedy."

Phia Exhibitor p24 O 1 '37

"(11) is a marked departure from the current run of Hollywood product and a film which will stimulate critical discussion. "The Great Garrick" is a film worthy of the exciting effort which unquestionably was required in its making. Artistic, first class; commercially, a question mark."

Variety p14 S 29 '37

"The Great Garrick" will be a hit show for cultivated audiences and those even remotely interested in the theatre and a fabulous figure of the theatre. Whether the life of Garrick, as here suggested in a romantic comedy, is, however, sufficiently interesting to the mobs to create the kind of excitement that will sell big box office is problematical."

Variety (Hollywood) p3 S 25 '37

GREEN FIELDS, Collective film 105min

N 11 '37

Cast: Michael Goldstein, Helen Beverley, Isadore Cashier, Anna Appel

Directors: Jacob Ben-Ami, Edgar G. Ulmer

Music: Vladimir Heifetz

Based on the play of the same title by Perez Hirschelen. This is the first Yiddish dialogue film with English subtitles produced by the Collective Film Producers. "It takes a plous young Talmudist out of the synagogue and sets him down in a country village, where the peasants fight over him and he finally succumbs to the pull of farming and the earth."

(N Y Herald Tribune)

Newspaper and Magazine Reviews

"The English subtitles will be found inadequate by persons unfamiliar with Yiddish."

Jesse Zunser

Cur. p46 O 23 '37

Little film sense has been employed. [The cast members] are ill at ease in the motion picture medium. There is rarely any fluency to the action while the plot staggers, stutters and gesticulating at each other, apparently unaware of the photoplay's enormous exaggeration of acting tricks."

Howard Barnes

— N Y Herald Tribune p25 O 12 '37

"It is a pastoral tale, a simple and refreshing

wholesome story. . . . Much too long for so slight a subject. The comic foundation of the picture has a cheerful theme, a pleasant atmosphere and several amusing scenes. . . . The dialogue needs cutting, especially as the cast comes together under a pair of conversationalists for several minutes. Editing might give the film a dramatic quality it now lacks."

Eileen Creelman

— N Y Sun p13 O 12 '37

"It goes on for something like two and a

fraction hours, which is altogether too long, and it betrays Jacob Ben-Ami's stage-bound direction with its incessant grouping of its characters in conversations and costumes. . . . The picture unquestionably would have profited by having a different leading man."

Film Daily

— N Y Times p31 O 12 '37

"It marks a new high in vernacular art. The

work abounds in those elements which go to make up a first rate Yiddish film. It is entertainment that should pack them in at the Esquire." L. B.

— N Y World-Telegram p13 O 12 '37

Trade Paper Reviews

"Here is an outstanding production that will

find wide appeal outside of the Jewish race. For the Yiddish element is of course a picture they cannot afford to miss, as it is the first Jewish film based upon an internationally known work of art."

Film Daily p6 O 20 '37

Motion Pict Daily p13 O 15 '37

"This is entertaining—thoroughly entertain-

ing. It has the Jewish Art Theatre, the Artek players. They achieve a triump in acting."

— Phia Exhibitor p37 N 1 '37

"This could have been a better picture with backgrounds which would have authenticated properly the locale of the story. . . . It is al-

most without humor and at times rigid in its lack of action. Nevertheless, Yiddish-speaking audiences should cultivate this attraction."
HEART OF THE ROCKIES. Republic 58min S 6 '37
Cast: Robert Livingston. Ray Corrigan. Max Terhune
Director: Joseph Kane
Original story: Bernard McConville
Screen writers: Jack Natteford. Oliver Drake

"The Three Mesquites get into trouble with the Rangers when they hunt for cattle-killing bears in the National Park not knowing that the stepfather of their two youthful friends is responsible." Wdly Guide

Audience Suitability Ratings
"General patronage." Nat Legion of Decency S 9 '37
"A, Y & C: good Western." Parents' M p104 N 3 '37
"A refreshingly different Western, with plenty of action and no love interest. Family-Juvenile." Wdly Guide Ag 28 '37

Trade Paper Reviews
"The picture rates a top spot in a top series, which Al cooperation indicates it well merits." Phila Exhibitor p15 S 15 '37
"For the scenery lovers, 'Heart of the Rockies' is long in that department—some excellent background footage. Keeps up to par on box office possibilities." Variety p15 S 22 '37

HEIDI. 20th century-Fox 85min O 15 '37
Director: Allan Dwan
Dance director: Sammy Lee
Music director: Louis Silvers
Screen writers: Walter Ferris. Julien Josephson
Songs: Lew Pollack. Sidney Mitchell

Based on the novel of same title by Johanna Spyri. "Shirley, an orphan, is left with her grandfather, Jean Hersholt, who lives in the Tyrolean Alps. She is making him very happy when her aunt kidnaps and sells her in Frankfort for a companion to the sweet but crippled Heidi. The two girls get along fine but Shirley always wants..."

MOTION PICTURE REVIEW DIGEST 53

HARLEM ON THE PRAIRE. Associated features 55min D 9 '37
Director: Sam Newfield
Music director: Lew Porter
Screen writer: Fred Myton

Filmed with an all-Negro cast. A western melodrama.

Newspaper and Magazine Reviews
"Harlem on the Prairie was designed to play as many as possible of the 800 Negro theatres currently operating in the U.S. It is in no sense a burlesque. If the cast kidded the plot the effect would have been trite, but they play it straight, with frequently hilarious results. In Negro theatres it will be a conventional Western, and it can play the artier white houses as a parody. Better parts of the picture are the tunes."

Time p24 D 13 '37

Trade Paper Reviews
"Through sheer novelty alone this all-Negro Western will attract considerable attention and comment wherever shown, plus the fact that it will be surefire in theatres catering to the colored population. Family."

Boxoffice p23 D 11 '37

Motion Pict Daily p5 N 24 '37

"Selling point is its distinctive novelty. Comedy and music both well calculated to entertain audience. Packed with fast and fun-filled action. Picture is made for the established western market, with the rootin', tootin' action designed to win the youngsters and the music expected to appeal to elders of the neighborhood trade."

Variety (Hollywood) p3 N 22 '37

HEADIN' EAST. Columbia 60min D 13 '37
Director: Ewing Scott
Music director: Edward Kilenyi
Original story: Joseph Hoffman. Monroe Shaff
Screen writer: Ethel La Blanche

A western melodrama.

Newspaper and Magazine Reviews
"Put me down as a Buck Jones fan. I never have seen him in the flesh and have seen him in the movies, but once on the screen, but the once was enough to convince me that in his make-up he has the things we like in a man. 'Headin' East' [is] a bang-up piece of screen entertainment without a single pistol shot in it. But there is enough action in it to make a respectable showing if scattered over several square miles of Western scenery... Our biggest producers would do well to take a look at this picture and learn what can be done on a small budget and a brief shooting schedule."

Hollywood Spec p11 D 4 '37

Trade Paper Reviews
"Buck Jones is at his best in this, his second feature under the Coronet Pictures banner. Although in theme it is a departure from the usual Jones-type picture, it is certain to please his large fan following; prove a riot with the juvenile audiences and serve with general satisfaction in the exhibition niche at which it is aimed. Family."

Boxoffice p19 D 4 '37

"Using a western formula in a layout that has to do with racketeering in produce makes this a slam-bang action number... A group of children figures in subduing the outlaws, and their work should do a lot in putting the picture over with the younger generation."

Film Daily p3 N 27 '37

Motion Pict Daily p6 D 3 '37

"Despite the tiniteness of the theme. Buck Jones again plays another of those he-man, never-say-die roles that have won him a host of fans especially among the younger element. This group will be perfectly satisfied with this Jones action picture and it should do well generally in the territories."

Variety (Hollywood) p3 N 24 '37

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

HEIDI—Continued
to go back to her grandfather, who in the meantime has come to the city in search of her." (Film Daily)

A Guide to the appreciation of the film Heidi, prepared by Vernon E. Sanders, is obtainable from Education and Recreational Services, Inc., 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"Miss Shirley Temple is not only growing up but adding consistently to her artistic stature. Plainly this is not a picture for sophis-
ticates, but its wholesome appeal will repay adult patronage." T. J. Fitzmorris

"A: good; Y: very good; C: total effect good." Christian Century p374 N 3 '37

"The story has been slightly changed to make a perfect vehicle for Shirley and all will find her a delightful Heidi. Family." Am Legion Auxiliary

"A much loved story delightfully screened... Some will object to the thrilling sequences introduced during the last quarter, and would have preferred a gentler ending. Jean Hersholt is notably fine and little Miss Temple has never appeared more winsome. Family. Calif Cong Teachers

"Excellent Family." DAR

"The film is a gentle blend of comedy and pathos with Shirley Temple at her best in another heart warming role which will appeal to children. Family." Nat Soc of New England Women

"[It is] well suited to the compelling charm of the little star. Family." S Calif Council of Fed Club—Church Women

Fox W Coast Bul O 23 '37

"All ages and junior matinee. A picture of rare beauty that will be enjoyed by all." + + C F Fed of Women's Clubs (W Coast)

O 13 '37

Reviewed by H. M. LeSourd

Motion Pic & Family p6 N 15 '37

"Adolescents, 12-16: good; children, 8-12: good unless too exciting for some." + + Nation Film R p5 N '37

"General patronage." Nat Legion of Decency O 28 '37

"The old German story 'Heidi' is a 'natural' for Shirley Temple and, for once, Shirley is a natural child. 'Heidi' is the best Temple film, to date." Margaret Hauser

+ + Scholastic p36 N 13 '37

"Test of the month. Outstanding. Family & Junior matinee." + + Sel Motion Pic p4 N 1 '37


Newspaper and Magazine Reviews

"Johanna Spyri's tale [is] adapted for Shirley Temple in what many will consider her best dramatic film... [It] has been beautifully produced but may prove too emotionally strenuous for the small members of the family. Family." + + Christian Science Monitor p17 O 30 '37

"The most notable difference in 'Heidi,' and a changed type of pleasant, as compared with previous Shirley Temple pictures, is the belated evolution of Shirley from just a clever little performer for juvenile, human child. Fully expected is the fabrication of strong pathos and much sentimentality. It is that kind of a picture." J. P. Cunningham

+ + Commonweal p48 N 5 '37

"As attested by the dedicated squelches of the youngsters and the more dignified chuckles of their elders in the audience, America's Littlest Sweetheart seems to have lost none of her amazing art at juvenile charm. The long story has, regretfully, been compressed and melodramatized, losing some of its tender nost-
talgia, but the questions are been compensated by the livelier tempo which, we are told, modern children demand." Tresse Zuner

Liberty p4 N 6 '37

"Old fashioned and hokumish, but with little Shirley in it, it becomes capital entertainment, even though it could have been considerably more enterprising if it had been given direction which would have made more smooth the melo-
dramatic and oversentimentalized scenes." + + New York Tribune p5 N 6 '37

"Probably little Shirley Temple's best picture—and anideal preholiday film. The film retains all the directness and simplicity of the childhood classic that went beyond the barriers of language and race to touch the youthful hearts of the world." (31/2 stars) Beverly Hills

"[It is] a show that is certain to delight juvenile audiences, as well as those adults to whom the Temple charm is new and unfamiliar. The original material has been juggled around, as it was in the case of 'Wee Willie Winkie,' but it has emerged in a charming sentimental screen drama, handsonedly produced and smartly directed." Howard Barnes

+ + + Sun Tribune p8 N 6 '37

"As Shirley Temple grows older, her pictures grow more and more juvenile. 'Heidi'... is certainly built for children of no greater age than the tentative star herself. This is far from Shirley's best and her adult pictures, 'Little Miss Marker' and the others... Grownups may find it more difficult to gain entertainment from 'Heidi.'" Eileen Freedman

+ + + Y Sun p10 N 6 '37

"Mistress Temple brought out her Christmas show yesterday, a cute and attractive little package made just to the taste of the younger set. [It is] based on the children's book by Johanna Spyri [and]... contains all of the harmless sweetness and pretty pictures one expects to find on the juvenile shelf. It is not exactly the kind of reading we can recommend to adults, though, unless they are pernickishly addicted to picture books, or to Public Cherub Number One. F. S. Nugent

+ + + Nation Film R p14 N 6 '37

Reviewed by John Mosher

New Yorker p98 N 13 '37

"With a good cast and an elaborate production, 'Heidi' is an excellent film for the screen's ever-younger audience... box-office attraction—Shirley Temple, Jean Hersholt." + + Newsweek p23 N 8 '37

"The picture is notable for its atmosphere as well as the acting. You are a million miles from Hollywood. The direction of Allan Dwan has mixed tears, laughter, human interest, a beautiful fairy-tale dance sequence and even a shock in a most delightful picture." Rob Wagner

+ + + Script p8 N 13 '37

"Unlike many of [Shirley Temple stories], it has a crust of the dramatic structure." Time p25 O 25 '37

Trade Paper Reviews

"A favorite children's book comes to the screen with none of its emotional tug deleted, portrayed by Shirley Temple with that little-lad's usual excellence, and so superbly mounted and directed that exhibitors will find it as heavy a grosser as any of this top-ranking box-office attractions—irrespective of previous pictures. Family." + + Boxoffice p25 O 25 '37

"Shirley Temple's latest picture is one of her best, it has the stuff that should make it a box-office smash everywhere, that goes for United States and foreign countries as well. Christmas is played up in the piece making it a natural for the holidays. For the kids,
it's a great show and grown-ups can't help but go for it.

- Film Daily p6 O 12 '37
- Motion Pic Daily p3 O 9 '37

"Even the grownups should find fun, entertainment in it though its appeal is generally juvenile. Estimate: swell for the kiddies."
- Phila Exhibitor p30 O 15 '37

"Pointed particularly for the kiddie fans of Shirley Temple, but also suitable adult appeal, as many child classics do. 'Heidi' is good for some Temple touch or better."
- Variety p18 N 10 '37

"'Heidi' is emotionally the most exciting of the Shirley Temple pictures, and in many respects will prove the most satisfactory to her natural audiences of women and children. Given a near perfect vehicle, smartly produced, the Number One screen personality demonstrates that she has lost none of her magic."
- Variety (Hollywood) p3 O 9 '37

HERE'S FLASH CASEY. Grand national

57min O 22 '37


Director: Lynn Shores

Screen writer: John Krafft

Based on the short story "Huturn Engagement," by George Harmon Coxe. "Yarn is based on the candid camera craze, but is given a professional slant in that the newspaper and racketeers are involved. A 'hot' candid camera shot lands Eric Linden a job on a newspaper. His ability to get pictures keeps him going, but internal politics in the publishing office between rival editors and a shakedown racket in which he accidentally becomes involved make his life a merry chase." [Variety (Hollywood)]

Audience Suitability Ratings

"A & Y: mediocre; C: no;"

Christian Century p1374 N 3 '37

"Adults & young people."

Sel Motion Pic p11 N 1 '37

Newspaper and Magazine Reviews

"Evidently made on a 'quick' schedule, the film is shown containing the carelessness characteristic of its type. Adults and young people."

Christian Science Monitor p17 O 16 '37

Trade Paper Reviews

"Slight in plot and also in entertainment value, this is one of the modern setting but no new angles to the familiar success story of a young Horatio Algerian hero. Family."
- Boxoffice p19 N 13 '37

"With a loosely knit story and apparent carelessness in the production of the picture it still moves fast enough to make fair entertainment."
- Film Daily p8 O 20 '37

"This offering with fair story, few exciting moments will serve as dual support."
- Motion Pic Daily p11 O 6 '37

"Not much of a film for box office hope."
- Variety p27 O 20 '37

"Grind National has the sort of program pictures that exhibitors cry for to bolster the dulls. Produced at a large heavy cost, there is nevertheless entertainment and action in every foot of film."
- Variety (Hollywood) p3 O 2 '37

HIGH FLYERS. RKO 60min N 26 '37

Cast: Bert Wheeler, Robert Woolsey, Lupe Velez, Marjorie Lord

Director: Edward Cline

Music: Dave Dreyer. Herman Ruby

Music director: Roy Webb

Screen writers: Benny Rubin, Bert Granet, Byron Morgan

Based on a serial of the same title by Victor Mapes. "A farce in which Wheeler and Woolsey as two very amaturish aviators become inadvertently enmeshed, through the tactics of a jewel thief, masquerading as a reporter."
- Gen Fed of Women's Clubs

Audience Suitability Ratings

"[It is] an hilarious Wheeler and Woolsey comedy. Family."
- Calif Cong of Par & Teachers

"[It is] a rather silly farce. Much slapstick and little to recommend it to a discriminating audience. Waste of time. Family."
- Calif Fed of Business & Professional Women's Clubs

"A well photographed, harmless comedy without a laugh. The gallant efforts of a clever little Boston bulldog save the film from being a total loss. Family."
- Nat Soc of New England Women

"Regulation Wheeler-Woolsey farce with better than their average supporting cast and many novel and interesting features. This is a light, riotous bit of family entertainment."
- Calif Council of Fed Church Women

"A better than usual story, the swimming pool sequence, stunt flying, clever impersonations and dancing of Lupe Velez and Bert Wheeler and the amusing tricks of a clever little dog add much to the entertainment value of this comedy which will please the fans of these comedians. All ages."
- Gen Fed of Women's Clubs (W Coast) O 37 '37

"Adolescents, 12-16: poor; children, 8-12: worthless."
- Motion Pic R p6 N 37

"Adolescents."
- Nat Legion of Decency N 4 '37

"The plot is novel, the pace swift and the dancing excellently good. Generally entertaining. Family."
- Sel Motion Pic p12 N 1 '37

Newspaper and Magazine Reviews

"Unfortunately, these ace comedians have not had the obvious benefit of a good script or good writing since their earliest pictures. High Flyers' will hardly amuse Wheeler and Woolsey fans, unless they take some delight in seeing revivals. The dialogue is flat and the situations are not mirth-provoking."
- Robert Joseph
- Hollywood Spec p13 N 13 '37

"'High Flyers,' a prettified thing of unfunny gags and attenuated plot, writes aоварving flims to Wheeler-Woolsey film comedy."
- Time p30 D 6 '37

Trade Paper Reviews

"This is a very slapstick production, done in the traditional Wheeler-Woolsey technique of goofy nonsense, and given some comedy class with the film work of Lupe Velez. The laughs come right through the footage, so that is the answer to the critics who sniff at this type of low comedy."
- Film Daily p9 D 15 '37

- Motion Pic Daily p5 O 22 '37
HITTING A NEW HIGH, RKO 80min D 24 '37

Director: Raoul Walsh
Music director: Andre Kostelanetz
Original story: Robert Harari. Maxwell Shane
Screen writers: Gertrude Purcell. John Twist

"Edward Everett Horton, eccentric American millionairess, is in Paris preparing for an African hunting trip and searching for an operatic discovery that will prove to the opera company's manager that he knows talent. Jack Oakie, Horton's high pressure press agent, finds Lily Pons singing in a cabaret, but Horton, with anything but kindness, offers to fly Lily to Africa as a 'bird girl.' Film Daily"

Audience Suitability Ratings
"Excellent. Mature. Family." DAR
"This is a refreshing picture. A picture for both eye and ear. Family." +

GENEFED OF WOMEN'S CLUBS (W COAST) D 1 '37

General patronage.

NAT LEGION OF DECEncy D 16 '37

"Be sure to hear Lily Pons sing the mad scene from Donizetti's opera, Lucia di Lammermoor... If the music and the Pons voice do not create a seismic disturbance in your solar plexus, then you are tone deaf, poor thing." +

Scholastic p36 D 18 '37

"[It is] a most amusing and entertaining story, Family. Outstanding." +

WKLY GUIDE D 4 '37

Newspaper and Magazine Reviews

"The picture is principally Miss Pons and Horton, and as previewed gives us a little too much of each. A picture so largely musical rightly belongs in the realm of a music critic. Raoul Walsh's direction lacks the subtlety the story material demanded, the light touch which really brings off comedy scenes... As a whole it [is] well worth your time." +

Hollywood Spec p8 D 11 '37

HOLD 'EM NAVY, Paramount 62min N 5 '37

Director: Kurt Neumann
Music director: Boris Morros
Screen writers: Erwin Gelsey. Lloyd Corrigan

"[It is the tale] of the headstrong egoist who is chastened by service discipline to become a credit to the Navy, without however, losing the girl his arrogance wins away from the model of discipline in the first place." Variety (Hollywood)

Audience Suitability Ratings

"Fair family production." T. J. Fitzmorris
"A: fair; Y: good; C: probably entertaining." Christian Century p1542 D 8 '37

"Family." Am Legion Auxiliary

"Not an outstanding picture but entertaining and amusing. With good direction and even balanced cast, and excellent photography of the beautiful settings. Family." Calif Cong of Par & Teachers

"Exciting football sequences and interesting glimpses of life at Annapolis give a feeling of authenticity to the picture. Family." Calif Fed of Business & Professional Women's Clubs

Hitting a New High. "Hitting a New High" accurately describes the vocal scale achievement of Lily Pons. The piece will not reach a corresponding eminence at the box office. Humorous it is in part, in a synthetic way without ever becoming hilarious. The singing, magnificent as in Pons' rendition, is a little long on the coloratura side, calculated to appeal more to the cultivated than to the mob. And the performers never quite overcome a restraint which doesn't match the almost childish extravaganza of the story. Result is the piece drags its wings." +

Variety (Hollywood) p3 N 30 '37

Trade Paper Reviews

"Music lovers will acclaim this a tremendous hit because of Lily Pons' voice, which has never been better, affords them an exceptionally rare treat. To the rank and file of theatre patrons it will have to be sold as a comedy, as they cannot be expected to become over-excited about it... [It] will score in metropolitan and deluxe houses but may encounter tough sledding in the provinces and in neighborhood showings. Family." +

Boxoffice p23 D 11 '37

"Here is a picture that should please any audience, with good acting by Lily Pons, gorgeous coloratura soprano, and three expert comedians supplied with plenty of funny gags and situations to make the most of full tonal qualities of the diva's brilliant voice which has been faithfully recorded, assuring a melodic feast for filmgoers... The whole cast is good and picture was thoroughly enjoyable. A possible criticism would be that there is slightly too much aria work by Miss Pons." +

Film Daily p7 D 3 '37

"It is the frothiest kind of entertainment made reasonably palatable by humorous characterization and direction by E. H.da Rilig. Good; Eric Blore... Because of the satiric quality of the story film is likely to have limited appeal. In the hands of a first rank writer it would be a weak film. Oakie frames a hoax so that Horton finds Lily Pons in the African jungle and thinks she is a 'bird girl.' Film Daily"

MOTION PICTURE REVIEW DIGEST
"Good. Unusual twists to the old Annapolis story... and good dialog make this foot-
ball comedy entertaining. "Mature." DAR

"Mature." Nat Soc of New England Women

A good program picture for the whole fam-
ily. S Calif Council of Fed Church Women
Fox W Coast Bul O 30 37

“All ages. This [is] a lively and amusing
picture." + Gen Fed of Women's Clubs (W Coast)
O 20 37

"This is lighter than some of the films of
An!napolis but it is fresh and attractive, with
a good cast. Adolescents, 12-16: good; chil-
dren, 8-12: fairly interesting. + Motion Pic R p6 N 27

"General patronage." Nat Legion of Decency O 23 37

"Family." Sel Motion Pict p5 N 1 37

Newspaper and Magazine Reviews

"Navy life seems to consist chiefly of roman-
tic rivalry and enough talk about 'tradition'
to impress the youngsters, all done in an ent-
tertaining fashion. Family." + Christian Science Monitor p17 N 20 37

"This is not an important picture and will do
no more than support its part of a double bill.
It is composed of football, comedy, and clips of
newscast shots of football games." + Hollywood Spec p7 O 30 37

"Hold 'Em Navy is a pleasant surprise... It
has the distinction of being one of the bet-
ter films that have been based on life at the
United States Naval Academy." R. W. D. + N Y Herald Tribune p8 N 6 37

"Along with November comes Paramount's
annual football picture, and not a bad one ei-
ther... Not always satisfactorily accurate in
details, the film gives a conventionally glam-
orous picture of Academy life." Eileen Creel-
man + N Y Sun p16 N 16 37

"[It is] a tight, neatly rigged and fairly sea-
worthy little comedy of light draught, and charac-
teristically low intellectual toneage." B. R. C. + N Y Times p14 N 6 37

Trade Paper Reviews

"A clever combination of comedy, romance
and the football, and laid in the picturesque setting
of the United States Naval Academy, plus
fine performances by a quartet of audience
favorites, makes this a triple threat at the
boxoffice which will result in big grosses. Fam-
ily." + Boxoffice p19 O 30 37

"Around Annapolis with its rules, regulations,
and traditions, Paramount has made a very
entertaining picture of the better program
variety." + Film Daily p9 O 19 37

"Motion Picture Daily p11 O 20 37

"Here is an exciting, amusing twin bilker,
with appeal for the children, the footballers,
the younger folks. Estimate: good seasonal
programmer." + Phila Exhibitor p35 N 1 37

"Despite its cut-and-dried course, however,
the film is not without legitimate laughs,
and some of the emotional build-up that foot-
ball never fails to evoke in tall. 'Hold 'Em Navy'
is a dudler that won't cause a stampede to the
box office, but will command an hour's atten-
tion from most of those inside the house." + Variety p19 N 10 37

"This one will take care nicely of the chuckle
end of the chooser programs... [It will] give
the grid addicts satisfaction without bewilder-
ing the uninitiate." + Variety (Hollywood) p8 O 15 37

HOLLYWOOD ROUND-UP. Columbia

Cast: Buck Jones. Helen Twelvetrees. Grant
Withers. Howard Howard
Director: Ewing Scott
Music supervisor: Morris Stollof
Screen writers: Joseph Hoffman, Monroe
Shaft

A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency N 26 37

"Really excellent entertainment. Family." + Sel Motion Pict p10 D 1 37

Newspaper and Magazine Reviews

"A Western with a sense of humor is the
spectacle presented by Buck Jones' new film,
'Hollywood Roundup.'... The satire, though
sometimes amusingly facetious, is never subtle,
and does not serve to raise the film above the
level of a glorified horse opera." Bert Harren + Hollywood Spec p8 O 23 37

Trade Paper Reviews

"With the appeal of Buck Jones' name in
marquee lights to corral the Western fans and
the behind-the-scenes-in-Hollywood angles to
rope in the curious patrons who would not
otherwise go for the Western fare, this picture
has more than the usual audience scope and
can be depended upon to do more than average

"In making a Western-within-a-Western, the
Buck Jones outfit struck on a very novel idea
for an outdoor drama. Kidding the making of
a 'horse opera' and playing the Western hero
as a ham actor and supreme egotist, a lot of
laughs are garnered." + Film Daily p8 O 19 37

"Motion Pic Daily p8 O 18 37

"Theatre preview audience gave it good
reception. Estimate: entertaining, different
Western." + Phila Exhibitor p35 N 1 37

"Buck Jones rides again, but not often
eough, in this picture, which is a cross be-
tween a feature and a Western, with results
that are just what would be expected from
such a combination. The picture doesn't have
eough of the old giddy-up and gallop and isn't
strong enough on the other side to qualify as a
meritorious film in the program category." + Variety (Hollywood) p8 O 14 37

HOPALONG RIDES AGAIN. Paramount

Cast: William Boyd. George Hayes. Russ-
sell Hayden
Director: Lesley Selander
Screen writer: Norman Houston
Based on the novel Black Butte by Clarence
E. Mulford. A western melodrama.

See issue of September 27, 1937 for other re-
views of this film

+ + Exceptionally Good; + Good; ++ Fair; ++ Mediocre; -- Poor; --- Exceptionally Poor
HOPALONG RIDES AGAIN—Continued

Audience Suitability Ratings

"Suitability: family; especially for children under 16." E. I. Mo Film Bul p221 O '37

"Adolescents, 12-16: yes; children, 8-12: possible." Motion Pic R p6 S '37

"General patronage." Nat Legion of Decency S 9 '37

"A, Y & C: good Western." Parents' p104 N '37

"Family." Sel Motion Pic p9 O 1 '37

"An unusually good Western, putting new life into a tale of cattle rustling. Family-juvenile." Wkly Guide Ag 25 '37

Trade Paper Reviews

"'Hopalong' is worthy of exploitation to win back the patron who used to go to Westerns, but gave them up when they got so soggy. As an average booking into any western house, it will guarantee a gate well above the general fare." Variety p17 N 17 '37

HOT WATER. 20th century-Fox 50min O 22 '37

Cast: Jed Prouty. Shirley Deane. Spring Byington

Director: Frank R. Strayer

Original story: Ron Ferguson. Eleanor De Lamater

Screen writers: Robert Chapin. Karen De Wolf

This is the sixth picturization of the Jones Family. "This time Pa Jones, after vociferous protests against crooked civic government, is inveigled into running for mayor of Maryville. With the questionable support of his younger son who publishes a home-printed newspaper branding the incumbent mayor as a grafter, Pa wages a hot campaign and appears certain of victory until his elder son is framed on a drunk-driving charge by the villainous henchmen of the town's bosses." (Boxoffice) Also called The Jones Family In Hot Water. See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Keeping up with the Joneses will keep family audiences in good humor." T. J. Fitzmorris

+ America p600 S 25 '37

"A; fair; Y & C: good." Christian Century p1470 N 21 '37

"Suitability: family." L. C. Mo Film Bul p221 O '37

"This is one of the best of the Jones pictures, and the situations involved are true to political life in a small town. Adolescents, 12-16 & children, 8-12: yes." Motion Pic R p6 S '37

"General patronage." Nat Legion of Decency S 16 '37

"Family." Sel Motion Pic p5 O 1 '37

"Good entertainment for young and old. Family-juvenile." Wkly Guide S 4 '37

++ Exceptionally Good; + Good; -- Fair; ++ Mediocre; -- Poor; ---- Exceptionally Poor

THE HURRICANE. United artists 103min N 10 '37


Director: John Ford

Music director: Alfred Newman

Screen writers: Dudley Nichols. Oliver H. P. Garrett

Based on the novel of same title by James Norman Hall and Charles Nordhoff. Set on a South Seas atoll, this tells the story of a native youth who is torn from his bride and imprisoned for a slight offense by the stern governor. He repeatedly escapes but is always returned to prison. During a final escape, tragedy touches the island when a hurricane sweeps all before it. The native saves the governor's wife and at last drifts with his bride out on a calmin sea to start a new life.

Audience Suitability Ratings

"The hurricane, without capitalization, is recommended to adults who can discount director John Ford's few suggestive hints of nature in the raw as well as rampant." T. J. Fitzmorris

+ America p192 N 27 '37

"Excellent. [It is] technically superb. Treatment showing native customs makes this undesirable for school showings. Excellent characterization by Jon Hall and Thomas Mitchell. Beautiful scenery. Adult." DAR

"[It is] a tremendous melodrama of South Seas. Its theme of courage and undying human devotion is uplifting. Mature." Nat Soc of New England Women

Fox W Coast Bul N 13 '37

"The whole is knit together into a perfectly co-ordinated and powerful picture that is excellent entertainment. Too tense and emotional for children. Mature." Am Legion Auxiliary

"Impressive though it is, the picture seems to lack human appeal and real appeal and reality: in some small sequences it touches the emotions, but in the magnificently accomplished climax it is a thrilling spectacle, but a stripping human tragedy. It is, however, remarkable in its scope and power and a masterpiece of direction. Mature." Calif Cyn of Par & Teachers

"The cast is a distinguished one, each making a noteworthy contribution to an unforgettable picture unquestionably designed for adventure-loving people with sturdy hearts and steady nerves. Outstanding. Tense. Adults." Calif Fed of Business & Professional Women's Clubs

"Taken for what it is—an unpretentious comic strip in the vein of the most obvious radio-script shows—it serves to fill a purpose. But the purpose is stuffy, melodramatic and palpably wrong that 'Junior' is a menace to American life should keep their eyes closed through this one." B. C. N Y Times p19 N 5 '37

Trade Paper Reviews

"Nice family offering with material that will appeal to young and old." + T Film Daily p6 N 10 '37

"It measures up higher than recent efforts in this series principally because there is a more sensitive plot and fewer family touches. This also gives the cast a better break. Picture belongs in spots where other Jones episodic vehicles have been placed, which means largely for double bills." + Variety p14 N 3 '37

Newspaper and Magazine Reviews
"Mature. Family." S Calif Council of Fed Church Women 

+ + Fox Coast Bull N 20 37

"A masterpiece in cinema art, surpassing all previous efforts in its compelling realism, forceful action and extraordinary photography... Touching, strenuous for young children. Mature audience.

+ + Gen Fed of Women's Clubs (W Coast) p8 N 37

"The events of the storm are wonderfully directed... but the roaring din of the hurricane, however realistic, is too loud and long for sensitive children. All elements, the island scenes are indescribably lovely, and the clash between tense melodrama and tender love and friendship makes the film outstanding of its kind. Adolescents, 12-16: yes; children, 8-12: no, too violent." 

+ + Motion Pict R p6 N 37

"Adults."
Nat Legion of Decency N 18 37

"All the super-super-adjectives usually lavished on Hollywood productions can safely be applied here. The Hurricane in 'Hurricane' is grandly high, and the fury occupy only about one fourth of the picture's playing time. The preceding hour is taken up with a great deal to do about a native boy unjustly imprisoned."

+ + Scholastic p10 D 4 37

"Outstanding. Best of the month. Adults."
+ + Sel Motion Pict p1 D 37

"Family. Outstanding. Exciting and thrilling, and an amazing example of what motion technicans can do in creating natural phenomena."

+ + Wkly Guide N 12 37

Newspaper and Magazine Reviews

"It is a good romantic tale and the hurricane sequences reach the peak of Hollywood trickery. Adults and young people."

+ + Christian Science Monitor p17 D 4 37

"The Hurricane," successor to 'Mutiny on the Bounty' is by far, a greater motion picture, not forgetting the quality of 'Mutiny.' Samuel Goldwyn again contributes to the screen a really outstanding play, mechanically awesome, yet smooth in its telling." J. P. Cunnigham

+ + Commonweal p32 N 20 37

"It is beautifully photographed, well-played, and has only those minor flaws which one has come to expect from Hollywood. The storm and the fury, are magnificent."

+ + Cue p38 N 20 37

"Great pictorially, but not a great motion picture. Its story, which should wring your heart, will leave you cold. You will admire the way the story is told, glory in the beauty of much exquisite scenery, and be thrilled as you never before have been thrilled, by the hurricane which blows across the screen. A picture's merits, however, can not be judged by your visual sense... 'Hurricane' still is a picture you should see."

+ + Hollywood Spec p7 N 13 37

Reviewed by Robert Tarryl
Judge p19 D 37

"Most of all 'The Hurricane' depends upon its sweeping panorama of the storm as the granddaughter's island with cyclonic fury. Even the South Pacific couldn't do it better than Sam Goldwyn. Dorothy Lamour offers a fine with a pleasing and hang-overs. (3 stars) Beverly Hills

Liberty p53 D 18 37

"The fabulous Mr. Goldwyn has done it again. Sharpens up your superlatives to greet 'The Hurricane.' Staggering, stormier, wilder than even Sam Goldwyn's previous flights into the incredible. ... Nobody will go home to bed for the Hurricane, but everyone will go."

+ + Lit Digest p37 N 27 37

"In a brilliant piece of film spectacle one is caught up in the sheer fury of the elements as a low-lying South Sea Island is engulfed by the whirling eye. The smashing excitement of these sequences cannot be gaunted, but they tend to dwarf a human drama which might easily have been handled with equal 'special effects.' 'The Hurricane' is so aggressively a show that it falls somewhat short of being a really distinguished motion picture."

Howard Barnes
+ + N Y Herald Tribune p19 N 10 37

"This Nordhoff-Hall yarn is the stuff of which great cinema spectacles are made. John Ford, the director, and his technical assistant have made the most of it. The excitement of the film hits with a physical impact. 'The Hurricane' is one of the year's really big films, and one to remind Hollywood that only the screen can present such dramas."

Eileen Creelman
+ + + N Y Sun N 10 37

"The Basevi hurricane, in a good old movie word, is tense to the last beat. But its fascination is significant as it is, devours only about fifteen minutes of 'Hurricane,' and there are long minutes when even when the wreckage is magnificent, the screen is nibbling away. ... [It is] one of the most thrilling spectacles the screen has provided this year. That hurricane is a whopper." F. S. Nugent
+ + + N Y Times p31 N 10 37

"[They] have staged a tropical storm that is breath-taking. The realistic and real management is difficult to distinguish it from the real thing. But it seems to me that the magic skill of Ford and Basevi and the good taste of Producer Goldwyn have in this instance been lavished on a palpably synthetic narrative. And not done it much good at all. ... For the truth is that 'The Hurricane' never states its theme vigorously or sincerely. You never once believe in what is happening to [the native couple] and, what is more, you don't care."

+ + N Y World-Telegram p32 N 10 37

"It is just possible that the talk about this storm, the advance notices of the cost of it to the studio and the vastness of its scope, may lead you to think more for than you actually do get. ... To be sure, one is only too ready for the excitement of the film as it arrives, as one is coddled through such a long sequence of South Sea romance and adventure of the perpetual Tahiti type as to be famished for any commotion. The Nordhoff-Hall story seems ordinary screen material." John Mosher
+ + New Yorker p11 N 20 37

"[The] spectacular upheaval of the elements is 'The Hurricane's' chief asset. Otherwise the story, as interpreted on the screen, has little to recommend it. Despite the Goldwyn expedition that sailed to the South Seas to film authentic backgrounds for 'The Hurricane,' an aura of the studio hangs over the coral islands and flower-decked natives."

Newsweek p34 N 22 37

"Regrettable that the publicity boys, through judicious misrepresentation, have increased the giganst, stupendous, and colossal of all meaning. The South Sea idyl which deserves the adjectives in their pristine state, has been expanded to get-Away-From-It-All. Will find almost as much color and native charm at the Carthay Circle than they would have wanted to miss."

Sterne
+ + + Script p8 N 13 37

"[It is] a great sea picture. The spectator's relief when the hurricane has spent itself is a tribute to John Ford and his technicians."

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
THE HURRICANE—Continued

That the South Seas boy-meets-girl story, with its obligatory ruse-by-ruse versus rule-by-reason, is dwarfed by the raging storm which seals the fate of an island Paradise and scalds with red reflection upon the players who, under John Ford's spirited guidance, tell it. Theirs again is merely the age-old fate of those who would too closely compete with Nature.

Film Daily p9 N 10 '37
Motion Pict Daily p2 N 6 '37

“A preview audience sat spellbound by the powerful climax. It should be a word-of-mouth money maker. Estimate: box office plus.”

Philia Exhibitor p44 N 15 '37

“A production masterpiece from Sam Goldwyn that is unquestionably box office, in spite of the fact that it lacks name drawing as a selling factor. The storm has been produced and photographed in such a startlingly stirring manner that this alone, just as the earthquake in 'San Francisco,' will act as a potent draw.”

Variety p18 N 10 '37

“The Hurricane’ creates and projects a horrendous and fascinating one-performance star, the storm itself, bred by masterful technicians. For more than 20 minutes audiences will be subjected to a dreadful simulation of destructive elements as the screen has never before seen. It is unquestionably a great money picture, destined for phenomenal runs.”

Jon Hall does a stallwart job as the pagan hero. Dorothy Lamour gives by far her best performance.

Variety (Hollywood) p8 N 5 '37

“I

IDOL OF THE CROWDS.

Universal

60min O 10 '37

Cast: John Wayne, Sheila Bromley, Charles Brokaw, Billy Burrard
Director: Arthur Lubin
Screen writers: George Waggener, Harold Prince

“I] tells of a farmer lad who came to New York to play professional ice hockey so he and his young brother could have their dreamed-of chicken farm.”

Wkly Guide

Audience Suitability Ratings

"The chief merits of the film lie in the ice hockey scenes and in the mounting excitement as the goals pile up. Boys will greatly enjoy this film and so will sport lovers generally. Suitability: family, especially for children under 16."

Mo Film Bul p196 S 8 '37

“A, Y & C: good.”
Parents’ M p14 O 3 '37

“Family-Juvenile. [It is] an entertaining picture.

Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

“Adults and young people.”
Christian Science Monitor p17 O 16 '37

“[I?] is an unpretentious, fast-moving racke
teer melodrama with a hockey player hero.”
Jesse Zunser

N Y Times p21 D 4 '37

“Even the most ardent hockey fan will have to confess that ‘Idol of the Crowds’ is pretty f
eeeble entertainment both as hockey and as melodrama. Its hockey scenes, which were
culled from newreels of big-time matches, are
frequently exciting, but they have been worked
into the narrative in an amateurish and un
convincing manner.”
William Boehnel

N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

With John Wayne scoring heavily in an
ction-packed, thrill-a-minute story of the

Turk’s love of ice-hockey star, this production
rates attention from any exhibitor and will be
particularly well received by de

voices of the ice rink and flying puck. Family.”

Boxoffice p19 O 2 '37

“Hockey story has neat little romance and
good comedy angles.”

Film Daily p10 S 30 '37

Motion Pict Daily p5 S 28 '37

“Fast action drama with ice hockey back

ground should be okay for neighborhoods, dual.”

Philia Exhibitor p24 O 1 '37

“Will measure up okay in any of the 15-25c.

winkers. Establishes John Wayne as an all

 arounder... For the red-blooded trade, as the

strong half of a dual.”

Variety p16 D 8 '37

“This is a timely, well-produced action story

with a sports background that has sufficient

energy for dual bills in practically any terri

ory.”

Variety (Hollywood) p8 S 24 '37

IN THE FAR EAST.

Amkino 82min O 19 '37

Cast: Nikolai Bogolubov, Leonid Sverdlin,

Mikhail Bolduman, Nadya Koshkina
Director: David Marian
Screen writers: Peter Pavlenko, Semyon

Radzinski

Russian dialogue film with English subtitles.

“Stockman, loyal geologist-engineer, wants to

blow up instead of tunnelling under a mountain

which means the army road to the border-:

Zaretsky, dilatory Trotskyist, holds out for the

longer method, but Semion, a Soviet general

who, for the purposes of the story, is still alive,

rules in favor of Stockman.” (N Y Times)

Audience Suitability Ratings

“A: hardly; Y: poor; C: no.”

Christian Century p1470 N 24 '37

Newspaper and Magazine Reviews

"In the Far East" is worth seeing, but a

new formula for spreading Soviet propaganda

would do no harm. Yet even with an engineer

ing production plan as hero, the film proves more

stimulating than, say, 'Wife, Doctor and Nurse.'

+ + Exceptionally Good; + Good; + Fair;
+ Mediocre; — Poor; —— Exceptionally Poor
The picture has some magnificent natural backgrounds in the deep forests of Russia."—Marguerite Tazelaar

The Cue made known brutality of subtitles, "rascal the with lucidly. The film is only fair entertainment."—William Boehnel

INSPECTOR GENERAL. Garrison 71min N 25 '37

Cast; Vlasta Eurian, T. Tregrl. J. Marvan. Z. Baldiva. T. Groszlichovna

Director; Mac Fric

Music; Jara Benes

Czechoslovakian dialect film with English subtitles, made in Prague. Based on the play of the same title by Nikolai Gogol. It is also known as Revisor. In 1934 a German film was made of the Gogel story under the title of A Town Stands on Its Head. "This is the story of a prewar village in Russia. Every one has been taken for granted the corruption and brutality of town officials. When the Mayor receives word that the Government has sent down, well disposed, an inspector-general to investigate conditions, the town is frantic. Only one person enjoys all this. A penniless rascal takes advantage of every one by letting the village believe him the inspector-general.

(N Y Sun)

Newspaper and Magazine Reviews

"It may be amusing to those who understand the language, but this department did not find the English sub-titles particularly clarifying. The photography and performances are good. Jesse Zusner

+ — Cue p59 D 4 '37

"The production has a noteworthy original score by Jara Benes and some nice little quirks of individual scenes. The picture as a whole is slow, staying too close to one theme, lacking variety and change of mood. . . [H] is lucid and styly amusing."—Eileen Creelman

+ — N Y Sun p64 N 26 '37

"[H] is a cast of excellent actors headed by Vlasta Eurian, a prominent figure in the theatrical world of Prague. . . The generally farcical nature of the picture is emphasized by 'fancy' photography and an appropriate musical accompaniment."—H. T. S.

+ — N Y Times p37 N 25 '37

"[H] is comedy in somewhat extravangant Continental style. In its way, it is quite beguiling."—John Mosher

+ — New Yorker p87 N 27 '37

Trade Paper Reviews

"This new foreign importation has a well done story, capable direction, a good cast and good photography, but its audience values are restricted to those understanding the Czechoslovakian language. . . The story drags in spots but it is a good production, with the capable cast handling their assignments well.

+ — Film Daily p1 N 29 '37

+ Motion Pict Daily p9 D 2 '37

"Not many Czech pictures trickle into this country, but the ones which do usually wind up o. k. on their showings. "The Golem" was turned out by the same Prague producing firm, and on its merits, Inspector should inspect profit as good as 'Golem' got."

+ Variety p14 D 1 '37

IT HAPPENED IN HOLLYWOOD. Columbia 60min S 7 '37

Cast; Richard Dix. Fay Wray, Victor Killian

Director; Harry Lachman

Original story; Myles Connolly

Screen writers; Ethel Hill, Harvey Ferguson, Sam Fuller

"This is the story of a cowboy star who ceases to shine with the coming of the talkies. . . [H] becomes desperate, sets out to rob a bank, encounters real bandits, is quick on the trigger, shooting three of the hold-up men. This puts him back on the front pages of the press, back in the movies."—Phil EXHIBITOR

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: elementary; Y: fair; C: fairly good."

Christian Century p1574 N 3 '37

"Although slow in spots, and weak and unconvincing in its climax, it is in general an amusing and lively picture, with a pleasantly original story. Adults & young people."—E Coast Screen Review Committee

+ — Fox W Coast Bul S 25 '37

"General patronage."

Nat Legion of Decency S 16 '37

"A, Y & C: fair."

Parents' M p104 N '37

"Adults & young people."

Sel Motion Pict p12 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 S 18 '37

"Most interesting about 'It Happened in Hollywood' are its novel setting and forthright simplicity. There have been in recent months pictures which purported to depict the film studios with their hair let down; 'It Happened in Hollywood' draws the curtain back a little further, carefully, to be sure, but interestingly, nevertheless. You'll find it rather entertaining."—Jesse Zusner

+ — Cue p35 O 9 '37

"The picture as a whole is 'different' in its plot, well-knit, smoothly paced and fairly good entertainment of a modest sort."—F. S. Nugent

+ — N Y Times p18 O 2 '37

"[It is] very dreary indeed."—John Mosher

— New Yorker p91 O 9 '37

Trade Paper Reviews

"Out of the ranks of Grade B pictures, there occasionally comes one that is loaded with surprises. 'It Happened in Hollywood' is one of those, it is an interesting story with a novel twist for a climax. Family."

+ — Boxoffice p25 O 16 '37

"A Hollywood fairy tale that may appeal to the children[,] but not to grown-ups."

+ — Film Daily p86 O 6 '37

"In being neither a full-blown Western nor a back-of-the-cameras story of film-making. 'It Happened in Hollywood' will have difficulty
IT HAPPENED IN HOLLYWOOD

Continued

fitting in: The predominantly feminine audience gawps which is on backstage varnas puffed
with pathos won't wholly find it to their liking, nor will the fans addicted to oates operas."
+ Variety p13 0 6 '37

"Hollywood is trying hard to make a comedian out of Leslie Howard, but with the re
turns is not the only thing. I am afraid the result shows the erstwhile Romeo has not been elected a farceur. . . . The events are fairly amusing."
(2½ stars)
Beverly Hills
Liberty p37 D 11 '37

"[It is] a delightfully insane comedy. . . . In spite of its Class Q title, "It's Love I'm After" is a sophisticated urban affair. Mr. Howard again demonstrates that hilarious agility with character parts which he showed in 'Stand In.' The sober Willard [sic] be shot of Bette Davis, but then she isn't around much."
+ Lit Digest p35 N 20 '37

"[It] can be recommended to those who are watching the rise of a comedy in which wit and slapstick must play equal important roles. I found the film charming, the laughter in it being as hearty as it was high."
Mark Van Doren
+ Nation p567 N 20 '37

"It's Love I'm After" is supposed to be "The Awful Truth's" twin for farce. . . . but with relentless overemphasis and crude hang
fire direction I did not find it so, except for the part and person of Eric Blore."
Ois Ferguson
+ New Repub p102 D 1 '37

"The deftest sort of direction and acting have gone into "It's Love I'm After" to make an im
pudently gay screen satire. . . . There are some foltering moments at the end, when a set of daffy characters has to be unceremoniously out
of the whole, it is a swift-paced and funny entertainment. . . . [It is] a delightful show."
Howard Barnes
+ N Y Herald Tribune p23 N 11 '37

"Equipped with three stars and a fairly amusing idea, the picture manages to be funny now and then, but only now and then. It never manages whole-hearted hilarity. . . . Given a gayer script, more and funnier gags, the picture might have lived up to the possibilities of that film: Eileen Creelman,"
+ N Y Sun p14 N 11 '37

"Even in a screen season which has been rich in comedies, "It's Love I'm After" must be reckoned among the gayest. It is a rippling farce. . . . a deftly written and deftly played by
Bette Davis, Leslie Howard, Olivia de Havilland and a smart supporting cast, it is one of the merriest and diverting comedies the madcap cinema has yet turned out. It should go immediately on your list of films that must be seen."—William Bochnell,
+ N Y World-Telegram p15 N 11 '37

"I should say that Leslie Howard does seem a bit aged in "It's Love I'm After," but that may be the fault of the farcical efforts of the comedy. There seems something rather musty and familiar about most of the predicaments in this film."
John Mosher
+ — New Yorker p98 N 13 '37

"Don't let the title discourage you. This is entertainment of a high order, with the added virtues of giving Leslie Howard his best comedy part in years and freeing Bette Davis from the lugubrious thrill of heavy roles."
+ Newsweek p25 N 15 '37

"Following the loco vogue in screen antics, the Warner Freres put the dear public behind
another and this should be a huge hit. From the howls of rapturous delight to which Little Audience gave vent, I seem to be alone in feeling that screwball and eightball are synonymous."
Herb Sterne
+ — Script p10 N 27 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — — Exceptionally Poor
THE JESTER. See Der Purimspieler

THE JONES FAMILY IN HOT WATER. See Hot water

LE JUIF POLONAIS. Jacques Haik
85min S 19 '37
Cast: Harry Baur, Mady Berri. Georges la Cressoniere, Simone Mareuil
Director: Jean Kemm
Based on the play The Bells, by Sir Henry Irving and Richard Mansfield. A French drama with English subtitles. "[It is the tale of a village Mayor and innkeeper, whose conscience drives him to a violent and untimely end fifteen years after he has murdered a wandering Polish Jew for his gold. Simone Mareuil [plays] the naive daughter of Mathis, finally happily married to Christian, the dashing gendarme charged with the task of solving the old murder mystery." (N.Y. Times)

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency S 30 '37

Paperwork and Magazine Reviews
"The new French film... offers a magnificent performance by that fine actor Harry Baur in a somewhat outmoded vehicle, but still an interesting one... Following a tepid opening in which lighting is so poor the figures can scarcely be distinguished, the drama starts picking up once you realize the problem of the central character, Mathis, while suspense heightens as the disturbance which slowly disintegrates his mind becomes more crystallized. As a psychological study, the picture is worth seeing due to Baur's powerful performance. The backgrounds, picturesque costumes and ways of the villagers are also colorful. For those not understanding the French dialogue the English titles will prove helpful." (Marguerite Tazelaar)

+ + N.Y Herald Tribune p16 S 20 '37
"[This is] a bit of old-fashioned theatre, with its melodramatic possibilities exploited to the limit by that excellent French actor, Harry Baur. The technique is first-rate and the scenes of Alsatian life in the Eighteen Sixties have an authentic air." H.T.S.
+ + + Times p17 S 17 '37
"If you care for fine acting or are eccentric in other ways, you should see Harry Baur in 'Le Juif Polonais.' The film is scrappy, but Monsieur Baur is powerful indeed as a murderer haunted not by G-men but, quaintly enough by conscience alone." John Mosher
+ New York Post p93 '37
Time p36 S 27 '37

Trade Paper Reviews
"[It is] an oasis of high class entertainment for American picture fans who will readily understand the situations and dialogue via well-fashioned English titles. While the story itself is of an antique vintage, Baur and his fellow performers give it rugged vitality." + Film Daily p11 S 24 '37
+ Motion Pic Daily p6 S 27 '37
"Awkward transitions and totally inadequate English titling are defects here. Even for the Baur devotees (there are many in the art audiences by now) this is poor."
- Phila Exhibitor p25 O 1 '37
"This picture wears its age heavily. Fault largely lies with the adaptation. Version won't do in those spots where Francois films are insistently demanded. Unfortunately the story isn't even recounted interestingly."
- Variety p27 S 20 '37

LADY FIGHTS BACK. Universal 60min S 19 '37
Based on the novel Heather of the High Hand by Arthur Stringer. "An engineer who is engaged in building a dam meets the unexpectedly stern opposition of the finny tribe, championed by a resourceful young lady whose fishing club is threatened with disaster by the new improvement. Romance tempers the fierce battle of wits and a compromise is finally reached whereby the fish are provided with a pleasant, scientific detour." (America)

Audience Suitability Ratings
"This is a double-feature sized film. It is suitable for general patronage." T. J. Fitzmorris
+ - America p600 S 25 '37
"A: hardly; Y: fairly good; C: doubtful interest." Christian Century p1471 N 24 '37
"[It is] a mildly interesting story... There are some lovely outdoor scenes and the acting of a good cast is much better than the somewhat boring plot deserves. Family." E Coast Preview Committee
+ - Fox W Coast Bul O 16 '37
"Fair production qualities. Family." Calif Cong of Far & Teachers
"Routine picture with beautiful scenery and excellent photography to recommend it to those who like outdoor pictures. Family." Calif Fed of Business & Professional Women's Clubs
"Family." Nat Soc of New England Women
"The beautiful scenic shots of the schools of salmon returning to spawn and interesting glimpses of construction work, compensate for a lack of good comedy, some unconvincing portrayals, general tedium and slapstick, interesting the picture rather than family fare." S Calif Council of Fed Church Women
Fox W Coast Bul O 30 '37

+ + Exceptionally Good; + Good; + Fair; + - Mediocre; - Poor; --- Exceptionally Poor
LADY FIGHTS BACK—Continued

"A mild inconsequential picture marked by beautifully photographed scenes of mountain, stream and forest... While there is much gay banter and entertaining with packing, there is also hostile interference. Family. Junior matinee."

+ Gen Fed of Women's Clubs (W Coast) O 20 '37

"The film is slow and often dull, until the last sequence when some excitement creeps in. The opening scene is good. The scenery has a suitably natural and the cast do their best under the burden of the story. Suitability: adults & adolescents." A. R. +

Mo Film Bu1 p221 O '37

"The plot is light and the banter lacks spontaneity, but when the camera shows schools of salmon leaping in the stream, or shots of construction work on the dam, interest is re- vived. Adolescents, 12-16 and children, 8-12: yes."

+ Motion Pict R p6 N '37

"General patronage."

Nat Legion of Decency S 9 '37

"Family."

Sel Motion Pict p12 O 1 '37

Newspaper and Magazine Reviews

"Some very fine California scenery serves as a background for some not so very fine plot. Adults & young people."

+ Christian Science Monitor p17 O 2 '37

"Handsomely mounted and directed, adequately enacted by a competent cast. The Lady Fights Back tries hard to get going, but never really manages it. Much of the static situation can be traced to a slender plot." Robert Joseph

+ Hollywood Spec p10 O 25 '37

Trade Paper Reviews

"An entertaining programmer... this will be plenty okay for those dual spots. Family."

+ Boxoffice p25 O 23 '37

"Entertaining picture with action and laughs in a magnificent outdoor background."

+ Film Daily p9 N 19 '37

+ Motion Pict Daily p5 O 25 '37

"Estimate: pleasing program."

+ Phila Exhibitor p24 O 1 '37

"It is close to familiar formula. Film fits nicely alongside of a society drama."

+ Variety p18 O 27 '37

"Here is a B (for bread and butter) picture that turns out to be what a whole lot of folks like to see on the screen—a simple little story minus pretensions, with the loveliness of the outdoors, a straightforward, clean romance with hefty enough quota of comfortable laughs."

+ Variety (Hollywood) p3 O 16 '37

LANCE R SPY. 20th-century-Fox 78min O 8 '37

Cast: Dolores Del Rio, George Sanders. Teter Lorre, Joseph Schildkraut, Virginia Field

Director: Gregory Ratoff

Music director: Arthur Lange

Screen writer: Philip Dunne

Based on the novel of the same title by Marie McKeena. "George Sanders is a Brit- ish naval officer who bears an uncanny re- semblance to a captured German officer. Taken off his ship, he is schooled to impersonate the Prussian aristocrat and lands on German soil after a carefully maneuvered escape from a British prison." [Variety (Hollywood)]

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; - Poor; --- Exceptionally Poor

Audience Suitability Ratings

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

Christian Century p1279 O 13 '37

"Timely, with a thoughtful message of war patriotism. Mature." Am Legion Auxiliary

"The picture is tensely dramatic, well acted, and expertly directed but, as a whole, it is emotionally depressing. Adults interesting; 14-18 & 8-11: no." Calif Cong of Par & Teachers

Plaudits to the director for giving the feeling of war without stressing its more gruesome side. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"George Sanders handles a dual role with skill and a fine supporting cast provides a vivid and engrossing tale of espionage. Some of the dialogue is not clearly audible." Nat Soc of New England Women

"A tense atmosphere pervades the picture and the well done fitting dialogue is significant and compelling. More than a program picture. Mature." 8 Cali Council of Fed Church Women Fox W Coast Bul O 20 '37

"As is the case in recent war pictures, all the characters are made to see more clearly than was common a few years ago how futile is the machinery of war. Adults, 12-16: questionable; children, 8-12: no."

Motion Pict R p7 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A & Y: excellent; C: too tense for many of this age."

Parents' M p47 D '37

"Best of the month. Outstanding. Mature."

+ Sel Motion Pict p4 N 1 '37

Family: "Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"As a melodramatic adventure in the realm of espionage 'Lancer Spy' is a motion picture deserving hearty praise... Twentieth Century- Fox should be proud of this screen contrib- ution and Darryl Zanuck, the studio head of that concern, is to be congratulated on having gave Darryl a chance to use his ability as a director." Mordaunt Hall

+ Boston Transcript p6 O 23 '37

"Brisk melodrama of intrigue which intro- duces a new potential star, George Sanders. Adults and young people."

+ Christian Science Monitor p17 N 6 '37

"If you like your war-time melodramatics straightforward and undistorted by too many plot complications, you will like 'Lancer Spy.' But if you object to a straight spy story you won't care too much for this one." Houston Post

Cue p38 N 15 '37

"In your shopping for an evening's diversion, do not deny yourself the pleasure of seeing 'Lancer Spy' because Clark Gable or Gary Cooper is not playing the spy. Neither of them could give a better performance in the role than that of George Sanders. And cer- tainly no person on the screen could satisfy you more completely than Dolores Del Rio will as the Intelligence department operative."

+ Hollywood Spec p10 O 9 '37

"A spy yarn, shrewdly enough devised and elaborately pictured, yet somehow failing to possess any cinematic kick." (2 stars) Beverly Hills

Liberty p54 D 18 '37

"A war drama, based on the old mistaken- identity plot, makes 'Lancer Spy' a not-too- original film. On the other hand, 20th Century- Fox has people it with popular players."

+ - Lit Digest p34 D 4 '37

"How to make the long expected 'Lady in the Lake.' " Am. Daily"
"Lancer Spy" is so old-fashioned as actually to assume that we shall take an interest in World War I in fact do in this case, the story of Michael Bruce (George Sanders) being excellently acted by him, and an idiom which really misses the imagination that spies are fated men as well as figures of melodrama." Mark Van Donin

+ Nation p567 N 20 '37

"While such names as Dolores Del Rio, Peter Lorre, Luther Adler, Sigmund Rumann, Joseph Schildkraut and Lionel Atwill will always receive the encomiums of the press, there is no strain evident at the end of the performance that they are in fact the entertainment is concerned. . . . [They cannot] quite offset Mr. Ratoff's direction and the story. The less said about [George Sanders'] acting the better. Marguerite Ullasela.

+ N Y Herald Tribune p20 N 4 '37

"This is indeed a spy story, every foot of it, and an exciting one. . . . Script and crisp direction do much to keep the film lively. . . . "Lancer Spy" has more than its share of thrills." Eileen Creeelman

+ N Y Sun p16 N 4 '37

"Gregory Ratoff [has] . . . turned out an exciting film that is his first, directorial, and it is a sign in the right direction. . . . We are perfectly satisfied with the current Ratoff, who has done an always careful and here and there an almost inspired job with the somewhat dubious plot material at hand. B. C. W.

+ N Y Times p25 N 4 '37

"'Lancer Spy' [is] a nursery exercise in espionage and counter-espionage. . . . This department salutes [the cast's] gallant efforts." William Boehnel

— + N Y World-Telegram p19 N 4 '37

"'Lancer Spy' is superior to the usual run of its kind. . . . The whole thing shapes up into a pretty good career for an espionage of which the audience may gather, some neat, lively details." John Mosher

+ New Yorker p97 N 13 '37

"Here is all the antique abracadabra of war-spy melodrama, spiced up with Class A traps and an excellent cast, but remarkable chiefly for a dual characterization that has graduated George Sanders from minor bits to stardom."

+ Newsweek p28 N 15 '37

"'Lancer Spy' finds [Gregory Ratoff] a director for the first time, and he has contrived a swift, suspense-crammed screen thriller."

+ Time p26 O 15 '37

Trade Paper Reviews

"Despite its rather hackneyed theme—espionage and counter-espionage during the war world—this action drama emerges as exciting entertainment which will enervate the thrill fans and prove satisfactory entertainment to the average audience. Family."

+ Boxoffice p25 O 16 '37

"Different and filled with suspense, this spy-drama is most engaging. The plot affords a wealth of intelligently developed situations that take twists that one hardly anticipates, dialogue is most appropriate, continuity is nicely worked in, and characterizations are well drawn."

+ Film Daily p6 O 5 '37

+ Motion Pic Daily p2 S 30 '37

"20th Century-Fox introduces a promising lead in George Sanders. . . . 'Lancer Spy' will not be important at the box office. Estimate: Just program."

— + Phila Exhibitor p23 O 1 '37

"There is much in it that is new, and the direction by Gregory Ratoff arrests the attention throughout. . . . Lack ing big star names, film will need plenty of advance 'umph,' but with good goods it should hold. Audiences will go out talking about Sanders."

+ Variety p13 O 6 '37

"A smoothly functioning production organization, adjusted like a fine mechanism to deliver 100% performance from all its parts, has taken a story that demands perfection of technique and delicate handling and turned it into a throbbingly dramatic human document. . . . If the response of the preview audience was any criterion, this offering is going to be received with acclaim by theatre patrons."

+ Variety (Hollywood) p3 S 30 '37

LARGER THAN LIFE. Warner 60min


Director: Lew Selle

Screen writers: Joseph Schrank. Robertson White

Based on the play of the same title by Joseph Schrank and a short story by Norman Matson. "Frank McHugh is a plugging clerk best by a designing female, Cora Witherspoon, and her daughter, Jane Wyman. He is secretly in love with an ideal girl, the daughter of Berton Churchill, a senator." [Variety (Hollywood)]

Trade Paper Reviews

+ Motion Pic Daily p8 D 9 '37

"This is inferior film fare that probably will not show a money loss on the Warners books if double-bracketed with a strong attraction. But it certainly will not add to the prestige of the picture industry. . . . Crux of the entire lame attraction lies in story weakness and there are no names to ease the toil of those whom devolves the task of securing it to exhibitors."

— Variety (Hollywood) p3 N 22 '37

THE LAST GANGSTER. MGM 81min N 12 '37


Director: Edward Ludwig

Original story: William A. Wellman. Robert Carson

Screen writer: John Lee Mahin

Robinson plays the part of an underworld Napoleon who marries a girl from his home town in Central Europe. Shortly thereafter he is sentenced to Alcatraz for income tax evasion. His wife finding out what sort of man he is and fearing for their infant son's upbringing marries again. When Robinson comes out, gangster rivals of his kidnap the son and threaten to torture him unless they are given hidden loot. Robinson is killed by gangsters after he returns the son.

Audience Suitability Ratings

"The film is notably lacking in the garish romanticism which marked earlier glorification of the gunman; it swings, as a matter of fact, toward an extreme of sordidness and brutality which will certainly not attract the gentler moviegoer. . . . However, if, as the title suggests, this is a gangster film to end all gangster films, one can be grateful enough to approve it for the sternel adults." T. J. Fitzmorriss

+ America p264 D 18 '37

"A: good of kind; Y: strong; C: no."

Christian Century p1510 D 1 '37

"Joe loses his life in a gun battle to insure the boy [who saved his pland]. This is all very touching, but it is a dangerous sentiment to put before the public at a time when
THE LAST GANGSTER—Continued

we need strong clear thinking in dealing with our crime problem and we would have had another child with his life ruined by the sins of his father." Am Legion Auxiliary

"The picture is well cast and ably acted, with excellent production qualities. Mature." Calif Long of Part & Teachers

"Excellently produced, intensely dramatic and specially designed for audiences who like absorbing stories of gangland and racketeers... The picture is on every suitable for family audiences and will be too depressing for many of these." Calif Fed of Business & Professional Women's Clubs

"Good. Adult." DAR

"Acting in this film is of the very highest order and the illusion of reality is intense. The value of the production aside from its technical excellence is questionable." Nat Soc of New England Women

"A gangster melodrama of the thrilling yet horrible type presenting vividly realistic crime drama and criminal code life and the beauties of a wholesome family routine in healthful surroundings... The details are revolting, the story is revolting, and it creates the annals of police records. Definitely mature fare." S Calif Council of Fed Church Women

Fox W Coast Bul N 26 '37

"A gangland picture, expertly produced, ably directed and convincingly acted by a very competent cast. Adults and young people." + Gen Fed of Women's Clubs (W Coast) N 10 '37

"This droll, sinister story has little excuse for being. It is a theatrical and futile picture of life at its lowest ebb... Though emphasizing the dire consequences of crime, a picture such as this cannot fail to harden the sensibilities of any onlooker who has the fortitude to sit through it. Adolescents, 12-16 & children, 8-12: Impossible." — Motion Pic R p5 D '37

"Adults." Nat Legion of Decency N 26 '37

"Excellently produced, intensely dramatic and specially designed for audiences who like absorbing stories of gangland and racketeers. Adults. (The University Women consider this picture melodramatic, sordid and brutal.)" — Sel Motion Pic p6 D '37

"Interesting characters and plot, with no crime glorification but a long punishment for crime—physical as well as psychological punishment. Mature." + Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Single distinguishing feature of 'The Last Gangster' is its introduction to American audiences of a new European actress—the lovely blond Viennese, Rosé Stradner. For the rest of the film the film left this department lukewarm. Around town it is being said that 'The Last Gangster' is also the last gangster picture that they've seen. We doubt the truth of this remark, we hope it is true—for 'The Last Gangster' is a concoction combining all the evil and corruption of the decade of public enemy films and none of their virtues." Jesse Zunser

— Cue p44 D '37

"A very unusual gangster melodrama told with great power and dominated by a strong performance by Edward G. Robinson. It is out-of-the-rut entertainment, sometimes grim and always vigorous and compelling." — Film Wkly p28 D '37

"One of the most expertly made gangster pictures we have had, one that sticks closely to its knitting. The gangster picture and takes no detours into comedy or farce in an effort to make it more palatable. There may be a few moments which makes it a picture you will like if you like that kind of picture." — Hollywood Spec p8 N 20 '37

"All this, as a picture sound like an effective melodrama. But the yarns drag, lacks punch. You never seem to care particularly what happens to the operator and the girl in this comedy. Badly handled by James Stewart and Rose Stradner, nor, for that matter, to Mr. Robinson's Kozac, either." (3 stars) Eugene Williams Liberty p33 D '37

"It's hokum, of the most glaring and familiar order—but it's 'mellodrammer.'" — Lit Digest p34 D '37

"It is eminently fitting that Edward G. Robinson should be the hero of what we fervently hope is the last Hollywood gangster film, 'The Last Gangster.'... In the new offering he creates a bitterly effective impersonation of a beaten hoodlum, which should put a definite period after the cycle of public enemy melodramas. 'The Last Gangster' is not a memorable motion picture, but it is real enough as a full stop to this sort of screen entertainment." — Hollywood Digest p6 N 10 '37

— N Y Herald Tribune p17 D '37

"[It is] not top-of-the-basket gangster yarn, but 'The Last Gangster' does have Edward G. Robinson in a new role, a home expert on the game of murder and sudden death... It is in the prison sequences, with Robinson alternately snarling and rocky, that the film comes into its own. Mr. Robinson again proves that there is plenty of life in a gangster story yet, even in one more slow-moving than his old films." Eileen Creelman

— N Y Sun p30 D '37

"It is a fairly interesting melodrama. The verdict still must be that crime may not pay, but audiences like it." — F. S. Nugent

— N Y Times p33 D '37

"Although it is superbly acted by Edward G. Robinson and a fine supporting cast and although, further, it has moments of great vigor and suspense, 'The Last Gangster' appears to be a bit tardy now." William Boehnel

— N Y World-Telegram p35 D '37

"[It] belongs clearly to a sort of thing we had thought old-fashioned. In fact, there is a very old-fashioned coloring throughout 'The Last Gangster,' and with too many bushels of flowers for sinners who like their underworld material strong and straight. Sinners, of course, will special appreciate the Edward G. Robinson performance in the last, or anyhow leading, gangster rôle." John Mosher

— New Yorker p25 D '37

"If this was meant to be the gangster film to end all gangster films, it should succeed. Its brutal story is effective melodrama, but the picture is as dated as the screen cycle from which it derives." — Newsweek p34 N 22 '37

"This production may somewhat puzzle the Robinson fans, who expect the Little Caesar to be as thorough and masterful as the gangster, but a steady stream of thrills and action. The action in this story is light, and so are the thrills."

Film Daily p11 N 9 '37

— Motion Pic Daily p7 N 9 '37

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; ——— Exceptionally Poor
"Edward G. Robinson's draw will do a lot to help 'The Last Gangster,' which winds up only as fair melodrama."
+ Phila Exhibitor p11 N 15 '37

"In a carefully produced melodrama, the effect is once aided and cushioned by fine performances. Metro has a box-office profits prospect in 'The Last Gangster,' and, incidentally, a picture which may well be the last gangster film. One of its weaknesses is that in telling its story it has to go over so well-worn a path, the bootlegging-racket of the bootlegging-racketeering era which pictures used to a rather tiresome extent."
+ Variety p18 N 10 '37

"Strong, impressive drama which stands on a par with the memorable prior performances of gangster big shots by Edward G. Robinson. It is elaborately produced and will stand up anywhere as a top show."
+ Variety (Hollywood) p8 N 9 '37

THE LATE MATHIAS PASCAL. General productions 83min N 17 '37
Director: Pierre Chenal
Screen writers: A. Salaerou, Christian Stengel
Based on the play II Fu Mattia Pascal, by Luigi Pirandello, a dialogue film made in Italy with English subtitles. "[It is a] satire comedy of a man who actually achieved a complete change of personality, even to becoming legally a quite different man. He swept away his past, his gigging wife, her brutal mother, the lack of money, his own timidity, even his beard." (N Y Sun)

Newspaper and Magazine Reviews

"You'll find it an astonishingly naive version of an 1830 paper-backed novel... It was quite the same." Jesse Zunser
- Cue p39 N 29 '37

"Pierre Chenal, the director has deliberately scattered his original. I say deliberately because M. Chenal, who also directed 'Crime et Châtiment,' is beyond question an artist who knows what he is doing... The result is original and delightful beyond most films of France or of any other country." Mark Van Doren
+ Nation p36 D 4 '37

"The piece is a broad farce, acted by a cast of players belonging to the school of scenery-wavers, and not helped by a comic set of subtitles in English... The director spurns clarity in the interests of splendid overacting, leaving a general impression of hilarity, but not much sense." Marguerite Tzellaar
- N Y Herald Tribune p14 N 18 '37

"The picture has no brilliant moments, but several amusing ones... The comedy gets right down to slapstick in one rowdy scene. For the most part, it is rather a gentle piece." Eileen Creelman
+ N Y Sun p36 N 18 '37

"Determined people may be able to dig out signs of a study in split personality, but most patrons are likely to enjoy [it] as an amusing twist of an old theme." H. T. S
+ N Y Times p27 N 18 '37

"[It] can certainly be of interest only to Pirandello addicts. Anyhow the comedy efforts of the two who play wicked mother-in-law slapped a handful of dough in the hero's face. It seemed, somehow, more Keystone than Nobel Prize material." John Mosher
- New Yorker p122 N 20 '37

Trade Paper Reviews

"Blanchar is adequate in his role, but there is a bit of overacting by other members of the cast and a knowledge of make-up is lacking among the players with Pierre Chenal, the director, took his company to Rome for the shooting of the picture and he turns in a smoothly handled picture, with the apparent faults not of his making."
+ Film Daily p8 N 19 '37
+ Motion Pict Daily p1l Ap 26 '37

"This is a distinguished picture version of Luigi Pirandello's well known work. It's got everything a picture should have, acting, photography, direction and fundamentally, a good story... It's not going to be too simple to peddle this picture, however, as it's probably too classy for the general public. Had a considerable success abroad."
+ Variety p16 N 24 '37

LEGION OF MISSING MEN. Monogram 62min J 1 '37
Cast: Ralph Forbes, Ben Alexander, George Regas, Hala Linda
Director: Hurlbut MacFadden
Music: Richard Gump, Flo Browne
Original story: Norman S. Hall
Screen writers: Sherman L. Lowe, Harry O. Hoyt

"The story has a French Foreign Legion background, with Ralph Forbes as a buck private whose younger brother, Ben Alexander, joins the Legion against his wishes, Alexander falls for Hala Linda, cafe singer, supposed girl-friend of George Regas, Legion top-kick. Forbes advises his brother against fooling with Linda, but he doesn't listen, gets in a jam with the top-kick, is sent to prison to await trial." Phils Exhibitor

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ag 12 '37

Trade Paper Reviews
- + Motion Pict Daily p11 N 15 '37

"The production, editing is not up to the standard Monogram has set for current production, especially for neighborhoods, duals." + Phila Exhibitor p43 Ag 15 '37

"With nothing more than a high sounding title and no names of value, film will not get out of the lesser spots as an assistant, and can only get out of the red because of the lightweight production costs."
+ Variety p18 S 22 '37

THE LIFE AND LOVES OF BEETHOVEN. World 80min N 20 '37
Cast: Harry Baur, Annie Ducaux, Jany Holt, Lucien Rozemberg
Director: Abel Gance
Music: Orchestra de la Societe des Concerts du Conservatoire de Paris
Music director: Louis Masson
Screen writer: Abel Gance

French dialogue film with English subtitles filmed in Paris. It is a series of episodes in the life of the great composer accompanied by fragments of his music. Beethoven's two great tragedies are portrayed—his romance with Juliette Guicciardi who spurned him and the tragedy of his deafness which isolated him from his beloved music.

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
THE LIFE AND LOVES OF BEETHOVEN—Continued

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 2 '37

Newspaper and Magazine Reviews

"[It is] a completely enjoyable pictorial and musical experience. It is definitely a must for music lovers, and is heartily recommended to all others, as well. "— Jesse Zunser

+ + Cue p46 N 27 '37

"The film moves unevenly from one scene to the next, with occasional sequences of symbolic montage, a lot of subtleties and almost no fluency. It is my belief that artistic genius defies dramatization, and that belief is in no way altered by this new French photoplay. . . As Beethoven, Harry Baur gives a thoughtful and impassioned performance, but one which tends to grow monotonous." Howard Barnes

+ + + N Y Herald Tribune p12 N 22 '37

"With Beethoven's magnificent music to bless no picture could fail to be important. . . Those great themes surge through the film, turning what might otherwise have proved a commonplace film, into a profoundly emotional experience. . . This is a picture to make one understand those lines of Wagner's with which he closes: "I believe in God and Beethoven."

— Eileen Creelman

+ + + N Y Sun p25 N 20 '37

"It is far more a concert than it is a motion picture and, beyond that, more an illustrated folio of great music than a biography of a great musician. . . Beethoven's music . . . is accompanied by a narrative with fitful moments of poignancy, by a cast of rather depressing solemnity, by photography which infrequently matches with its imagery the imagery conjured by a Beethoven sonata or symphony."

— F. S. Nugent

+ + N Y Times p15 N 22 '37

"With Beethoven's immortal music as a superb background, [it] turns out to be a sympathetic and vastly entertaining biographical screen study of the great composer. . . For the most part it is a well enough played and directed film, in which the defects of production are more than compensated for by the thrilling music and surroundings." — Walter B. Schneider

+ + + N Y World-Telegram p21 N 22 '37

"Consequential (especially for musical people): "The Life and Loves of Beethoven," with Harry Baur and a fine score."

— John Mosher

New Yorker p97 N 27 '37

"The French actor, Harry Baur, is able to suggest the tragedy, but not the greatness, of Beethoven in this reverent biography."

Newsweek p34 D 6 '37

Trade Paper Reviews

"[It is] ranked by critics in France as one of the outstanding French films of 1936, is easily one of best to come out of foreign studios since the screen broke silence. . . The film is splendidly acted throughout by principals and supporting players; it is inspiring—photographed and technically solid." + Film Daily p8 Ja 29 '37

+ Motion Pic Daily p8 F 12 '37

"It holds considerable box office promise for arty theatres and houses having patronage that appreciates French-made features. . . For music lovers and musical societies it's a natural." + Variety p16 N 24 '37

LIFE BEGINS IN COLLEGE. 20th century-Fox 80min O 1 '37

Cast: Ritz Brothers, Joan Davis, Tony Martin, Gloria Stuart, Fred Stone

Director: William A. Seiter

Music and lyrics: Lew Pollack, Sidney D. Mitchell, Charles Tobias, Al Lewis, Murray Martin

Music director: Louis Silvers

Original story: Darrell Ware

Screen writers: Karl Tunberg, Don Ettlinger

A college musical in which the mad Ritz Brothers play a trio of tailors who help win a football game.

Audience Suitability Ratings

"Football and the lunatic Ritz Brothers combine to make this offering timely and oddly amusing. There is little in the film except the capers of the featured trio, so that, if your taste in comedy is excessively refined, you will notice the slightness of the story and the ordinary sound of the music. But for the devotees, it will enliven the Autumn scene considerably." T. J. Fitzmorris

+ America p18 O 16 '37

"A & Y: stupid; C: no."

— California Weekly p279 O 13 '37

"Family." — Nat Legion of Decency Auxiliary

"The Ritz Brothers' characterizations are humorous but too prolonged. A mediocre production except for the acting of Fred Stone; Adults: perhaps; 14-18: perhaps; 8-14: no."

— Calif Cong of Parent & Teachers

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

"Mediocre, Intended only for nonsensical absurdity, Mature. Family." DAR

"Good fun for family audiences." — Nat Soc of New England Women

"Those who enjoy the gauche cavortings of the three Ritz Brothers may find this picture entertaining. Some interesting and thrilling shots of a game are disappointingly subservient to a preponderance of slapstick, offensive to the average audience intelligence. Waste of time. Adults." — S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"Anyone who enjoys the [Ritz Brothers'] clowning probably will enjoy the picture. Others will be bored. Adolescents, 12-18: matter of taste; children, 8-12: passable."

+ Motion Pic R p7 O 3 '37

"General patronage."

— Nat Legion of Decency O 7 '37

"A, Y & C: entertaining."

Parents' M p74 D '37

"Those who like the insane antics of the Ritz Brothers will enjoy this bit of nonsense. Family."

Sel Motion Pic p6 O 1 '37

"Prime entertainment for those who like the Ritz Brothers. Family."

Wkly Guide O 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 16 '37

" 'Life Begins in College' doesn't make sense and evidently isn't intended to—which matter little as it remains rhymed and nonsensical. For it is currently panicking the Roxy audiences and laying them nearly in the aisles."

— Jesse Zunser

+ + Cue p46 O 9 '37

"Football is given a great emphasis and it is expected that, being released at the height of the football season, the picture will pack in the

+ + Exceptionally Good; + Good; — — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
Public. Perhaps the football contagion will help the picture to draw, but my prediction is that all but the most superficial college students, and most persons who have been to college will resent the picture." -- Bert Harlen

"Here the Ritz Brothers are going to challenge comparison—With the Marx Brothers—but to be honest, your Beverly Hills thinks they fall considerably south of the Marxian standard. (25 stars) Beverly Hills

Liberty p35 N 13 '37

"[It] finds the formula of 'Pigskin Parade' still effective for screen entertainment. The new offering is not as infectiously merry as the earlier football musical. My way of thinking, but it succeeds in mixing collegiate doings with variety turns in a diverting show. For the season and for Ritz brothers fans, 'Life Begins in College' is gay entertainment. " -- Howard Barnes

"If this be madness, Hollywood could do with a lot more of it. Whenever the Messers. Ritz, Harry, Jimmy and Al. romp into sight, the film is goofily amusing. . . This is certainly the Ritz Brothers' picture. This is no comedy to suit every one's taste, but by now most movie-goers must have made up their minds about the Ritz Brothers." -- Eileen Creelman

"There are any number of people who find (the Ritz Brothers) as amusing, say, as do W. C. Fields or Victor Moore. . . Speaking as passionately as I can, I think, it is only fair to concede that 'Life Begins in College' finds the Ritzes at the top of their form." -- F. S. Nugent

N Y Times p18 O 9 '37

"Life Begins in College" is perhaps the brightest (of the secondary items) thanks to the alert Ritz Brothers." -- John Mosher

"There's an entertainment touchdown in every foot of this delightfully nonsensical musical comedy, as the Ritz Brothers, more nutty than ever, are off on a short-cut run to cement their standing as All-American merrymakers. Family." -- Boxoffice p21 O 9 '37

"Everything that could possibly happen that is screwy, dizzy and nuts, happens in this picture, and if it doesn't have your customers rolling in the aisles, then I lost my guess." -- Canadian Moving Pict Digest p 30 '37

"College football yarn with new twists provides nonsensical entertainment." -- Film Daily p8 S 25 '37

"Estimate: good comedy program." -- Motion Pict Daily p6 S 24 '37

"Current entry of collegiate and gridiron capers finds (the Ritz Brothers') name rampant to another box office touchdown. This would panic them normally but coinciding with the football season, it's timely box office." -- Variety p14 S 29 '37

"It's a whale of a lot of fun, a super-vaudeville show with some college scenery and pigskin prancing tossed in to sort of hold the thing together. The Ritzes have achieved stellar status at 20th-Fox but they don't pull any punches that aren't funny." -- Variety (Hollywood) p3 S 25 '37

LIFE BEGINS WITH LOVE. Columbia 68min O 4 '37

Cast: Jean Parker, Douglass Montgomery, Edith Fellowes, Leona Maricle, Lumsden Hare

Director: Raymond B. McCarey

Original story: Dorothy Bennett

Screen writers: Thomas Mitchell, Brown Holmes

"Fourth in line to inherit millions, Montgomery is following the traditional path—liquor bottles, women, etc., while plans are being laid to transfer to him all the vast holdings now operated by his grandfather, Lumsden Hare. While [drunk] one evening, he promises a street corner soap-boxer's audience he'll give all his [money] away when he inherits it."

Variety

A: "A: perhaps; Y: fair; C: doubtful."

Christian Century p146 S 10 '37

"General patronage."

Nat Legion of Decency O 14 '37

"A wholesome, entertaining and amusing comedy. Family."

-- Sel Motion Pict p12 N 1 '37

Newspaper and Magazine Reviews

"Entertainment of the mildest sort on a timeworn theme. Some real players wasted. Adults and young people." -- + Christian Science Monitor p17 O 30 '37

Trade Paper Reviews

-- Motion Pict Daily p11 S 20 '37

"Estimate: pleasant comedy program."

-- Phila Exhibitor p21 O 1 '37

"One of the lesser prints, strictly of second feature classification. Limpness of the story [is caused by] Douglass Montgomery's carriage of an already simpy role in simpy fashion. . . . Film is a bad break for Mike Parker, who has been out for some time. Will see the lesser bookings exclusively."

-- Variety p13 O 6 '37

"Bright dress of timeworn story thread makes an attractive little entertainment package for the neighborhood trade of this better than average B production."

-- Variety (Hollywood) p3 O 5 '37

LIFE OF THE PARTY. RKO 75min S 3 '37

Cast: Joe Penner, Gene Raymond, Parkyakarkus, Harriet Hilliard, Victor Moore. Helen Broderick

Director: William A. Seiter

Dance director: Sammy Lee

Lyrics: Herbert Magidson. George Jessel

Music: Allie Wrubel, Ben Oakland

Music director: Roy Webb

Original story: Joseph Holley

Screen writers: Bert Kalmar, Harry Ruby.

Viola Brothers Shore

"Helen Broderick, an agent, tries hard to get Harriet, a socialite singer, an audition with a band. Gene Raymond, heir to millions, is watched over by Moore. Gene meets and falls in love with Harriet. When Harriet's mother, Ann Shoeemaker, insists that she marry Joe Penner, the agent, Raymond is not pleased."

-- + Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; --- Exceptionally Poor
LIFE OF THE PARTY—Continued

Penner, Gene comes to her rescue and poxes as her husband. After some complications, they really decide to get married." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

'A': depends on taste; Y: if it amuses; C: no." Christian Century pl151 S 15 '37

"A formless but amusing show. Suitability: family." T. G. — Mo Film Bul p197 S '37

"Adolescents, 12-16: probably not; children, 8-12: no." Motion Pict R p6 S '37

"General patronage." Nat Legion of Decency S 9 '37

"A, Y & C: fair." Parents' M pl04 N '37

"Family." Wkty Guide S 4 '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor pl5 S 11 '37

"'The Life of the Party,' RKO's latest contribution to ennui, is one of the flattest, most tiresome musicals it has ever been this department's misfortune to view. The story is so wobbly that it never stands straight up for a moment. ... Gene Raymond and Harriet Hilliard provided the most inane romantic dialogue of the year, with half-hearted assistance from a seemingly tired cast." Jesse Zunser.

— Cue pl17 O 9 '37

"The Cinderella yarn gets rough handling in this farce with music. Here you have a 'big names' cast, musical interludes that are mildly tuneful, a production upon which nothing has been stinted. But the final result doesn't ring the gong." (½ stars) Beverly Hills Liberty p50 O 2 '37

"If the title and the billing of Joe Penner as star do not discourage you, the following words probably will not keep you from the theater. Other ... Some of the tunes are bright, Miss Hilliard's singing is agreeable and the colossal champagne party at the end is impressive." A. J. Kantelevar. N Y Herald Tribune pl0 O 4 '37

"[It is] easy to forget, and (not) worth remembering. ... [It is] a picture evidently designed for an audience which finds the comedy really funny." Eileen Greenman

— N Y Sun pl6 O 4 '37

"Its score is good and there's nothing wrong with the way Miss Hilliard sings ... The rest of it will depend entirely on your ability to adapt yourself to Penner and Parykawikas, to Mr. Raymond's dressing gowns and coyness, to a banal plot. As for me, I left the party early; there were too many other places to go." F. S. Nugent

— N Y Times pl7 O 4 '37

"Although some expert comedians strive vainly to make it an hilarious occasion, their intention is more admirable than the results. The film isn't funny for the simple reason that the situations and lines aren't funny. Like the comedians, the attractive Harriet Hilliard, who plays the blues singer in the cast is wasted in a mediocre narrative." William Bonner.

— + N Y World-Telegram pl3 O 4 '37

"[It is] a minor effort. Both Helen Broderick and Victor Moore manage some real humor in 'The Life of the Party.'" John Mosher

— + New Yorker pl1 O 9 '37

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

— Stage p28 N '37

LIGHTNIN' CRANDALL. Republic 58min Mr 24 '37

Cast: Bob Steele, Lois January, Charlie King, Frank LaRue

Director: Sam Newfield

Original story: E. B. Mann

Screen writer: Charles F. Royal

A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ap 8 '37

Trade Paper Reviews

+ Motion Pict Daily p3 D 6 '37

"Usually Westerns are concerned with love merely as just one of those things, but Lightnin' Crandall has his own ideas. Here romance plays an exceptional part. Estimate: okay style."

+ Phila Exhibitor p37 Ap 1 '37

"Fair Westerner with enough hard riding and gunplay to satisfy the blood-thirstiest ... Nothing original about this one which sticks to the most elementary formula. Evidently only designed to fill out bills, it will be okay for exhibitors who want a Westerner."

+ — Variety pl6 N 17 '37

LIVE, LOVE AND LEARN. MGM 78min O 29 '37

Cast: Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson

Director: George Fitzmaurice

Original story: Marion Parsonnet

Screen writers: Charles Brackett, Cyril Hume, Richard Maibaum

"Miss Russell is posed as a demure, self-effacing society girl who becomes attracted to the Bohemian life and outlook of Montgomery, an artist, and judges him into marriage. ... It's a perfect camaraderie and romance until the bug of material success bites him." Variety

Audience Suitability Ratings

"This [is] sprightly comedy of urban life. Given bright dialogue and players with a flair for whimsy, George Fitzmaurice has put a final polish on the familiar history of the impecunious artist. 'The film is good, light-weight entertainment with an adult flavor.' T. J. Fitzmorris

— + American p144 N 13 '37

"A: amusing of kind; Y: probably entertaining; C: no." Christian Century p1471 N 24 '37

"[It is] a mildly entertaining comedy. Family-mature." Am Legion Auxiliary

"[It is] a well made picture which starts out as a light, frothy comedy but soon develops into a social drama which, although entertaining, seems to lack sincerity. Adults." Calif Cong of Far & Teachers
"The direction is adroit, photography splendid and as a whole the picture is entertaining. (The Navy will not be shattered by the impersonations given in this opus.) Excellent for type social in action stupor. Cayley Feeds Business & Professional Women's Clubs

"Much of the story is good comedy but drinking is much in evidence and there are frequent lapses into cheap slapstick which display very poor taste. Adults."

-Nat Soc of New England Women

"An otherwise good program picture strained as the substantial acting and value. Mature."

-Gen Fed of Women's Clubs (W Coast)

"Clever acting, smart dialogue and a measure of real significance underneath its farcical front, make this picture highly entertaining. Adolescents, 12-16; mature, sophisticated; children, 8-12: too mature."

-Motion Pict R p7 N '37

"Adults."

-Nat Legion of Decency O 25 '37

"High in its entertainment value. Adults & young people."

-Sel Motion Pict p11 N 1 '37

"Mature. Bright and entertaining, with a fully satisfying part for Robert Benchley."

-Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"Amusing in a mild way. Adults and mature young people."

-Christia Science Monitor p17 N 20 '37

"There are many moments of riotous fun ... sandwiched in between belly-laughing slapstick and deft, darting satire. But when the comedy loses its sense of proportion and goes problem-dramash, 'Live, Love and Learn' sags down and becomes just another one of those pictures-sometimes good, sometimes bad." -Jesse Zunser

-Cue p8 N 20 '37

"Very amusing at times and fair entertainment of the whole."

-Film Wkly p27 N 20 '37

"What matters about this one is that it is entertaining and should please all the audiences which have been critically minded might point out how it could have been made better."

-Hollywood Spec p7 O 23 '37

"Fairly amusing whimsey—if you aren’t fed up on whimsey." (2½ stars) Beverly Hills Liberty p38 N 27 '37

"So pleasant a trifle as 'Live, Love and Learn' deserves mention, if only because it provides Robert Benchley with his first full-length part. Peter Galvay"

-New Statesman & Nation p85 N 27 '37

"The film ... is one which finds itself irresistibly funny and gives the impression that every one, from scenarists to actors, was contributed to the laughter of the cast and c. Characters. They managed to seem only sily too much of the time when they reached the scenes."

- + N Y Sun p28 N 19 '37

"It affords a reasonably adequate vehicle for the graduation out of very funny shorts into a not-too-funny feature-length production, of Robert Benchley ... Everything [in the end] is swell [for Rosalind Russell and Robert Montgomery, excepting, of course, the picture]."

-B. R. C.

- + N Y Times p27 N 19 '37

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

"For about one-third of its unrelenting, 'Live, Love and Learn' is an animated, glib and amusing study. ... These portions of the film have a gay and sparkling mood about them which makes them entertaining and warmly human. Unfortunately, the other sections are not as brisk as the part reported here."

-William Bochnel

- + N Y World-Telegram p23 N 19 '37

"[It is] a lively comedy. It's after the artist has succeeded that the film goes a bit soulful at times and early considered, though, it's consistently funny." -John Mosher

-New Yorker p87 N 27 '37

"The comic inventiveness of this entertaining film never for the box office the smooth performances of Rosalind Russell and Robert Montgomery that rank this comedy far above the season's average."

-Newsweek p26 O 23 '37

"After his splendid work in 'Night Must Fall,' Robert Montgomery has been ungenerously re-awarded. A farcical plot that has been slapped together. ... Robert Montgomery and Rosalind Russell struggle with thinly motivated characters. The picture's one highlight is Robert Benchley's droll, natural performance."

-Stage p29 D '37

Time p45 N 1 '37

Trade Paper Reviews

"When a picture offers romance, comedy, fine production and a well-like cast, its box-office success is inevitable; and exhibitors will find this to be the case here. It has everything necessary to audience enjoyment and appreciation. Family."

-Boxoffice p18 O 30 '37

"Here is a sophisticated story done so artfully that even the dumbest audience will understand and love it. Yet it is a picture for the intelligent moviegoers to clap their hands over."

-Film Daily p6 O 20 '37

-Motion Pict Daily p16 O 15 '37

"High class comedy, this is successful as such, with Benchley responsible. Estimate: good class comedy.

-Phil Exhibitor p35 N 1 '37

"While 'Live, Love and Learn' rates as a handsomely mounted and cast programmer, it is doubtful whether the theme itself or the behavior of the two leading characters will strike much sympathy among the general run of audiences. Indeed these handicaps, the pulling power of Robert Montgomery and Rosalind Russell should suffice to make it an average count for the box office."

- Variety p12 O 20 '37

"[It is] one of those pictures that audiences go home talking about. Robert Montgomery and Rosalind Russell ... definitely establish themselves as a team which could easily rival the popularity of William Powell and Myrna Loy in their latest vehicle."

-Variety (Hollywood) p3 O 15 '37

LIVING ON LOVE. RKO 60min N 12 '37

Cast: James Dunn, Whitney Bourne. Joan Woodbury, Sally Wardy

Director: Lew Landers

Screen writer: Franklin Coen

"[The story] of two young people, without finances, with a fifty-pound contrivances to have them share the same room, he the day and [she] the night. Though hating each other
LIVING ON LOVE—Continued

as unknown roommates, they meet and fall in love, with many complications to untangle before being reconciled." Gen Fed of Women's Clubs (W Coast) (Filmed some years ago with Ginger Rogers and Norman Foster in the leading roles.)

Audience Suitability Ratings

"A farce that fails to click... The dialogue which is for the most part supposed to be humorous, often fails flat. Mature." Am Legion Auxiliary

"The comedy is forced and at times in poor taste, but acting unconvincing and the plot trite. Waste of time. Adults." Calff Cong of Par & Teachers

"Slow-moving forced comedy with little to recommend it in the way of originality and based on an incredible premise. Mature." Fed of Business & Professional Women's Clubs

"Mediocre. A clever comedy idea disintegrates into a slapstick of bad manners. Mature." DAR

"A flimsy impossible story... Practical jokes descend to plain vandalism and in spite of a good cast the film displays scant regard for ethics or good taste. Adults." Nat Soc of New England Women

"Melodramatic for the most part, entertaining, but too heavily laden with slapstick to be classified as first rate program stuff... It is too far-fetched and ridiculous to be assimilable by the average audience seeking diversion. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"Very light amusement is supplied by this Improper Story. The picture has some amusing sequences and the cast do the best they can with the material provided. Mature audience." — + Gen Fed of Women's Clubs (W Coast) O 20 '37

"The stage is set for a clever play, but situations are developed in a stereotyped manner, characters lack reality, and real comedy is superceded by slapstick. It is only moderately entertaining at the best. Adolescents, 12-16: little value; children, 8-12: unsuitable." — + Motion Pict R p7 N 3 '37

"Adults." Nat Legion of Decency N 4 '37

"Mature." Sel Motion Pict p8 N 1 '37

Newspaper and Magazine Reviews

"Everything about it is forced—the situation, the gags, the acting. Adults and young people." — Christian Science Monitor p17 N 6 '37

"The plot serves for a film destined merely to uphold one end of a double bill, which is all this film can do... 'Living on Love' [is] an amusing program picture, for the farcical situations are good." Bert Harlen + — Hollywood Spec p10 N 6 '37

Trade Paper Reviews

"A light comedy offering, done in the best Jimmy Dunn manner, this production, although none too strong for the deluxe, will carry the load on any of the lesser duals. Family." + — Boxoffice p35 N 6 '37

"On the double features, it will fill the bill nicely." + — Film Daily p18 N 1 '37 + — Motion Pict Daily p2 O 30 '37

"'Living on Love' is for the lower half of dual bills. None of the names means anything on a. Some comedy bits... help but the odds are against them." — Phila Exhibitor p36 N 1 '37

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

They just couldn't have been serious when they made this picture. It is one of the best satire—of boy-meets-girl theme ever produced in Hollywood... Lay off the advance billing for the public. Spring it as a surprise. You'll be surprised what it will happen." + Variety p14 N 3 '37

"A modest little programmer for the secondaries is 'Living on Love.' Has no selling ammunition, but will serve to pass an agreeable hour in the spots where folks are easily amused." — + Variety (Hollywood) p3 O 27 '37

LOOK OUT, MR. MOTO. 20th-century-Fox 60min N 26 '37

Cast: Peter Lorre, Rochelle Hudson. Robert Kent J. Edward Bromberg

Director: Norman Foster

Music director: Samuel Kaylin

Original story: Willis Cooper. Norman Foster

Screen writers: Lou Breslow. John Patrick Based on the Mr. Moto character by J. P. Marquand. "A small French province in the Orient supplies the background for this complicated story of war and diplomacy. The action is an effort to destroy the other, while Mr. Moto, in the guise of an archaeologist, does some very effective work for the government, in discovering the hidden munitions. A beautiful girl, an English aviatrix supplies the feminine charm and two daring American camera men further complicate the situations." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A heavy melodrama, with few relieving lighter moments. Picture otherwise is rather dull, except for its moments of horror. Mature." Am Legion Auxiliary

"There are some interesting shots of the jungle itself of jungle animals, but the story is weak, being obviously provided as a vehicle for Peter Lorre's characterization. Adults." Calff Cong of Par & Teachers

"This fantastic, unconvincing story of espionage with its oriental setting affords fair entertainment to those not too skeptical... Peter Lorre's characterization is too similar to be pleasing or believable. Mature." Fed of Business & Professional Women's Clubs

"Mediocre. Unnecessary and undesirable torture. Mature." DAR

"A good deal of stress on race prejudice." Nat Soc of New England Women

"A spy picture, the most that might be said of which, is that it achieved the impossible in theme, setting and action, according to the best cinema magic. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"A fairly entertaining melodrama for those who enjoy the type. Peter Lorre does a fine piece of work. Mature audience." + — Gen Fed of Women's Clubs (W Coast) O 20 '37

"The plot, though far-fetched, is sufficiently amusing. Adolescents, 12-16: questionable; children, 8-12: no." + — Motion Pict R p7 N 3 '37

"General patronage." Nat Legion of Decency N 4 '37

"A wildly impossible tale which may appeal to some hardy mystery addicts, but in general it is more of a 'filler' than a thriller. Adults." + — Sel Motion Pict p3 N 1 '37
LOVE IS ON THE AIR. Warner. 60min O 2 '37

Cast: Ronald Reagan, Eddie Acuff, Robert Barrat, Raymond Hatton, June Travis

Director: Nick Grinde

Screen writer: Morton Grant

The plot is about the newspaperman who, against advice and even threats from higher-ups, does his community the good turn of dragging into the open the connections between racketeering gangsters and the business men and political job-holders who protect the lawless and share the booty. (Variety) A remake of the Warner film Hi, Nellie.

Audience Suitability Ratings

"It is average entertainment and unobjectionable for all." T. J. Fitzmorris

"A murder and its accompanying horror make the picture unsuitable for any but adults." Am Legion Auxiliary

"A picture that holds the interest in spite of its poor mounting and faulty continuity. There is a mystery and a murderer. Adults: interesting; 14-16: possibly; 8-11: no." Calif Cong of Par & Teachers

"The title is misleading for this is a story of racketeers. Mature." Calif Fed of Business & Professional Women's Clubs

"This introduces a new, likeable player, Ronald Reagan. Medioocre. Mature." DAR


"It is above the average program picture. Mature." S Calif Council of Fed Church Women

FOX WEST COAST BUL O 2 '37

"It all begins in a fairly entertaining manner. . . As frequently happens in pictures of this sort, the sensationalism of gun-play blasts out any constructive lesson which may be intended. Adolescents, 12-16 & children, 8-12: no." + - Motion Picture R p7 O 37

"General patronage." Nat Legion of Decency O 14 '37

"A: fair; Y & C: too grim." Parents' M p74 D '37

"It has a slight love interest and some light moments, but it is too closely allied to the gangster-racketeer theme to be novel. Adults." + - Sel Motion Picture p8 O 1 '37

"Family." Wkdy Guide O 9 '37

LOVE ON TOAST. Paramount D 3 '37

Cast: John Payne. Stella Adler. Luis Alberni. Catherine Cane. Grant Richards

Director: A. Dupont

Screen writer: Richard Connell. Jane Storm. Doris Malloy

"A girl, campaign manager for a soup company, launches a contest to find 'Mr. Manhattan,' whom she plans to marry to 'Miss Brooklyn' but human emotions complicate matters." Calif Cong of Par & Teachers

Audience Suitability Ratings

"It is a trite story. . . The comedy reverts back to the pie-throwing era. Obviously a fill-in picture with no outstanding features, objectionable or otherwise. The children will enjoy the slapstick." Am Legion Auxiliary

"Exaggerated situations detract from interest. The sadistic scenes in the postscript are preposterous, Adults." Calif Cong of Par & Teachers

"The prevalent trend to the return of slapstick too freely indulged in, plus exaggerated vastly different settings and a clever story-idea is lost in the melee of marshmallow cakes and lemon pies. Light entertainment. Slapstick. Mature." Calif Fed of Business & Professional Women's Club.
MOTION PICTURE REVIEW DIGEST

LOVE ON TOAST—Continued
"Mediocre. Waste of time. Adults." DAR

"This feeble little plot droops off into a cake-throwing scrimmage. A wearisome slapstick farce with a good deal of drinking, vulgarity and many gags which miss fire. Good actors wasted in a trashy film." Nat Soc of New England Women

"Starting off inauspiciously...it wound up in a hopeless "mess" which will "stick" to those who took part in the fray—until each one has a better break. Mature audience appeal, if any." S Calif Council of Fed Church Women

"Elaborately staged and fairly promising at the beginning, this picture, with its warped type of humor, runs amuck in a blinding storm of flying pastry and soda water showers. Harmless but exceedingly stupid with a cast that merits much better material. Family." —Gen Fed of Women's Clubs (W Coast) N 24 '37

"Luis Alberni is the one bright spot in this boring picture which begins with cake throwing and ends when everyone present is completely involved with marshmallow and custard. Adolescents, 12-16 & children, 8-12: passable." —Motion Pict R p6 D '37

"General patronage." Nat Legion of Decency N 18 '37

"The acting is adequate and the film furnishes fair entertainment for adults." + —Sel Motion Pict p10 D 1 '37

LOVE OR A KINGDOM, Centrala Filmow Polskich 96min D 3 '37
Director: Joseph Lejtes
Music: Jan Maklakiewicz
Screen writer: Anatol Stern
Polish dialogue film with English subtitles. It is a royal romantic tragedy of a Polish king of 400 years ago who married secretly a lovely commoner. She was poisoned by her mother-in-law immediately after her coronation.

Newspaper and Magazine Reviews

"How representative this picture is, we do not know, but as entertainment, it seemed long and dull. Perhaps an understanding of the Polish dialogue would enliven the proceedings, but it could not improve the slow, heavy-footed direction." Howard Barnes —N Y Herald Tribune p9 D 4 '37

"Filled with dramatic incidents, lightened by occasional flashes of humor, acted by a thoroughly competent cast and containing references to the necessity for Polish unity very much apropos at present, 'Love or a Kingdom' is sure to please Polish-Americans and lovers of historic production." H T B. —N Y Times p21 D 4 '37

"The picture is eye-filling spectacle. The tragedy unfolds itself within an elaborate setting of royal pomp and circumstance...Probably a knowledge of Polish would reveal a great deal more in the picture about the political, economic and religious conflicts of Sigismund's troubled reign." L E. —N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

" 'Love or a Kingdom' will rank high with the best of the foreign pictures. In a splendid production, with a talented cast and a well done story, this 400 year old story of a royal romantic tragedy in Poland should appeal to any audience." + Film Daily p10 D 15 '37

"It is a stirring, poignant tale bound to find a host of followers among Polish-American cinema audiences." Variety p17 D 8 '37

LOVE TAKES FLIGHT. Grand national 70min Ag 13 '37
Director: Conrad Nagel
Music director: Abe Meyer
Original story: Ann Morrison Chapin
Screen writers: Lionel Houser. Mervin J. Houser

"Beatrice Roberts, the stewardess, is in love with the plane's pilot, Bruce Cabot. A film producer sees her and offers her a film contract which she turns down for she and Bruce have plans for a flight to Manila. Bruce meets the screen star, Astrid Allwyn who gets him into pictures where he is successful and also the object of her affections. Beatrice...arranges a solo hop to Manila. She goes even though Bruce tries to disguise her. Knowing nothing of navigation, she becomes nervous en route when Bruce comes out from his hiding place. With his assistance, they reach the goal." Film Daily
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"A: hardly; Y: perhaps; C: no value." Christian Century p310 O 20 '37

"Suitability: family." A. R. Mo Film Bul p221 O '37

"A, Y & C: fair." Parents' M p104 N '37

Newspaper and Magazine Reviews

"[It is] without any particular originality in the telling." B. C. Times p24 S 27 '37

"[It is] obviously a commonplace and considerably less than exciting narrative. ...The film [has] deficiencies both in acting and treatment. "William Boehn —N Y World-Telegram p11 S 27 '37

LOWER DEPTHS. Garrison 91min S 10 '37
Director: Jean Renoir
Screen writers: E. Zamiatine. J. Combes

Based on the play of same title by Maxim Gorki. French dialogue film with English subtitles. It portrays the Russian version of a flophouse where men and women degraded by untold misery sink, too hopeless to long for an escape. The film was awarded the Louis Deluc prize as the best film of the year and its director was made a Chevalier of the Legion of Honor.
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"Objectionable in part." Nat Legion of Decency N 11 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
**NEWSPAPER AND MAGAZINE REVIEWS**

**Digest** p31 S 25 '37

"The Lower Depths" does have its good points. But it is not a first-rate film, nor is it a successful translation of Gorki's original achievement. The two novels are, of course, related." [Mark Van Doren]

+ — Nation p33 S 25 '37

"The quality of the print, development, camera equipment, and lighting will still take you back ten years or so, but the main power of this film makes up for these deficiencies. In the conception and building of sets I can't think of a picture more successful than this." [Otis Ferguson]

+ — New Repub p159 S 15 '37

"Unimaginative direction is chiefly the reason why, in this writer's opinion, "The Lower Depths" may be termed a strike-out. The material for a bitter, compelling tragedy of futile-ness is everywhere present in Gorky's powerful theme, and the acting is everything that even the most hypercritical director could ask for, but the manner in which Jean Renoir has managed his narrative and handled his players shows an appalling poverty of invention." [William Boehnel]

+ — N Y World-Telegram p27 S 24 '37

"For the casual filmgoer there are excellent performances by Louis Jouvet and Jean Gabin, but this French transcription of a grim Russian classic is bogging down. Bringing Yul Brynner's 'drab underworld to the screen.'"

**Newsweek** p21 S 20 '37

"Voted the best picture of the year by the French critics. This film is a go, goes, will go, without a doubt the best picture of the year, the best picture in the world, the best picture since the war." [Howard Barnes]

**Trade Paper Reviews**

**Strong social drama excellent in all departments. Made to order for discriminating fans. ..."The Lower Depths" is a 'must see' picture for foreign picture devotees, as well as those who demand heavyweight film fare to satisfy their cravings.'

+ — Film Daily p3 S 10 '37

+ — Motion Pict Daily p8 S 13 '37

"It is strictly art house; its realism, preoccupation with problems of our Civilization make it adult fare only.'

**Philia Exhibitor** p24 O 1 '37

"The Lower Depths' isn't likely to ignite box offices in America. It is a well-made production of a compassionate human drama. It will probably win critical praise and do well in the art houses. But it has little chance in first runs. Even on duals and in the neighborhoods it's a doubtful prospect. Film isn't even a bet for dubbing and seems hardly suited for remake.'

+ — Variety p15 S 15 '37

**LUCREZIA BORGIA.** European 78min O 12 '37

**Cast:** Edwige Feuillere, Gabriel Gabrio, Noirice Clarionaire, Roger Karl

**Director:** Abel Gance

**Music:** Marcel Lattes

**Screen writers:** Leopold Marchand, Henri Vendresse

Foreign release with English titles produced several years ago. Banned in most European countries, it comes to America uncensored. "The scene is in Rome during the papacy of Alexander the Sixth, father of the Borgias. ... The story recounts the plots of Cezar Borgia to become ruler of Italy. He uses his beautiful sister in forming an alliance to strengthen his own power, and when convenient he murders her husband, preparatory to another alliance." (Motion Pict R)

**Audience Suitability Ratings**

"Both cast and direction are excellent, and photography is good except for awkwardcamera angles and bad lighting in a few sequences. The story is a true pageant, a romanticized history of the Borgias. Adolescents, 12-16 & children, S-12: no.'

+ — Motion Pict Daily R p7 My 37

"Objectionable in part.'

**NAT LEGION OF DECENCY O 21 '37**

**NEWSPAPER AND MAGAZINE REVIEWS**

"It is a slow, but handsomely mounted and pictorially interesting, episodic tale of that fantastic family of Renaissance Italy." [Jesse Zunser]

+ — Cue p45 O 23 '37

"It is an eloquent spectacle. Abel Gance has directed segments of the offering with power and excitement. The trouble is that unless you are particularly interested in the home life of the Borgias and their various problems of seduction and murder, you can go out and do something else. It is a movie show without missing anything of importance in the tale. ... It is a handsome show, but a badly confused film." [Eileen Creaden]

+ — N Y Sun p32 O 13 '37

"The bloody bones of the Borgias are being raffled thoroughly, if not too accurately, in "Lucrezia Borgia," but when the echoes die away there is only the memory of gore and grease paint, of brilliant settings and costumery, of gifted mummers in a gorgeous piece of mummerly. For the film, with all its physical richness, is twodimensional, at best, long on incident, broad of dialogue and scene, but woefully lacking in dramatic highs and lows." [E. S. Nugent]

+ + — N Y Times p27 O 13 '37

"Done lavishly enough, but in a generally slipshod and stilted manner and acted floridly and hammy by the cast. ... Not really important and this latest contribution from France is dreary and unsatisfactory entertainment." [William Boehnel]

— — World-Telegram p17 O 14 '37

"[It is] a colorfully produced—but otherwise undistinguished—pageant of brutality and intrigue.'

+ — Newsweek p26 O 25 '37

"It will seem to American audiences a rough and unpriced marathon. The dialogue has been effectively translated and the music is brilliantly adapted to a film of mounting malevolence. No history-lover should miss it.'

+ — Stage p16 Mr 3 '37

**Trade Paper Reviews**

+ — Motion Pict Daily p11 O 22 '37

"[It is] the story of the Borgias, done in a manner that should please the art house patron. The French importation equipped with English titles is okay for the sure-seaters or for the class house which has an appreciative audience.'

+ — Philia Exhibitor p38 Mr 1 '37

"Limited American market for this French import. ... The fact that the scenario is based on history gives it educational value and picture will undoubtedly have a substantial draw from those who like the foreign product.'

+ — Variety p12 O 20 '37

+ + — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — + Exceptionally Poor
MADAME BOVARY. Euphono 93min O 29 ’37
Cast: Pola Negri, Aribert Waeischer. Wer-ner Scharf. Ferdinand Marian
Director: Gerhardt Lamprecht
Music: Dr. Giuseppe Becce
Screen writer: Hans Neumann
Based on the novel of the same title by Gustave Flaubert. German dialogue film with English subtitles. French version of story released here about three years ago. It portrays the familiar story of the sad fate which overtakes the hickie wife of a stupid country doc-tor in the France of a century ago

Audience Suitability Ratings

‘Objectionable in part.’
Nat Legion of Decency N 18 ’37

Newspaper and Magazine Reviews

Lit Digest p34 D 4 ’37

‘Pola Negri, the erstwhile vampire of Ameri-can silent films, is a truly magnificent perfor-mance. The film itself is a faithful, though softened and condensed picturization of the degradation of a woman’s soul.... [The charac-ters] become real people in a distinguished photo-toplay. .... It should be seen.’ R. W. D.

‘Without going into the reasons for digging into literary archives for film material, it must be admitted that Gerhardt Lamprecht has done a good job of direction.... Pola Negri still has plenty of charm and acting ability.’ H. T. S.
NY Times p22 O 30 ’37

This ‘Madame Bovary’ is German—in fact, very German throughout—and has that sombre, somewhat relentless gloom the German studios endorse these days. Madame Negri’s Emma is beautiful, statuesque, and tragic, and worthy, I feel, of more adequate support than she gets.’ John Mosher
New Yorker p110 O 20 ’37

‘Last week U. S. cinemaudiences saw a char-mingly elegized Pola, matronly to the points of her double chin, die in the mournful death of lieke Madame Bovary. She was no longer a fiery individual of ‘Passion’ and ‘Gypsy Blood.’ ... The story, which warrant-ed Aryan, is far from Flaubert.’
Time p44 N 15 ’37

Trade Paper Reviews

‘Done in German this time, with an excellent cast and a fine production, Gustave Flaubert’s satiric maliciousness has been toned down to a more sympathetic portrayal, but the story loses none of its essence with this change.’
 + Film Daily p19 O 1 ’37

‘The belated awakening of Madame Bovary’s suppressed emotions may have been hot stuff in the good old days, but, as served up in this film, they do little else than evoke a weary round of moustaches. Gerhardt Lamprecht, an old-time director, falls way short on this, although the scripter may be greatly to blame. ... This picture is everything to garner business, either on or off the beaten track.’
— Variety p23 Je 2 ’37

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

MADAME X. MGM 70min O 1 ’37
Cast: Gladys George, John Beal, Warren William. Reginald Owen
Director: Sam Wood
Chet Forrest
Music: David Snell
Screen writer: John Meehan
Based on the play of the same title by Alex-sandre Bason. Filmed eight years ago with Ruth Chatterton as star and twenty years ago as a silent. ‘Discarded by her husband, Warren William, because of her indiscretion, Gladys George takes to drink. She sinks to degradation, but when Danieli, a card-sharp, threatens to blackmail her husband and expose the past, she kills him. Then follows the famous court-room scene, in which young Beal, appearing in his first important role, defends the woman, who keeps her identity secret and is known as ‘Madame X.’’ (Film Daily)

Audience Suitability Ratings

‘The tale which was once rather sordid is now wholly artificial; all the wires of director Sam Wood have been completely dispel the notion that here is a melodrama which would deserve four stars in a wax-work museum. ... The film is a belated example of the tradition of wax moustaches ... but it is smooth enough to strike the usual amount of sentimental adults as first-rate entertainment.’
+ America p48 O 16 ’37

‘A: good of kind; Y & C: no.’
Christian Century p1343 O 27 ’37

‘Sordid atmosphere and emphasis on moral decline make this strictly adult.’ Am Legion Auxiliary

‘The direction is deft and understanding. Adults: good; 14-18 & 8-14: no.’ Calif Cong of Par & Teachers

‘Gladys George reaches new heights in her delineation of the motherhood, regardless of the audience’s sophistication, the tears will flow in the famous courtroom scene. ... The director has retained the flavor of the original play, but the finesse and tact with which the questionable scenes have been handled deserve special praise. Adults.’ Calif Fed of Business & Professional Women’s Clubs

‘Mediocre. Adults.’ DAI

‘Adults.’ Nat Soc of New England Women

‘Gladys George ... gives a remarkable perform-ance of outstanding merit. ... Especially noteworthy is the final fadeout. Mature.’
Calif Council of Fed Church Women

Fox W Coast Bui O 9 ’37

‘The ‘Madame X’ type of plot seems to be forever acceptable to lovers of tearful, emotional melodramas, and, when expertly and sincerely acted as in this latest revival, it is sure to be a winner at the box office. Adolescents, 12-16: too sordid and emotional; children, 8-12: no.’
+ Motion Pictr R p7 O ’37

‘Adults.’
Nat Legion of Decency O 7 ’37

‘A: excellent; Y: mature; C: unsuitable.’
Parents’ M p27 D ’37

‘Adults.’
Sel Motion Pictr p9 N 1 ’37

‘This play ... has been done with the finest attention to details and general effectiveness, and with a remarkably solid and moving per-formance by Gladys Geedey. Mature.’
+ Wkyly Guide O 1 ’37

Newspaper and Magazine Reviews

‘Adults.’
Christian Science Monitor p17 N 20 ’37

++ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
"[H] is what hard-boiled managers term a ‘tear-jerker.’ They should know. The film, produced by a firm that boasts of its hokey qualities, is of the same general type as ‘The Sin of Madelon Claudet,’ ‘The Way of All Flesh,’ and dozens of others. . . . Gladys George, in the starring role, is better if anything than Ruth Chatterton was in the same part. . . .

+ Cue p17 O 7 '37

"The plot is just hokum; but the sincere efforts of the supporting players, headed by Miss George, do all that is possible to make it appear with freshness to modern filmgoers.

+ Film Weekly p25 O 30 '37

"When viewing ‘Madame X,’ I should have cried, for it is perhaps the most distressing story ever brought to the screen. But it never once got under my skin. I did not believe it. . . . Across the footlights of a theatre Miss George’s performance would have gone to the hearts of our audience; from the screen it comes to us as a beautiful bit of acting, which our intellects absorb and to which our emotions remain indifferent."

— + Hollywood Spec p8 O 2 '37

"Miss George is a better-than-average Madame X. The unfortunate lady (Madame X) seems dated and old-fashioned. Our ideas of drama and life have changed since 1931. (215) Arnett’s Beverly Hills Liberty p52 N 6 '37

"Though the lady at our left wept bitterly, tears never quite reached the surface of this pair of eyes grimly fastened on the screen. This may be due to lack of sentiment, but more likely, indicates a satiation point, reached by orbs that have followed the tribulations of Madame X through a long series of exhibits."

Marguerite Tazelaar
N Y Herald Tribune p8 O 25 '37

"‘Madame X’ remains unchanged, a little creaky madame. Refurbishing might have made it another ‘Stella Dallas.’ In its present screen version it is just a highly theatrical, slightly lurid melodrama."

Eileen Creelman
— + N Y Sun p14 O 25 '37

"[It is] a competent remake of that time honored tear-jerker. . . . At this stage of the cinematic game, it would seem almost an im-pertinence to criticize ‘Madame X.’. . . Nobody can shoot us occasionally writhed at their chest-heavings, their grueling, their remote, quite good speeches, and their really abnormal-ly serious attitude toward such B. R. C."

N Y Times p23 O 25 '37

"This time it is Gladys George who is playing the part of the sorrowful Jacqueline Fleu-rant, and it must be admitted from the very start, that if else you may think of the film, you’ll have to confess that she gives a finely wrought characterization."

William Beaudine
N Y World-Telegram p17 O 26 '37

"Miss George manages very well. Youthful John Beal bolsters himself up to a suggestion of sincerity and eloquence that actually freshen the old, familiar ‘Madame X.’. . . Elderly types who cry easily will love it, probably. It seems even the juvenile element may bawl a bit."

+ New Yorker p110 O 30 '37

"To report that Miss George was so good that her performance didn’t permit a single snicker is indeed high praise. The climactic courtroom scenes were badly bungled; too nerv-ous, too high-strung."

R. S. Ames
— + Script p13 O 27 '37

Trade Paper Reviews

"[H] has boxoffice stamped on every sob and profit in every dramatic artifice. Family."

+ Boxoffice p19 O 5 '37

"Mother love drama filmed with telling effect should score at the box office.

+ Motion Picture Daily p2 S 23 '37

"New generation will undoubtedly get a bang out of it. Picture is still a good tear jerker for the women. Estimate: good program."

S Film Daily p37 S 27 '37

"The years have passed, and entertainment tastes have quickened. ‘Madame X’ is a fine old play, dated and outmoded. . . Exhibitors will be cautious in booking ‘Madame X’ in first runs until its drawing strength is established. However, it might serve to liven the comedy and film noir releases."

Variety p14 S 29 '37

"Amazing is the vitality of this emotional drama of mother love. . . . Its known power to stir compassion and admiration for the bloesty drab whose final sacrifice for her son gives a sublimity passion to her crime, has kept it and now makes it again, assured box office."

+ Variety (Hollywood) p3 S 22 '37

MAKE A WISH

RKO 75mn Ag 27 '37

Cast: Bobby Breen, Basil Rathbone, Marion Claire, Adele Armitage

Director: Kurt Neumann

Music: Oscar Straus. Louis Alter. Paul F. Webster

Screen writers: Gertrude Berg, Bernard Schubert, Earle Snell

"Original story tells of life at a boys’ summer camp in the Maine woods. . . Bobby is a first-year boy and meets Rathbone, who gets in inspiration for his new operetta from reading letters sent to Bobby by the boy’s mother, one-time opera star. . . Bobby brings them to-gether, mother makes a smash hit in her stage comeback, and boy is in line for a kindly step-father."

Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Excellent entertainment for children. Family. Bobby Breen sings well at always, and is more natural in this than in his previous film."

A-Legion of Women

"The excellent musical numbers will be enjoyed by all ages."

Calif Cong of Par & Teachers

"Good. A best of the month for the family."

DAR

"The film is good average entertainment for family audiences."

Nat Soc of New England Women

"Beautiful music and photography and altogether good entertainment for the family."

S Calif Cong of Fed Church Women

Fox W Coast Bull S 11 '37

"Family. The freshness and charm of the children and the melodious music, lift this picture out of the ordinary and make it very pleasant entertainment for the entire family."

+ Gen Fed of Women’s Clubs (W Coast)

S 1 '37

"A happy out-of-doors picture for those who like boys, singing and natural scenery. Suit-ability: family."

D, E, B.

Mo Film Bull p38 S 17 '37

"Adolescents, 12-16 & children, 8-12: yes."

Motion Pict R p7 S '37

"General patronage."

Nat Legion of Decency S 9 '37

"A. Y & C: good."

+ Film Daily p31 D 27 '37

"Parents’ M p74 D '37

— + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MAKE A WISH—Continued

"The film is good average entertainment for family audiences."
+ — Sel Motion Pic p6 O 1 '37

Newspaper and Magazine Reviews

"The result is not quite as incongruous as you might think, for Mr. Rathbone, without even one villainous sneer, plays the benevolent adult who enjoys hearing Bobby sing, a taste not shared by this department."
+ + Cue p12 S 25 '37

"Best Bobby Breen vehicle."
+ Digest p34 O 23 '37

"Excellent entertainment. One of the most engaging musical pictures the screen has given us in a long time, and one of the grandest jobs of direction."
+ + Hollywood Spec p14 S 11 '37

"Bobby's new picture is a much better production than his debut. The young star still does not shine as an actor. 'Make a Wish' itself is a pleasant piece of juvenile entertainment."
+ N Y Sun p31 S 23 '37

"It is, on the whole, a far more agreeable film than the other Breen were. It has a reasonably fresh story, a different background, a pleasing Oscar Strauss score, Basil Rathbone and a delightful soprano, newly recruited to the cast, Marian Clair, who apparently has been hiding behind an NBC microphone."
F. S. Nugent
+ N Y Times p33 S 23 '37

"The amount of pleasure that you'll get out of watching 'Make a Wish' will in all probability depend entirely on how much or how little you like its youthful star, Bobby Breen. If you're one of those people, like the writer, who gets extremely twitchy in the presence of such unabashed professional charm as Master Breen exudes, you'll probably have a withered hour or so at it. However, to look at it dispassionately, which, frankly, is a pretty difficult thing to do, the film is definitely on the mediocre side."
William Boehm
N Y World-Telegram p25 S 23 '37

"The little Breen boy (Bobby) sings Oscar Strauss tunes, and if you are a Breen addict, you may like the bit. The poor child seemed to me a sad little thoroughbred, and not even in the prody glass."
John Mosher
New Yorker p78 O 2 '37

"Youngsters and adults who subscribe to Bobby Breen's specialized appeal will find this . . . a satisfactory vehicle for the child soprano."
Newsweek p37 O 4 '37

Trade Paper Reviews

"The picture can stand alone in the smaller communities and in large spots makes an excellent No. 1 feature, on a double-bill."
+ Canadian Moving Pic Digest p16 O 9 '37

MAN WHO CRIED WOLF. Universal
62min Ag 29 '37
Cast: Lewis Stone, Tom Brown, Barbara Read
Director: Lewis R. Foster
Screen writer: Charles Grayson. Cy Bartlett
"A talented, manically peripatetic Australian actor comes to New York to avenge the murder of his wife and succeeds in building up a foolproof alibi for the murder using plans to commit."
Wky Guider
See issue of September 27, 1937 for other reviews of this film

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

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
Christian Century p3215 S 29 '37

"Suitability: adults and adolescents."
A. R. Mo Film Bul p18 S '37

"A: fair; Y: possible; C: no."
Parents' M p104 N '37

"An exceptionally fine example of the crime mystery type. Adults & young people."
+ + Sel Motion Pic p12 O 1 '37

Newspaper and Magazine Reviews

"Extraordinarily meritorious. . . . In my dozen years of reviewing I can not recall having seen on the screen a main premise even remotely resembling it or one possessing greater potential drama."
+ + Hollywood Spec p31 S 11 '37

"Another lesser item is 'The Man Who Cried Wolf.' . . . [It is a] programmer that satisfies because it is not to be nothing but its own modest, melodramatic self."
Herb Sterne
+ + Script p12 D 11 '37

Trade Paper Reviews

"This picture might have been much worthier with proper investitures. . . . Screen play follows the lines of least resistance and gives this Emko production none of the brilliance it might have well been able to use. The dialog is routine, the situations are never very tense, and comedy relief is conspicuous by its near absence."
— Variety p15 S 29 '37

MANHATTAN MERRY-GO-ROUND. Republic 76min N 13 '37
Cast: Phil Regan, Leo Carrillo, Ann Dvorak, Tamara Geva, James Gleason, Ted Lewis, Cab Calloway
Director: Charles F. Rieiner
Music: Harry Grey
Screen writer: Harry Sauber
Based on a musical revue of the same title by Frank Hummert. Leo Carrillo portrays a racketeer who 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 getter tactics in rounding up famous performers to record their specialties.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 2 '37

Newspaper and Magazine Reviews

"Quite an entertaining picture. . . . It is all very amusing and comes within the degree probably long since established as legitimate by stage musical comedies. Taken all together, Republic's 'Manhattan Merry-Go-Round' is a worthwhile piece of entertainment which will return full value for the price of admission."
+ + Hollywood Spec p9 N 13 '37

"The musicals continue to emerge in lavish splendor from Hollywood. 'Manhattan Merry-Go-Round' is as good, or maybe a little better, than the average." (2½ stars) Beverly Hills Liberty p25 D 25 '37

"Similar to 'Merry-GO-Round of 1938' in type and title, but otherwise superior, this is a comedy about racketeers. . . . [The cast] all work hard to keep the merry-go-round from breaking down."
+ Newsweek p34 N 22 '37

Time p14 N 29 '37
Trade Paper Reviews

"This show will make dough for it has all the elements offering good exploitation." Leo Carrillo wraps it up and carries it off from start to finish.

Film Daily p12 N 11 '37

"A pretentious independent effort, it is the best yet from Republic. It will especially appeal to the younger element. There are plenty of chances offering good exploitation." Leo Carrillo.

Film Daily p12 N 8 '37

"Republic bids for big time booking consideration with this film which is enlivened by four-count 'em-name bands, five featured players, a corps of dialect comedians and a world's series home-run by Joe DiMaggio. So much talent and novelty has been compressed within the limits of the film that customers dare not sneeze for danger of missing something."+

Variety p18 N 10 '37

"Virtually studded with names and talent, Republic's 'Manhattan Merry-Go-Round' looks like a certain boxoffice money maker. Backed up with good performances by a well selected cast, top notch direction, and tunes destined for hits, this filmusical is just what the customers want."+

Variety (Hollywood) p3 N 5 '37

MAYERLING. Pax 90min S 13 '37
Cast: Charles Boyer, Danielle Darrieux, Suzy Prim. Jean Dax, Gabrielle Dorzat
Director: Anatole Litvak
Music: Arthur Honegger
Screen writers: Joseph Kessel. J. V. Cube
Based on the novel Idyl's £he Duke by Claude Anet.
French film with English subtitles. This reconstruction of the most celebrated tragedy of modern European history presents a version of the murder and suicide of Baroness Marie Vetsera and Archduke Rudolph, son of Emperor Franz Joseph of Austria and heir apparent to the Hapsburg throne.

Audience Suitability Ratings

"Objectible in part."
Nat Legion of Decency S 30 '37

"A: excellent; Y & C: too mature."
Parents' M p14 D '37

"Referred to Exceptional Photoplays Committee for unusual artistic merit. Mature. Outstanding."+

Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"A fine blending of talents has gone into the retelling of a historical tragedy. Adults and mature young people."+

Christian Science Monitor p17 N 20 '37

"'Mayerling' is one of the most distinguished pictures of the year, a romantic tragedy of the highest order. The photography is of quite exceptional beauty and the musical score that accompanies a good deal of the picture serves admirably to heighten the general emotional effectiveness. It is one of the few pictures which definitely must not be missed."+

N Y Post p12 S 15 '37

"'Mayerling' may seem slow to Americans. French pictures are paced differently from ours. Yet I feel that its brilliantly restrained direction, its beautiful photography, and its thoughtfully performed make it one of the most compelling love stories the cinema has produced."+

Dana Ferguson

Digest p32 S 18 '37

"[It] has a haunting beauty. Charles Boyer never has done anything in Hollywood as fine as this picture of Rudolph." (31/2 stars) Beverly H. Lodge

Liberty p51 N 6 '37

Reviewed by Ben Belitt
Nation p330 S 25 '37

"'Mayerling' is another good film." Otis Ferguson

New Republic p160 S 15 '37

"The romance in 'Mayerling' has a passionate intensity that keeps it clear of Graustarkian accents. A further retelling of the Mayerling story is needed if it is to be perfectly clear that 'Mayerling' would have proved an engaging screen drama even without the elegant production. The production itself is all that Hollywood might contrive." Howard Barnes

N Y Herald Tribune p18 S 14 '37

"From France comes another great photoplay, superbly produced, poetically written—the cadence of the French is beautiful even though one does not understand it—and faultlessly played." F. S. Nugent

N Y Times p27 S 14 '37

"It has a ruefully tender, charmingly poignant script. There's no lack of excellent performances, and a fine, knowing piece of direction... The acting... is in every way superb." William Boehnel

N Y Times-Telegram p27 S 24 '37

"It is not in any matter of revelation, novelty, or shock that the film is superior. Its distinction lies in its charm... Had you not been cheated—if that is what you feel—of upsetting scenes, and turmoil, you would have been, I think, cheated of charm, which you certainly are not in this film." John Mosher

New Yorker p53 S 38 '37

"The fact that it is a brilliant job of film making is due as much to the poignant characterization of Charles Boyer, Danielle Darrieux as to Anatole Litvak's imaginative direction." Newsweek p24 S 20 '37

"It is told simply and with infinite pathos. At times wildly disolute and at times tender and charming, Charles Boyer achieves the difficult task of making a complex character believable... It must be on your 'must list.'"+

Stage p6 S 37

"Directed by Anatole Litvak with a sort of unflagging brilliance, this third-rate dramatization of the Mayerling is helped toward verisimilitude by the accuracy of its baroque Viennese trimmings, and the captivating songs and sensational music of Arthur Honegger. More serious cinematicos, however, may wish that the story had come a little closer to grips with human fact." Time p20 S 20 '37

Trade Paper Reviews

"Here is a powerful French feature splendidly mounted, convincingly acted by a fine cast, and altogether admirably geared to score with audiences. On the side of the Atlantic, considered from the box-office standpoint, it possesses assets which commend it far more powerfully to the foreign exhibitor than is the case with most foreign-produced features."+

Film Daily p11 S 9 '37

"It is fine art house fare. Capacity audience this time. Olmstead showed evidence of enjoyment. Estimate: good art."+

Philo Exhibitor p24 O 1 '37

"If this is not the best picture yet turned out in France, it is mighty close to that distinction. Made expertly, with a name cast and with more box office lure than foreign language films usually have in this country because of of course the connection. 'Mayerling' should do extra well on the foreign language circuits and bring in a certain amount of business from the regular American film chan-
MAYERLING— Continued
nels. The only thing which hurts is the title, which is likely to be meaningless to average American trade."
+ Variety p13 S 15 '37

MEET MISS MOZART. French films
79min N 28 '37
Cast: Danielle Darrieux, Pierre Mingand, Pauline Carton, Baron Fils
Director: Yvan Noe
Screen writer: Yvan Noe
French film with English subtitles. Based on the musical comedy Mademoiselle Mozart by Yvan Noe. For the plot, it describes the anguish the hero, Maxime, experiences because Denise (Miss Darrieux) does not return his love. In order to gain it, he becomes a clerk in her music shop, where he establishes a record as salesman by buying dozens of instruments for his servants to play on—he being, of course, rich. He wins her eventually, following an evening with champagne and attending gayety."
(N Y Herald Tribune)

Audience Suitability Ratings
"Adults."
Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews
"There is little about Danielle Darrieux's performance to suggest that she is the same girl playing so poignantly in 'Mayerling,' but much to indicate she has a shrewd eye for what the American film director wants. . . . The piece is pretty and frilly and entirely unimportant, except for a certain deftness and an outstanding performance by a character actress, Marguerite Tazelaar.
+ N Y Herald Tribune p8 N 29 '37

"[It is] a typical French musical comedy, tippy voices and all. . . [It] is a light, slight little piece. . . . 'Meet Miss Mozart,' built to please French taste, is not in the same class as Mlle. Darrieux's other films." Eileen Creelman
+ N Y Sun p26 N 27 '37

"The entire competent cast. . . plays with an infectious gayety entirely apropo of the fluffy nature of the action."
H. T. S.
+ N Y Times p21 N 27 '37

"[It] is an amusing, mildly entertaining little comedy with musical interludes made important by the presence in its cast of the entertaining Danielle Darrieux. . . . [It] is frequently amusing and always enjoyable if not exceptional."
William Boehnel
+ N Y World-Telegram p14 N 29 '37

Trade Paper Reviews
"An unpretentious and gay comedy. [It] should amuse almost any audience as the sound is exceptionally clear, and the Pathe Laboratory has put in a complete set of English subtitles with a new 'wiping' process that is very easy on the eyes. . . . The average American audience, unaware of how much French they understand, will not have any difficulty in following the dialogue in this picture with the aid of the English subtitles. All in all it is a thoroughly enjoyable bit of screenfare."
+ Film Daily p4 N 30 '37

"Not a particularly lustrous picture, it won't do much in the way of building up Miss Darrieux. The film is away overlong for what the plot offers, with the consequence the bore- dom will be communicated to the audience. The two songs don't offer anything for U. S. interests."
+ Variety p29 D 1 '37

MERRY-GO-ROUND OF 1938. Universal
87min N 19 '37
Cast: Bert Lahr, Jimmie Savo, Billy House, Alice Brady, Mischa Auer, Joy Hodges, Louise Fazenda
Director: Irving Cummings
Screen writers: A. Dorian Ottos. Monte Hellman

"[It tells the story of] a quartet of vaudeville players entrusted with the rearing of an orphan. Yvan is reared in a trouper's trunk. The girl, Joy Hodges, reaches the romantic age and falls for a young attorney whose aunt, Alice Brady, detests show folk." Variety (Hollywood)

Audience Suitability Ratings
"A & C: very good of kind; C: probably amusing."
Christian Century p171 N 24 '37

"In spite of good singing and able acting by a splendid cast, the story has a tendency to drag. Family." Am Legion Auxiliary

"There is some tuneful music, the continuity and direction are good, and most of the comedy is inoffensive and amusing. Average entertainment, possibly family." Calif Cong of Par & Teachers


"Good. Catchy songs; amusing situations. Mature." DAR


"This is utterly ridiculous comedy, interspersed with tuneful musical numbers and pleasing dance acts. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"A skillful combination of music, dance routines, clever lines and (some of them risque) and lively comedy give this picture popular entertainment values. Family.
+
N 10 '37

"There are occasional bits of rare satire, but on the whole the production must have greatly confused Mr. Cummings, whose former efforts, as we recall them, never followed this curious route. It leaves the spectator as befuddled as after a real merry-go-round ride, and thus perhaps it is a paradox. Ado or Adolescents, 12-16: nothing objectionable; children, 8-12: no value but type of humor will appeal."
+ + Motion Pict R p7 N 27 '37

"Objectionable in part."
Nat Legion of Decency N 11 '37

"Mature. (The University Woman consider this a poor picture)."
Sel Motion Pict p6 D 1 '37

"Clever and well done. Family."
+ Wkly Guide N 6 '37

Newspaper and Magazine Reviews
"This one is a cinematic paradox. It contains all the ingredients of a good comedy musical, has four headline stars, a tried-and- found-successful story, good tunes, and spectacular stage sequences—but, except for too few spots, it just fails to register. Perhaps it's because too much of it has been done to death before on stage and screen, in one form or another."
+ Cue p15 N 27 '37

"Should give complete satisfaction to any audience. It has an amusing story, excellent cast and a John Harkrider production. . . The story [is] an old one, done many times in
books, on the stage, on the screen, but never in a more entertaining manner than we have it in this picture.

†  Hollywood Spec  p6  O 30 '37

"Mischa Auer is the only member of the vaudeville quartet you will recognize easily—and he isn’t at his best here. The other three—Bert Lahr, Jimmy Savo, and Billy House—are far from funny and pretty much at sea in knowing how to get a film laugh. Joy Hodges, as this grown-up ward, isn’t a movie type, either." (2 stars) Beverly Hills  Liberty  p39  D 4 '37

"Your enjoyment of Universal’s lavish affair will depend on whether Bert Lahr, Jimmy Savo, Billy House and Mischa Auer are essential to your well-being?"

Lit Digest  p34  D 4 '37

"Tastes differ, and possibly there will be a clamor at the box office for this little number (Buddy DeSylva) has contrived with music and a cast of comics, but it seems a ho-odge podge with only occasional moments of fun, not a little vulgarity in the wisecracking dialogue, and an absurd story." Marguerite Tazelaar

—  N Y Herald Tribune  p12  N 26 '37

"It comes then to a matter of taste; there should be something here for every one who likes a hodgepodge called ‘Merry-Go-Round of 1938’ is a film for those who want to see those four rowdy comedians, Savo, Lahr, Auer and House romping about the screen." Eileen Creelman

N Y Sun  p26  N 27 '37

"The thing that makes a picture like ‘Merry-Go-Round of 1938’ so indigestible, is not its lack of merit—but really has a number of considerables, though mixed-up, qualities—but the titular implication that we may expect similar carrouselss in 1939 (as of 1935), 1940, 1941, and so on. With this important reservation, we may proceed to cheer roundly for a film which places Jimmy Savo in national circulation, and records for all time that immortal ballad, ‘The Woodman’s Song’ as played by Bert Lahr." B. R. C.

+  —  N Y Times  p27  N 26 '37

"[It is] a musical hodgepodge which takes some swallowing but which has two great merits, the Jimmy Savo number, ‘River, Stay Away from My Door,’ and Bert Lahr’s classic burlesque of a woodchopper... The result is a decided disappointment. William Boehnel

—  N Y World-Telegram  p29  N 26 '37

"Bert Lahr, Alice Brady, Joy Hodges, and various comic bits are kept in the national burlesque style in ‘Merry-Go-Round of 1938,’ a musical item without any shocks." John Mosher

New York  p27  N 27 '37

"A mediocre musical, enlivened occasionally—but not often enough—by the comedy antics of Jimmy Savo, Bert Lahr, Billy House, and Mischa Auer."

—  Newsweek  p34  N 22 '37

"Robust, rowdy, and funny, the picture is one of the best Universal releases since the company prefixed ‘New’ to its name." Herb Sterne

Script  p9  N 13 '37

"If it had no other virtues to speak of, this skedaddling revue would be worth mention- ing for one fact alone: it brings to a wider audience Comic Bert Lahr’s theory that only a barytone can chop a tree. It has other virtues as well."

†  Time  p61  N 29 '37

Trade Paper Reviews

"Constructed out of sheer nonsense, mounted lavishly, the pace that Buddy DeSylva permit the audience to move off the edge of its seats until the last frame, this production by Buddy DeSylva is unquestionably a money maker. Family."

†  Boxoffice  p19  O 30 '37

"Taking everything in consideration, ‘Merry-Go-Round of 1938’ is one of the most entertaining pictures of the year. It is aimed for those communities who like lots of laughs, with a generous sprinkling of tuneful music, and a dash of romance."  +  Canadian Moving Pict Digest  p6  N 27 '37

"The film has both the power to draw at the box-office and the requisite stuff to please audiences liking their laughs to come frequently and unabatedly in an over degree of sophistication. To perform these functions, there is a standout cast."  +  Film Daily  p6  O 26 '37

+  Motion Pict Daily  p3  O 22 '37

"Nonsensical barrage of music, comedy, this should have plenty of mass appeal. It should ride well alone. Audience reaction at theatre preview was enthusiastic. There was steady laughter throughout the show."

†  Phila Exhibitor  p36  N 1 '37

"Loaded with laughs and some very catchy music, ‘Merry-Go-Round of 1938, is aimed for big time, first-time single bills and will stand the strain. It is good entertainment, well directed and produced."

†  Variety  p34  O 27 '37

"Universal unquestionably has a money maker in ‘Merry-Go-Round of 1938.’ Broad comedy, aimed at the masses, it marshals all the ingredients that are freighted in a boxoffice and offers the kind of nonsensical, filmural material which continues to pull their house of pure entertainment."

†  Variety (Hollywood)  p3  O 20 '37

MISSING WITNESSES. Warner 60min D 11 '37


Director: William Clemens

Screen writers: Kenneth Gamet. Don Ryan

"It is all about gangsters seeking to shake down money for protection from harmless and defenseless businessmen, large and small. Businessmen get nervous in efforts to obtain convictions due to the fact the police cannot get witnesses to provide the necessary evidence to send the thugs up the river." Variety (Hollywood)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Production qualities, acting, and direction are average. Adults." Calif Cong of Par & Teachers

"This picture is satisfactorily produced, but remains a routine gangster yarn. Adults." Calif Fed of Business & Professional Women’s Clubs

"Mediocre, Hackneyed gangster melodrama. Adults." DAR

"An excellent cast in a film which is packed with suspense and ethically constructive. Adults." N.Y. Soc of New England Women

"A novel murder mystery with good production values in the hands of capable direction and cast, with, however, a somewhat muddled plot and ethics doubtful, emphasizing the keynote that the ‘end justifies the means.’.. A picture more enlightening than entertaining for the thoughtful audience." Calif Council of Fed Church Women

Fox W Coast Bull O 30 '37

"This melodrama, through clever direction, is made believable and is not as gruesome as many of its type, and stresses the subtle meth- ods used by the law. Entertaining for its type."

†  Gen Fed of Women’s Clubs (W Coast) O 20 '37

+  Exceptionally Good;  +  Good;  –+  Fair;  –−  Mediocre;  —  Poor;  —−  Exceptionally Poor
MISSING WITNESSES—Continued

"It is impossible to make a gangster film without violence and brutality but here they are held to a minimum. It is a well-acted, convincing account of a phase of contemporary history. Adolescents, 12-16; mature; children, 8-12; no indeed."

—Motion Pic R p7 N '37.

"Adults."

Nat Legion of Decency N 26 '37

"Adults."

Sel Motion Pic p5 N 1 '37

Newspaper and Magazine Reviews

"In one form or another you doubtless have seen before this picture about racketeers, gangsters, terrified victims and the valiant police. But, since the piece has been directed with rapid pace and is performed excitingly, it makes fair-to-middling screen entertainment." Mar-guerite Tazelaar

+ N Y Herald Tribune p8 D 11 '37

"Missing Witnesses," shorter than most of the New Criterion's recent pictures, and certainly much more diverting, tells of racketeers who prey on business men. The picture, perhaps because of its theme and its timeliness, as well as the speed of its direction does contrive a certain amount of routine excitement." Eileen Creelman

+ + N Y Sun p30 D 10 '37

+ + N Y Times p32 D 10 '37

"It is a commonplace and generally unexciting little expose-murder film,... There is a murder and a lot of double-crossing, none of which is particularly exciting," William Boehnel

— N Y World-Telegram p8 D 11 '37

Trade Paper Reviews

"Warners make another successful headline raid with this one. A take-off on the recent Dewey investigation, it brings to the screen a well-knit story put across gracefully by a capable cast. Some clever prosecuting methods of extracting information from witnesses play a large part in picture."

+ Film Daily p11 D 14 '37

+ + Motion Pic Daily p5 O 25 '37

"Missing Witnesses' leaves nothing missing from the old gangster shakedown formula.... Suburban theatre audience reaction was very mild."

+ + Phila Exhibitor p37 N 1 '37

"Fictionized version of a special rackets prosecution a la Dewey has plenty on the ball... There is another in the crime-doesn't-pay series and joins the stream of gangster films being in that category. It has, however, plenty of excitement which is based on what seemingly is close to actual N. Y. conditions."

+ Variety p17 D 15 '37

"[It] turns out to be a fair program offering. Despite the triteness of the basic theme with its gangsters, cops and intelligence men, there are novel twists to the script which also is brightened by some sprightly comic scenes."

+ + Variety (Hollywood) p3 O 21 '37

displayed in a barrel in a theatre giveaway with the result he cops a $1,500 prize and with it buys up an abandoned barrel factory in a one-horse town." [Variety (Hollywood)]

Audience Suitability Ratings

"Working hard on the formula which served Clarence Budington Kelland's 'Mr. Deeds' so handsomely, this average film, based on a story by the same author, attains only the dil-lirious high-spots of that trailblazer. The humor is spread so thinly over so much footage that it arouses no more than an occasional chuckle. ... The picture may prove diverting enough for minor family entertainment." T. J. Filmora

— + America p264 D 18 '37

"A: fairly good; Y: amusing; C: fair."

Christian Century p1575 D 15 '37

"General patronage."

Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews

"There is no superfluous speech or resort to melodrama. Sophistication is pleasantly absent. The humor is small-town, wholesome, although at times it is tiring. And the total effect leaves one with the hope that more of Mr. Kelland's stories will be adapted." J. G.

+ + Boston Transcript p4 N 27 '37

"Gently entertaining. Family."

+ + Christian Science Monitor p17 N 27 '37

"Discovered! A comedy without the current popular, but somewhat overdone 'screw-ball' angle. This is 'Mr. Boggs Steps Out' which hereby takes its place with some of the finest comedies of the season. The picture comes as something of a relief from the usual haywire fun film that has been plaguing the theatre-goer this season," Robert Joseph

+ + Hollywood Spec p13 N 20 '37

Trade Paper Reviews

"Garbled a bit in its adaptation to the screen, this Clarence Budington Kelland original has been handicapped by a succession of draggy scenes which drop the whimsy with a dull thud now and then. Family."

+ + Boxoffice p33 N 27 '37

+ + Motion Pic Daily p7 N 17 '37

"This turns out to be a slow paced comedy with Stuart Erwin in the well known 'Boggs Buys a Barrel' role. ... The production is new, well done to the dual or for neighborhood theater audiences." Paul La Plante

— + Phila Exhibitor p47 D 1 '37

"Droll comedy of Stuart Erwin and a flock of excellent small town characterizations keep this story from being dull, something it might have done if entrusted to less capable hands. As it is everyone concerned with the filming of the yarn contributes something to its suc-

MURDER IN GREENWICH VILLAGE.

Columbia 65min. O 16 '37

Cast: Richard Arlen, Fay Wray, Raymond Walburn, Wyn Cahoon

Director: Albert S. Rogell

Original story: Robert T. Shannon

Screen writer: Michael L. Simmons

A mystery story.

Audience Suitability Ratings

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

Christian Century p1542 D 8 '37

+ + Exceptionally Good; + Good; — Fair; — + Mediocre; - Poor; — + Exceptionally Poor
MURDER ON DIAMOND ROW. London film 75min N 11 '37
Director: William K. Howard
Screen writers: Bryan Wallace. Edward Berkman

Audience Suitability Ratings

'A & Y: fairly good; C: no.' Christian Century p1575 D 15 '37

'Edmund Lowe gives a good performance and Alastair Sim is outstanding. The setting of the country house is particularly lovely and the existing situations are well handled by the director. Suitability: adults and adolescents.' O. V.

'Family.' Wkly Guide D 11 '37

Newspaper and Magazine Reviews

'The superior direction of William K. Howard has been generally wasted on 'Murder on Diamond Row'. . . The production is fettered lamentably to its scenario. This one has been clumsily adapted from one of the late Edgar Wallace's popular hack works. . . It is still hack work as a motion picture. It might better have been left between the covers of a book.' Howard Barnes

-- N Y Herald Tribune p23 N 12 '37

'Rarely have we seen a murder out with less suspense or greater confusion. The lighting is poor, Tamara Desni's song and dance sequences are third rate and the cast—with the exception of Mr. Lowe and Alastair Sim—is hardly worth mentioning. I say, Mr. Korda, this won't do, you know.' F. S. Nugent

N Y Times p27 N 12 '37

'Although it lacks the speed and excitement that one has come to expect from American mysteries, the new British shocker has the advantage of expert direction and finished playing, and so may be classified as fair-to-middling entertaining.' William Boehnel

-- N Y World-Telegram p27 N 12 '37

'Murder on Diamond Row was so obscured for me by Harry Hole's British accent, this being a Korda affair, that I couldn't get excited about stolen pearls.' John Mosher

New Yorker p112 N 20 '37

'A tippling ex-detective (Edmund Lowe) finally solves the case with some difficulty but not very much excitement or suspense.'

-- Newsweek p24 N 29 '37

Trade Paper Reviews

'Despite its melodramatic languor, this British production turns out to be a fairly entertaining. Picture's chief fault is its lack of subtlety, stripping the plot of desirable excitement and tenseness. Family.'

-- Boxoffice p13 D 4 '37

'Here is a fine example of what a combination of British and American studio talent can do when they work together harmoniously. It is an Alexander Korda production and the murder thriller school of screen entertainment is something that the British do uncommonly well.'

-- Film Daily p8 N 15 '37

'This is a slow moving 'thriller'—thus loses the force necessary to overcome British background. Eddie Lowe is flippanet as ever, but rest of cast are irretrievably stodgy, lost in a mess of wordage without action.'

-- Phila Exhibitor p44 N 15 '37

'[It is] just a fair mystery. . . Production generally is up to standard, but in spite of some bad photography and pacing of story, plus cast weaknesses, the picture manages to hold the interest fairly and may wet by in America, though distinctly for the duelers.'

-- Variety p16 N 17 '37

Note: 1. Fox W Coast Bul N 20 '37
2. Sel Motion Pict p10 D 1 '37
3. Variety if N 11 '37
4. NY Herald Tribune p23 N 12 '37
5. N Y Times p27 N 12 '37
6. New Yorker p112 N 20 '37
7. Newsweek p24 N 29 '37
8. Film Daily p8 N 15 '37
9. Variety p16 N 17 '37

There is usually more fun than suspense in murder mysteries as they come to the screen. Neither Mr. Arlen nor Miss Wray have roles that tax their ability. They, however, do make the picture better than it would be if less attractive persons were in the parts.' Mordaunt Hall

+ — Fox W Coast Bul N 20 '37

'It if there is a redeeming feature in 'Murder in Greenwich Village' I failed to see it. Although it purports to be a killer-thriller, it is about as terrifying as a Bobby Breen comedy and even less amusing. . . [It] may fascinate you by its sheer lack of craftsmanship.' Howard Barnes

— N Y Herald Tribune p14 O 30 '37

'[It] is anemic stuff which takes its homiletic quality so casually that it doesn't even bother to show the corpse. . . If we must have a romantic comedy, we'll take one from the Class A drivelists.' F. S. Nugent

— N Y Times p22 O 30 '37

'It is a clumsy hodgepodge.' John Mosher

— New Yorker p11 N 6 '37

'The story is a bit sketchy, but lively direction and a good performance by the whole cast make the picture entertaining.'

+ — Film Daily p10 N 3 '37

— Motion Pict Daily p5 N 2 '37

'Program stuff entertaining enough, this is completely unpretentious, with a low simple humanism, and the neighborhood, grind houses; in other words, a class B picture for class B houses.'

— Phila Exhibitor p41 N 15 '37

'Murder in Greenwich Village' is a good title. That the film itself doesn't live up to its expectation is chiefly the result of the scripting. For the duals. . .

— Variety p14 N 3 '37

'Aided by some pithy dialog and genuine performances by the principals, [it] emerges as a good programmer that should satisfy audiences in practically any territory. Obviously produced as a low budget product, picture comes through as a neat dual biller that is a sturdy builder-upper for virtually any program.'

— Variety (Hollywood) p6 N 2 '37

There is a competent cast does its adequate, though not brilliant, best and the result is fair entertainment. Adults and young people.' E Coast Preview Committee

+ — Fox W Coast Bul N 20 '37

'Adults.' Nat Legion of Decency N 11 '37

'Adults and young people.' Sel Motion Pict p10 D 1 '37

Newspaper and Magazine Reviews

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— Variety (Hollywood) p6 N 2 '37

MURDER ON DIAMOND ROW. London film 75min N 11 '37


Director: William K. Howard

Screen writers: Bryan Wallace. Edward Berkman

**MUSIC FOR MADAME. RKO 77min O 8 '37**

**Cast:** Nino Martini, Joan Fontaine, Alan Mowbray, Billy Gilbert, Alan Hale  
**Director:** John Blystone  
**Music:** Rudolf Friml, Gus Kahn, Herbert Magdison, Allie Wrubel, Nathaniel Shilkret, Edward Cherkesko  
**Music director:** Nathaniel Shilkret  
**Screen writers:** Gertrude Purcell, Robert Harari

"Martini is a young Italian tenor who has come to the film capital for a chance in the studios. He falls in with a band of thieves, who use him as a front man. While Nino, in costume is singing ... at a wedding reception, the crooks lift a pearl necklace from the bride's gifts. Then he is kidnapped from the scene and his life threatened if he squeals. He escapes and tries to give himself up to the police, who refuse to believe his story or that he is the golden piped tenor for whom they are searching, as the accomplice to the crime. A symphony conductor recognizes his voice and puts him on as soloist in the Hollywood Bowl." Variety

A Guide to the appreciation of the film Music for Madame, prepared by Leon Mosen, is obtainable from Educational and Recreational Guides, Inc., 135 Washington Street, Newark, New Jersey at fifteen cents per copy.

**Audience Suitability Ratings**

"This is a delightful excursion into musical melodrama. This [is] worthwhile fare in which the entire family may find suitable entertainment." T. J. Fitzmorris  
+ America p24 O 9 '37

"A & Y: good; C: little interest."
+ Central p127 O 13 '37

"Excellent entertainment for the family." Am Legion Auxiliary

"This musical romance is made outstanding by the delightful voice of Nino Martini. Family." Calif Cong of Par & Teachers

"Superlatives can truly be used when speaking of the glorious singing of Nino Martini, but they must be spared when considering the rather weak story built around him. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"A film which is one of the highlights of the motion picture year and offers much for any audience. Family." Nat Soc of New England Women

"Lovers of charming music will greet with delight this tuneful picture held together with a slender thread of story. Charming light entertainment for the family." S Calif Council of Fed Church Women  
+ + Fox W Coast Bul S 25 '37

"A picture of great appeal, one to be enjoyed again and again by all ages."  
+ + Gen Fed of Women's Clubs (W Coast) S 15 '37

"The story is designed to give plenty of opportunity for singing and music, and the story itself is pleasingly fantastic. Suitability: family." A. R.  
+ Mo Film Bul p222 O '37

"Nino Martini's fine voice and pleasing personality bring distinction to this musical production, the story is slight, improbable, and involved, a mixture of romance and comedy, Adolescents, 12-16 & children, 8-12: good."  
+ + Motion Pic R p8 O '37

"General patronage." Nat Legion of Decency S 30 '37

"A, Y & C: good." Parents' M p104 N 3 '37

"Musical effects are exceptionally fine throughout." Sel Motion Pic p1 O 1 '37

"A bright combination of magnificent singing, grand comedy and an unusual plot. Family."  
+ - Wky Guide S 25 '37

**Newspaper and Magazine Reviews**

"Family." Christian Science Monitor p17 O 17 '37

"[It] plays up comedy, tones down music, and bogs down into an average (or less than average) comedy with occasional melodic interpolate. ... [It] is an artistic waste. Despite musical pretenses, it is not a musical picture—being merely a fair comedy-melodrama with some fairly plain touches."  
++ - Cue p38 O 30 '37

**Dietz** p34 O 9 '37

"The fine voice of Nino Martini should prove enough in itself to make 'Music for Madame' a success. Jesse Lasky has given the picture a handsome mounting, and the music composed for it by Rudolf Friml, Nathaniel Shilkret and others gives it artistic merit. ... Preservation of the mood, as I so often have written, is the first essential of a motion picture, and Nino Martini's singing and Billy Gilbert's brand of comedy cannot successfully share the same mood. ... Gilbert is being made a positive pest by the distorting of stories to find places for his sneezes."  
+ - Hollywood Spec p10 S 18 '37

"This isn't another 'Gay Desperado.' But Nino Martini, the radio and concert tenor, gives a pleasant performance." (2½ stars) Beverly Hills Liberty p52 N 6 '37

"Nino Martini has to stifle that beautiful tenor voice of his for too many sequences in the new musical. Nevertheless, he and several sprightly, pointed situations ... cause one to overlook a melodramatic tinge and a lemonade romance. ... This is a pleasant musical." R. W. Daily  
+ + N Y Herald Tribune p12 O 23 '37

"Nino Martini's new film is not up to 'The Gay Desperado.' that unusual musical of last year. 'Music for Madame' at least does not become bogged down with sentiment and heavy drama." Eileen Creelman  
+ - N Y Sun p15 O 23 '37

"Nino Martini's ... latest vehicle somehow lacks 'importance,' or whatever it is a tenor's vehicle has when the punch area isn't 'Vesti la giubba. Please don't misunderstand us; the film definitely has its amusing moments." B. R. C.  
+ - N Y Times p14 O 23 '37

"'Music for Madame' turns out to be a rather comical kickshaw. Naturally, there are songs, and pleasant enough ones, and the whole thing, casual and unpretentious as it is, is nice diversion after your demi-tasse." John Mosher  
+ New Yorker p109 O 30 '37

"Nino Martini contributes an amiable personality, a super voice, and a minimum of acting to this innocuous story." Newsweek p26 O 4 '37

"A melodramatic musicomedy with a Hollywood scene becomes a little shabby when it meets the demands imposed by the boy-meets-girl formula. For Martini fans."  
+ - Stage p19 O 3 '37

"Nino Martini's tenor insufficiently disguises a weak-backed melodrame." Time p36 O 11 '37

++ Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
“Despite the handicap of a weak story and the noticeable lack of the spontaneous humor which has characterized Martini’s previous efforts, patrons in general and music lovers in particular will find much to attract them to this film.”

+ — Boxoffice p21 S 15 ’37

“Star’s singing is stand-out feature in this beautifully produced romantic musical.”

+ Film Daily p5 S 15 ’37

+ Motion Pict Daily p2 S 13 ’37

“The dialogue is forced, as are some of the situations, and in spite of a good cast, there is nothing outstanding about the production which is lightly amusing but nothing more.

My Dear Miss Aldrich. MGM

76min S 17 ’37

Cast: Edna May Oliver, Maureen O’Sullivan, Walter Pidgeon, Rita Johnson

Director: George B. Seitz

Music: David Snell

Screen writer: Herman J. Mankiewicz

“A comedy romance about a pretty schoolmistress from Nebraska, who inherits New York’s largest newspaper, and infuses a feminine touch into its management.” Wkly Guide

Audience Suitability Ratings

“The whimsical title is the boldest show of originality in this homespun picture of newspaper adventure. It is not without merit, however, and manages to hold a fair amount of interest mainly because of some convincing characterizations by the featured members of the cast. [It] is calculated to satisfy the demands of family audiences.” T. J. Fitzmorris

+ — America p21 O 2 ’37

“A: hardly; F: passable; C: doubtful interest.”

The Christian Century p432 D 8 ’37

“Light entertainment for the family.” Am Legion Auxiliary

“The dialogue is sprightly and the supporting cast good. Exhibits 14-9 & 8-14: good.” Calif Cong of Par & Teachers

“Edna May Oliver dominates the picture with her characteristic comedy which helps to lift the picture from the routine newspaper story class. Calif Fed of Business & Professional Women’s Clubs

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

Trade Paper Reviews

“Good. Mature.” DAR

“This is a most acceptable comedy. Mature.” Nat Soc of New England Women

“A truly enjoyable social comedy throwing a refreshing and different light on women’s place in journalism. Edna May Oliver tops all characterizations in this highly entertaining development of a light, pleasing romance. Family.” S Calif Council of Fed Church Women

Fox W Coast Bul O 2 ’37

“The story is not a very appetizing re-hash of the familiar editor-versus-woman reporter routine. Suitability: family.” A. P.

— — Mo Film Bul p22 O 3 ’37

“General patronage.” Nat Legion of Decency S 23 ’37

“A, Y & C: fair.” Parents’ M p74 D ’37

“This amusing comedy proves good entertainment. Family.”

+ Sel Motion Pict p6 O 1 ’37

“Family. Exaggerated but entertaining.” Wkly Guide S 18 ’37

Newspaper and Magazine Reviews

“Given the charm of lovely Maureen O’Sullivan and the asperity of Edna May Oliver, minor material achieves briskness and dash. Adults and young people.”

— — Christian Science Monitor p17 O 30 ’37

“Quite impossible and too absurd for serious consideration. . . All the satisfaction I could get out of the picture was provided for by its musical score supplied by David Snell. There was not enough of it, but what there was helped a lot.”

— + Hollywood Spec p22 S 11 ’37

Trade Paper Reviews

“Metro has concocted a delightfully humorous vehicle for comedy sketch artists of Edna May Oliver, and she doesn’t miss a chance to wring every possible chuckle out of the film. Not a big production, the picture has, however, a wide audience appeal, particularly in the family spots.”

+ — Boxoffice p29 S 11 ’37

“Good entertainment for everybody with laughs, punch and action.”

+ Film Daily p8 O 13 ’37

— — Motion Pict Daily p2 S 8 ’37

“This one should please the Edna May Oliver fans despite a mediocre plot, story. Estimate: for neighborhoods, double bills.”

+ — Phila Exhibitor pl5 S 15 ’37

“It may not have big draw stars and the situation may be overdone, but it certainly will stand up on the second picture shelf in the theater which it was designed.”

+ + Variety p13 O 6 ’37

“Despite its evident failure to seize and hold the attention of the audience, this picture may emerge as something worthy of its studio if it receives drastic first aid treatment.”

Variety (Hollywood) p3 S 3 ’37
NAVY BLUE AND GOLD. MGM 90min N 19 '37

Cast: Robert Young, James Stewart, Florence Rice, Gillie 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 of the Annapolis Naval Academy and the effect of football training on three youths of widely divergent type.

Audience Suitability Ratings

"Another variation on the United States Naval Academy formula, this film surpasses its predecessors by reason of its generally excellent production, which exudes color and spirit and is ornamented by several first-rate performances. The cast is excellent with top honors going to James Stewart and Lionel Barrymore. Thrilling football sequences are effectively contrasted with the routine and discipline of the Academy. Excellent ethical values. Calif Fed of Business & Professional Women's Clubs"

"Well cast and directed, this picture is excellent family entertainment." Am Legion Auxiliary

"It has an excellent cast and able direction, and is perhaps the best of all the pictures with the Naval Academy as a locale. Family." Calif Cong of Far & Teachers

"This is an inspired production, superbly directed and with a genuine appeal to the nobler emotions. The cast is excellent with top honors going to James Stewart and Lionel Barrymore. Thrilling football sequences are effectively contrasted with the routine and discipline of the Academy. Excellent ethical values. Calif Fed of Business & Professional Women's Clubs"

"Good. Mature-family." DAR

"A highly satisfactory film, from the standpoint of technique, fine acting and constructive content. Enjoyable for all audiences." Nat Soc of New England Women

"Well chosen cast with understanding direction has resulted in an exceptionally wholesome picture all will enjoy. Family." Calif Council of PTA, Women's Auxiliary, Womans Club of Annapolis, Calif, Gen Fed of Women's Clubs (W Coast) N 17 '37

"This is [a] delightfully entertaining picture. Family. Beautiful settings, effective photography, especially thrilling the football sequences and a pleasing romance contribute to the high entertainment value of this picture. Family." + Gen Fed of Women's Clubs (W Coast) N 17 '37

Newspaper and Magazine Reviews

"Here is an inspiring, heartening picture of one branch of public service. . . The variety of interests in the picture should strike a responsive note in almost any theatre goer. Adolescents, 12-16 & children, 8-12: good." + Motion Pic R p6 D 3 '37

"General patronage." Nat Legion of Decency N 26 '37

"Excellent ethical values. Family. Outstanding. Best of the month." + + Sel Motion Pic p4 D 1 '37

"Outstanding. Family-juvenile." + + Wkly Guide N 20 '37

"It is one of the best of the pictures dealing with Annapolis midshipmen and football." Mordan Hall

Boston Transcript p6 D 11 '37

"The plot's old stuff, and it contains one or two bright purple patches; but there is also a great deal of real football in the building up, and the football thrills finely contrived." + + Film Wkly p28 D 4 '37

"We have had quite a number of pictures which used the Naval Academy at Annapolis as the locale of their stories, its buildings and grounds for background for scenes but never before were we presented with one which compares for general excellence with Metro's 'Navy Blue and Gold.' Emotionally and pictorially it is one of the most satisfying productions of the year." + + Hollywood Spec p6 N 20 '37

"[It] is an American patriotic [film], glorifying life in the midshipman colleges. Such films are not a whit funnier than our own attempts [England] as celluloid flag-waving." Peter Galway

New Statesman & Nation p919 D 4 '37

"A diverting depiction of midshipman life. The author seems to know his locale, contributes a few exuberant scenes on naval color, fresh and alive talk that build for an exceptionally moving picture." Herb Sterne + Script p19 N 27 '37

"Although the sort of dippy-dew bravado [of the team] may gnaw the nerves of football fans, the picture as a whole will satisfy most cinemaddicts, especially those who feel that the nation's most popular sport won on the playing fields of the service academies. . . George Bruce's well-knit screen-play brings out most of the highlights of Annapolis life without making the film seem like a guided tour of the academy." + Time p12 N 29 '37

Trade Paper Reviews

"Leo's contribution to the annual and inevitable Rah Rah cycle is a decided hit. It can be depended upon to get away for a long end-run to score substantial grosses in all showings and possesses a smashing entertainment wallop for every class and type of audience. Family." + + Boxoffice p28 N 20 '37

"This picture catches the spirit of Annapolis life and will please audiences generally. Director Sam Wood, a football enthusiast, has guided the entire picture skillfully and has overlooked no details in the gridiron activities, which culminate in the annual Army-Navy classic." + Film Daily p8 N 17 '37

"It has more entertainment than the average picture with an Annapolis background. Perhaps the audience received it with marked enthusiasm. Estimate: good entertainment." + Phila Exhibitor p47 D 1 '37

"[IT] clings closely to the accepted pattern. Because it is written, directed and acted with more fervor than most of its predecessors, it rates top ranking. Chances are that within a few weeks after its general release the lives of Congressmen will be made miserable by an avalanche of applications for appointment to the academy from thousands of boys who want to serve their country." + Variety p16 N 17 '37

"Metro's production of 'Navy Blue and Gold' combines elements of entertainment in such a manner that it can be nothing else than real box-office. The box-office tills should tinkle a lively tune wherever it is shown." + Variety (Hollywood) p3 N 12 '37

+ + Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
NIGHT CLUB SCANDAL. Paramount 70min N 19 '37

Cast: John Barrymore, Lynne Overman. Lorena Campbell, Charles Bickford

Director: Ralph Murphy

Screen writer: Lillie Hayward

Based on the play Riddle Me This by Daniel N. Rubin, A mystery story. This is a second filmization.

Audience Suitability Ratings

"An interesting, well-presented murder story, without a horror angle and with much enjoyable comedy relief. Excellent cast. Adults." Am Legion Auxiliary

"A well-written murder mystery, with excellent cast, sustained suspense, and good production qualities. Adults." Calif Cong of Par & Teachers

"The quirps of Lynne Overman and the discomfiture of Charles Bickford, the police captain, furnish excellent amusement which offsets the picture gratifyingly. The characters and gulf the picture. "Mature," Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"An old plot cleverly handled. For adult mystery addicts." Nat Soc of New England Women

"Very interesting entertainment for a mature audience." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"A clever, well-paced murder mystery in which the correct solution is found, despite strong circumstantial evidence, with the criminal hiding under the guise of respectability... Above the average entertainment, for its type. Mature audience." + Gen Fed of Women's Clubs (W Coast) O 27 '37

"The plot is plausible and well handled for the type of film. Adolescents, 12-16; too sordid and sophisticated: children, 8-12: no." + Motion Pict R p8 N '37

"Adults." Nat Legion of Decency N 4 '37

"Clever lines, good acting and an excellent supporting cast greatly aid a plot that is not new but always interesting and exciting. Adults & young people." + Sel Motion Pict p12 N 1 '37

"A murder story not particularly interesting but played by a good cast. "Mature." + Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"Though it bears no distinction as a production, audiences will find this detective opus a satisfactory program picture." Bert Harlen + Hollywood Spec p9 N 6 '37

"The mystery-murder addict should find the new picture gratifying. The characters and their situations seem plausible, and the suspense is sustained both by focusing attention upon Dr. Audit and by Mr. Barrymore's interpretation of him," Marguerite Tazelar + N Y Herald Tribune p25 N 12 '37

"Night Club Scandal" is quite obviously a class B picture in spite of Mr. Barrymore's presence, and, for a class B picture, not bad." Eileen Creelman + Daily News p24 N 12 '37

"The screen's finest Westphalian is still being purveyed by John Barrymore, who plays the sly and murderously Dr. Tindal in the workmanlike and reasonably exciting melodrama, 'Night Club Scandal'... Though not especially 'ambitious' in a production sense, the film itself—largely in consequence of Barrymore's part—may be counted among the more tolerable of recent corpse operas." B. R. C. + N Y Times p27 N 12 '37

"Although it was a gay and amusing thriller when it was played on the stage and before the talking cameras for the first time, it hardly warrants a second reincarnation in cinema form, as the results at the box office prove. Ambling and unimpressive." William Boehnel + N Y World-Telegram p1 N 13 '37

"Harmless: 'Night Club Scandal' is another of those incidental murder and mystery sketches to which Mr. John Barrymore is dedicating this phase of his career," John Mosher New Yorker p12 N 20 '37

Trade Paper Reviews

"An array of grand performances boosts this low-budget mystery yarn into the category of a near-hit picture. It will rate the top spot on all but the deluxe duellers. Family." + Boxoffice p19 O 30 '37

"The comic antics of the fun-raising newspaper reporter, Lynne Overman, help to make this regular murder yarn a pleasing program number." + Film Daily p15 O 21 '37

"A good murder melodrama, this will be okay for duals, neighborhood programs." + Phila Exhibitor p35 N 1 '37

"[It] is top-notch entertainment for the duals. Despite the weight of John Barrymore's name, it is not enough to carry the program, nor is it aimed at such, but through the combination of an intriguing title, an excellent cast and a wealth of okay performances, it fills the bill as a supporting feature on any program." + Variety (Hollywood) p3 O 16 '37

NON-STOP NEW YORK. Gaumont British 70min N 1 '37

Cast: Anna Lee, John Loder, Frank Cellier, Desmond Tester, Francis L. Sullivan

Director: Robert Stevenson

Screen writers: Roland Pertwee. J. O. C. Orton

Filmed in England. Based on the novel Sky Steward by Ken Atwill. "Anna Lee, an English chorus girl, witnesses a murder in New York, and when an innocent man is condemned to the electric chair for the crime, she hears of it in London, and determines to save him after the Scotland Yard Inspector, John Loder, refuses to credit her story and help her. She becomes a stowaway on the airliner to New York."

Film Daily

Audio Suitability Ratings

"Here is an exciting story, well told, and, with one exception, well acted. Robert Stevenson has directed with imagination and tremendous pace, the dialogue is extremely good and the result is an outstanding film of its kind... The weakness of the film is Anna Lee whose acting is poor. Suitability: adults and adolescents." + Me Film Bul p191 S '37

"General patronage." Nat Legion of Decency N 4 '37

"[It] should add up to something like a good story; but it turns out to be a hodge-podge plot with odd snatches of comedy thrown in the midst of a murder mystery... The scenes aboard the airliner are none too convincing, but there's nothing really wrong with the flight." Margaret Hauser + Scholastic p38 N 13 '37

"[It] is a smoothly told story. Family." + Wkly Guide O 23 '37

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; Poor; --- Exceptionally Poor
NON-STOP NEW YORK—Continued

**Newspaper and Magazine Reviews**

"The British seem to have a peculiarly apt feeling for film melodrama. Given a tiny firecracker of a story, they explode it with all the thunder and rumbling excitement of a Big Bang since gun. It is frankly what the trade calls a 'chiller'—and you'll probably find it fairly good movie entertainment."  
— Jesse Zunser

"It..."

"There are some neat characterisations, a steady flow of deft comedy touches and a good deal of genuine suspense. By no means sensational, but workmanlike and moderately entertaining."

— Film Wkly p28 N 27 '37

"Unfortunately, the early part of this thriller is unreasonable and far-fetched. But once murderous events get under way on the speeding ocean plane, action picks up. You almost find yourself believing the yarn."  
(2½ stars) Beverly Hills Liberty p38 D 11 '37

"An utterly improbable melodrama—which nevertheless had this reviewer's hands clammy with tension in 'Non-Stop New York.' "

— Lit Digest p31 D 4 '37

"'Non-Stop New York' is typical of many English pictures in having no unity of style; the director can never resist holding things up for the sake of a bit of clowning."  
Peter Galway

New Statesman & Nation p375 N 27 '37

"There are deft directorial touches by Robert Stevenson and excellent performing by players who know how to act as well as pose, but the photoplay has a tendency to lag... With the splendid acting that has gone into 'Non Stop New York,' it is a pity that the material did not have more conviction and suspense. As it is, the plot sags uncomfortably on various occasions.

— Howard Barnes

— Y Herald Tribune p5 N 29 '37

"The picture is old-fashioned in technique, relying upon physical melodrama rather than character and situations. 'Non-Stop New York,' if made in Hollywood, would probably be called a Class B production."

Eileen Creelman

— Y Sun p24 N 29 '37

"Gaumon! Our British allows its fictional enthusiasm to outstrip scientific fact, since the result is a well-staged and moderately entertaining Class B melodrama (Class B, as it were), with a bit of a bump that no harm was done."

B. R. C.

— Y Times p19 N 29 '37

"A skillful combination of expert writing, sure and steady direction and first-rate acting, the picture races from one incident to another with considerable surprise and suspense to reach a climax, which though far-fetched is full of high-grade excitement."

William Boelzel

— Y World-Telegram p14 N 29 '37

"[It is] a fair British thriller."  
John Mosher

— New Yorker p97 N 27 '37

"Although the story of a gangster murder and a missing witness gets off to a placid start, it builds up with interesting characterizations and a dash of humor—to a gripping climax aboard a runaway transatlantic passenger plane."

— Newsweek p24 N 29 '37

"Robert Stevenson, who distinguished English cinema with his direction of 'Nine Days a Queen,' falters when he tackles melodrama. Not too silly."

— Stage p28 N 27 '37

Time p43 N 29 '37

**Trade Paper Reviews**

"Moderately exciting and well paced, this latest English production contains the formula for pleasing American audiences. Family."  
— Boxoffice p25 O 29 '37

**Canadian Moving Pict Digest** p15 O 16 '37

"Fast-moving novelty melodrama has swell characterization and [is] loaded with thrills."

— Film Daily p6 O 27 '37

**Motion Pict Daily** p6 S 27 '37

"Show has enough excitement to please the thrill fans; it should, through good direction, be able to overcome any disadvantages of English atmosphere, etc. Estimate: well-made melodrama."

— Phila Exhibitor p29 O 15 '37

"It is all a bit improbable, but it is well done, exciting, and splendidly acted. Should make good either side of the Atlantic as a second feature."

— Variety p14 S 29 '37

**NOTHING SACRED.** United Artists 74 min N 26 '37

Cast: Carole Lombard, Fredric March, Sigmund Rumann, Frank Fay, Charles Winninger, Walter Connolly

Director: William A. Wellman

Music: Oscar Levant

Screen writer: Ben Hecht

Filmed in Technicolor. A small town girl (Carole Lombard) believed to be dying of radium poisoning is brought to New York by a circulation-hungry newspaper and exploited by a reporter (Fredric March) who falls in love with her. Miss Lombard knows all the time that the physician has made a wrong diagnosis but keeps the fiction going because she wants free vacations. Based on the short story of the same title by James H. Street.

_Audience Suitability Ratings_

"There is a wispiness quality to the author's satire which sometimes makes it clever without being amusing; but the picture is for the most part in a near-grisly fashion. The film should prove entertaining to adults."

T. J. Percielli

+ America p240 D 11 '37

"A: depends on taste; Y: doubtful; C: no."

Christian Century p510 D 1 '37

"Excellent. Mature. Excellent color."  
DAR +

+ Fox W Coast p1510 N 27 '37

"An insanely ridiculous farce. Expert is the work of the director, extremely frank and often caustic the dialogue. The cast is a notable one. Mature audience."  

— Gen Fed of Women's Clubs (W Coast) D 1 '37

"The picture is exceedingly amusing. It is a clever satire. Adolescents, 12-18; sophisticated; children, 8-12; no: quite beyond them."

— Motion Pict R p6 D 37 '37

"Adults."

Nat Legion of Decency D 9 '37

"It ranges from brilliant cleverness to out-and-out trickery. Mature."

— Wkly Guide D 4 '37

_Newsletter and Magazine Reviews_

"It's all in good fun, and the cast plays it to the hilt. It is a spirit of satiric levity. William A. Wellman directed the impish, gaily mad comedy with a speed and vigor that helps make it the liveliest and most amusing pictures of the year."  
Jesse Zunser

+ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"The element of good taste will enter into the public's conception of 'Nothing Sacred' and make it acceptable as entertainment. When considered solely as a screen offering and apart from its story, 'Nothing Sacred' is one of the best comedies of the year, a joyous affair, its direction revealing a sense of humor more keen and its satire more pointed than anything we have seen in years. Mr. Hecht possessed the inspiration of a great comic talent. He has made this version of 'Nothing' his own possession. See 'Nothing Sacred.' It lives up to its name, but is darned good entertainment."

Hollywood Spec p8 N 27 37

"New York presumably had this coming, and Mr. Hecht—whose 'Front Page' for years rolled every ounce of its comic essence into the aisles—has taken the world's greatest metropolis for the greatest and funniest ride of its career. It is the season's tops, so far, in brittle, sparkling, witty farce."

Lit Digest p33 D 18 37

"Nothing Sacred" is among the best films of the year." Mark Van Doren

Nation p66 D 18 37

"'Nothing Sacred' has a satiric bite and a ghoulish twist, for Ben Hecht has buried a dozen just about everything, including death, in his script. At the same time, it is an explosively funny photoplay, incorporating a wealth of comic situations in its mocking humor. Mr. Selznick has again demonstrated that he is one of the shrewdest showmen in Hollywood. 'Nothing Sacred' is a completely new method of handling a comedy. It is exceedingly amusing by expert craftsmanship." Howard Barnes

N Y Herald Tribune p12 N 26 37

"This picture, despite of its macabre subject, is farce that finally resorts to slapstick. Not one of the major comedies of an excellent season, this is still diverting enough, even for a holiday week. 'Nothing Sacred' is surefire for plenty of laughs." Eileen Creelman

N Y Sun p34 N 24 37

"It has the distinction of being one of the merrier of the cinema year... We are convinced not one bit by yesterday's well-gorged feeling when we rated it—and rate it—one of the most entertaining shows of the season." F. S. Nugent

N Y Times p27 N 26 37

"'Nothing Sacred' is [is] the gayest, cheeriest, most thoroughly delightful screen comedy that has come along since I Met Him In Paris. Rollo is still diverting enough, even for a holiday week. 'Nothing Sacred' is surefire for plenty of laughs." Eileen Creelman

N Y World-Telegram p29 N 26 37

"'New York, this community of wise and sensible folk, is not immune to the experiences Hollywood has been in for in 'A Star Is Born' and 'Stand-In.' The picture is one of the droll affairs of the season, yet not, I think (and possibly I am only being loyal to the town) as substantial a piece of folly as the Hollywood satires of late. Perhaps I was thrown off the track of real enthusiasm at times by the Technicolor. The dye is not becoming to Carole Lombard, the important and attractive lady of the story... Both Charles Winninger and Walter Connolly contribute sound adult humor. There are nice bits in the nonsense, even though at the expense of New York's beautiful soul." John Mosher

N Y Post p124 D 4 37

"Scooping, strappo, and fun-loving report- ers have been done to death. Yet 'Nothing Sacred' is one more newspaper yarn—and proof that any subject will go as long as the producer knows his business. [It is] a skillfully rowdy farce."

Newsweek p33 D 6 37

"The result is a comical fusing of the frauds, follies, and idiotic features of the scoundrels who quaintly term themselves Human Beings. Those who relished certain facets of 'The Scoundrel' will enjoy the latest handsprings penned by Mr. Hecht. See 'Nothing Sacred' even if it means wheedling the Christmas gift budget." Howard Barnes

Script p10 D 4 37

"'Nothing Sacred' is for the most part competently managed entertainment, but its trouble is that the characters have to behave to fit an artificial plot. March and Lombard, however, were forced to conceal this handicap and, good trouperas that they are, seldom show the perspiration their effort requires. Ben Hecht's screen play, which fails to overcome some two story implausibilities, cracks with thorny lines for unwary Achille's heels."

Time p49 D 6 37

"Running the gamut of comedy, with stress on the subtle, the satirical and the slapstick, David O. Selznick's entry in the seemingly endless cycle of madcap laugh-seekers will grab a winner's purse in audience acclaim and, more important, shekels. Family."

Boxoffice p25 N 27 37

"This picture will definitely be a smash hit, as not only has a great cast, but the screenplay that Ben Hecht has concocted has a considerable amount of ink люнаious running through it. March and Lombard are splendly and turn in great comedy performances while a new movie producer, Walter Connolly are just as funny in their parts."

Film Daily p11 N 24 37

"Swell! This is high class comedy, but carrying enough belly laughs for the lower spots; briefly, an all-round picture. Adolescents may enjoy it, but in general, they will sure miss satirical implications of the picture, plot material is hardly suitable for lady of the picture. It is definitely single feature, deserves exhibitor support."

Phil Exhibitor p18 D 1 37

"Score another hit for David O. Selznick and leave plenty of room on the playing card calendar for the latest he's sending along. On getting those availability notices, choose the best time for dating the picture and, if wisdom prevails, don't make any commitments behind it that could interfere with possible extension of runs. 'Nothing Sacred' is one of the top comedies of the season."

Variety p14 D 1 37

"A tear-jerker in comic reverse, with which the writer-director has a handle. The cast had a lot of lusty fun and which audience a bit on the intellectual side will relish hugely... Somptuosis in Technicolor, this picture is potent with draw names, splendidly played and directed, the picture should roll with a big initial push, should clean up in the ace spots and will perhaps carry far down the line with its extra load of rough-house burlesque for exceptional returns."

Variety (Hollywood) p3 N 19 37

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THE OLD WYOMING TRAIL. Columbia 56min N 8 37

Cast: Charles Starrett. Donald Grayson. Barbara Weeks

Director: Forrest Blansted

Original story: J. Benton Cheyne

Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 18 37
THE OLD WYOMING TRAIL—Cont.
"Splendid for juvenile audiences, while swift action and fine riding will thrill many an adult. Also, Family."  
+ Sel Motion Pict p11 D 1 '37
"Family. A familiar tale of bad men trying to get a ranch but it is well done."
+ Wky Guide N 6 '37

Newspaper and Magazine Reviews
"There's plenty of shootin', singin', fightin' 'n' everything." B. C.
N Y Times p15 N 22 '37

Trade Paper Reviews
+ Motion Pict Daily p15 N 23 '37
"Estimate: okay Western."
+ Phila Exhibitor p11 N 15 '37

"A Western of conventional pattern, 'The Old Wyoming Trail' has the benefit of a fast-moving story, lots of action and good performances. . . Where, Westerns are liked this one won't go wanting."
+ Variety p16 N 24 '37

ON SUCH A NIGHT. Paramount 70mm
Ag 27 '37

Cast: Grant Richards, Karen Morley, Roscoe Karns. Eduardo Ciannelli
Director: E. A. Dupont
Original story: Morley F. Cassidy, S. S. Field. John D. Kiorer
Screen writers: Doris Malloy. William Lipman

"[The plot] confronts a decent, considerate weakling, Grant Richards, and a ruthless, implacable, completely vicious strong man, Eduardo Ciannelli, with the test of an 'act of God' flood. The flood traps them in an isolated house where the villain’s gun-might is for the first time impotent." Variety (Hollywood)  
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"A: hardly; Y: better not; C: no."
Christian Century p1246 O 6 '37
"Suitability: family." E. P.
Mo Film Bui p222 O '37
"General patronage."
Nat Legion of Decency S 9 '37
"A, Y & C: poor."
Parents' M p104 N '37

Newspaper and Magazine Reviews
"Adults." Christian Science Monitor p15 S 11 '37
"If you care for floods, 'On Such a Night' should gratify your wildest dreams. . . The photography is excellent, also the lighting and the imaginative camera work." Marguerite Tazelaar
+ N Y Herald Tribune p16 S 17 '37
"Although it could hardly be called a major directoral opportunity, 'On Such a Night' has at least been salvaged from complete minority by the discriminating supervision of E. A. Dupont." B. C.
+ N Y Times p29 S 17 '37
"'On Such a Night' [is a] so-so melodrama. . . The whole thing is rather synthetic, especially the Southern accents and chivalry, and hardly worth the efforts of the cast."
William Boehm
— N Y World-Telegram p7 S 18 '37

"Without a flood, 'On Such a Night' would be nothing at all. . . The Pitts touch, I think, gives it its neat finish." John Mosher
New Yorker p93 S 25 '37

100 MEN AND A GIRL. Universal 84min
S 12 '37

Cast: Deanna Durbin, Adolphe Menjou, Alice Brady, Eugene Pallette, Mischa Auer, Leopold Stokowski
Director: Henry Koster
Music: Frederick Hollander. Sam Coslow
Music director: Charles Previn
Original story: Hans Kraly
Screen writers: Bruce Manning. Charles Kenyon. James Mulhauser

Miss Durbin portrays a singer who organizes and manages 100 unemployed members of a symphony orchestra. The unemployed artists are offered a radio contract if they can obtain an outstanding conductor. After countless difficulties, Miss Durbin succeeds in getting the aid of Leopold Stokowski.
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"The picture as a whole, and especially the musical portion, is delightful and dignified entertainment. Miss Durbin's voice stands the test of really fine selections and profits greatly from Mr. Stokowski's symphonic backgrounds. It is excellent fare for all the family." T. J. Fitzmorris
++ America p60 S 25 '37
"A & Y: very good; C: yes, if it interests." Christian Century p1215 S 29 '37
"Fine entertainment for all ages." Am Legion Auxiliary
"Family," Calif Cong of Par & Teachers
"This outstanding picture, with its fast moving tempo, clever dialogue and inspiring music, is constructive in tone as well as excellent entertainment. Family," Calif Fed of Business & Professional Women's Clubs

"Excellent. Slow tempo. Mature. Family." DAR
"Family," Nat Soc of New England Women
"An exceptional treat for those who love and appreciate the best in vocal and orchestral music. Family." S Calif Council of Fed Church Women
++ Fox W Coast Bui S 11 '37
"A truly magnificent picture, deeply moving and highly entertaining for all."
++ Calif Fed of Women's Clubs (W Coast) S 1 '37

"This original story is put over with considerable skill. After a slow opening the pace quickens, and incident after incident follows in rapid and amusing succession, Deanna Durbin acts with refreshing simplicity and sincerity, and sings beautifully. . . The production is lavish, and the result is delightful entertainment of wide appeal. Suitability: family." E. P.
++ Mo Film Bui p196 S '37
"Adolescents, 12-16: very good; children, 8-12: yes."
+ + Motion Pict R p7 S '37
"General patronage."
Nat Legion of Decency S 16 '37
"A, Y & C: excellent."
Parents’ M p104 N '37
"The music . . . is an example of the best recording to date. Delightful family entertainment. Best of the month."
++ Sel Motion Pict p3 O 1 '37

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"Family-juvenile."
Wkyi Guide S 11 '37

Newspaper and Magazine Reviews

"It is the sort of film that should prove popular with everybody... it is a grand show." Mordaunt Hall
+ + Boston Transcript p6 O 9 '37

"Family-juvenile."
Christian Science Monitor p17 O 15 '37

"The first starring vehicle of winsome Deanna Durbin... is an extraordinarily pleasant and refreshingly original film musical."
Cue p22 S 25 '37

"Let there be singing and shouting in the streets... [It is] a knockout musical film... It also stands quite solidly on its own feet, an exuberant and touching comedy decidedly on the must list." Donita Ferguson
+ + Digest p34 O 2 '37

"A story of out-of-work musicians is turned by treatment into a romantic picture, stimulating and emotionally effective novelty. The young star's engaging personality and the antics of a strong comedy cast make it very happy entertainment, even for the unmusical."
+ Film Wkyi p27 D 4 '37

"Extraordinarily effective... 'Hundreds Men' is a fine motion picture, greatly written, greatly directed, greatly produced... when you view the picture it will not be just another visit to the Vienna Legion."
+ + Hollywood Spec p13 S 11 '37

"A spontaneous, touching, human little comedy... Don't miss '100 Men and a Girl. It is one of those rare little gems that emerge now and then from Hollywood." (3½ stars) Beverly Hills Liberty p40 O 2 '37

"As a straight photoplay '100 Men and a Girl' is far from distinguished, but as a show about an episcopal and masonic set to good music, it is nothing short of triumphant." Howard Barnes
+ + N Y Herald Tribune p10 S 18 '37

"'100 Men and a Girl' is no surprise hit. Word of its excellence has been drifting across the continent for a couple of months... [It] seems certain to make the theater owners as happy as their audiences. Light, sentimental, rich with fine music, the picture seems destined for a long and cheerful run." Eileen Creelman
+ + N Y Sun p6 S 18 '37

"Aside from its value as entertainment, which is considerable '100 Men and a Girl' reveals the cinema at its sunny-sided best." F. S. Nugent
+ + N Y Times p15 S 18 '37

"Not only is '100 Men and a Girl' the finest musical film that has come along in a blue moon, but since 'Three Smart Girls' captivated the town last January there has been a film so utterly charming, delightful and entertaining... Most assuredly here is one of those 'drop-everything-you-can't-afford-to-miss-it' films." Universal Exposures
+ + N Y World-Telegram p7 S 18 '37

"Mr. Stokowski contributes a special quality to an otherwise rather casual, although agreeable, film called '100 Men and a Girl.'" John Mosher
+ New Yorker p88 S 18 '37

"Whether or not '100 Men and a Girl' will make equal success to the Screen's 'Three Smart Girls,' it remains a vastly superior film... [It] is worth seeing... and hearing.
+ + New York Daily News

"Within popular bounds, it does things in a big way musically, and I suspect it is destined for enormous popularity at the box office... Few directors would say that a hit picture was deliberately devised and manufactured." R. S. Ames
+ + Script p16 S 11 '37

"Deanna Durbin the child with a mature soprano voice, sings beautifully—from Mozart and Verdi. Leopold Stokowski proves that symphonic music is palatable on the screen. A charming fairy tale."
+ Stage p19 O 3 '37

Time p29 S 26 '37

Trade Paper Reviews

"Don't miss up on this picture, play it up for all it is worth, and it is worth everything in the way of exploitation that you can give it." + Canadian Moving Pict Digest p8 O 2 '37

"Estimate: box office." + Phila Exhibitor p15 S 15 '37

AN ORPHAN BOY OF VIENNA. General foreign sales 85min S 8 '37

Cast: Ferdinand Meyerhofer. Hans Olden. Franz Schalhetllin

Director: Max Neufeld

Music: Dr. Georg Gruber

Screen writer: Hermann Heinz Ortner

"An orphan boy is befriended by a lovable street singer, becomes a member of the celebrate Vienna Choir Boys and there chivalrously assumes the blame for a theft." (Cue) German dialogue film made in Vienna with English subtitles.

Audience Suitability Ratings

"This is a distinguished importation from Austria which deserves to find a wide audience among discerning moviegoers. It is a different sort of musical film, featuring the Vienna Boys' Choir in excerpts from Handel, Brahms, Mozart, Schubert and Strauss against the background of a quietly humorous and tender story... The picture should prove of special interest to Catholics, to whom its atmosphere and its direct and reverent treatment of things sacred will be a refreshing contrast to Hollywood's occasional religiosity. It is recommended as a splendid entertainment for all." T. J. Fitzmorning

+ + America p552 S 11 '37

"General patronage."

Nat Legion of Decency S 2 '37

Newspaper and Magazine Reviews

"Family-juvenile."
Christian Science Monitor p17 N 6 '37

"The Viennese film... is a frankly frontal attack upon customers' heart strings and tear ducts, outrageously sentimental, but done with such simple charm and sincerity that only the most cynical old meanies will be able to resist it. Elementary material, perhaps, but [it] is a delightful and notable film for other reasons than its plot."
+ + Cue p36 S 15 '37

"Familiar plot of the little boy hero becomes a success through a rousing treatment thanks to the refined nature of the performers, the beauty of the boys' choral singing, and the majesty of the Tyrolean Alps." + Digest p34 O 2 '37

"'An Orphan Boy of Vienna,' while appealing to a cosmopolitan audience, for its fine music and packing the thrill. It is more like to be a special class of patrons, because of its religious aspect and its story about the Vienna Choir Boys. In any case, it may be worth a visit to the Belmont, to see the lovely Tyrolean vistas and hear the rousing songs of the bow-mouthed little choristers." Marguerite Tazoar
+ N Y Herald Tribune p18 S 9 '37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; — Exceptionally Poor
AN ORPHAN BOY OF VIENNA—Cont.
"Except for the striking purity of the assembled voices, the film is interesting mainly for its picture of life in this extraordinary musical institution... The picture begins slowly, and ends at the same pace. There is a reel or two of active drama. This slows up until the film comes almost to a standstill ten minutes before its close. The director has attempted to conceal the faults of his production by the use of music, an old trick and often a successful one. Eileen Creelman.

New Yorker p95 S 11 '37

"An Orphan Boy of Vienna" is a friendly, thoroughly agreeable picture." F. S. Nugent

NY Times p19 S 5 '37

"Frivolous folk may want something like 'An Orphan Boy of Vienna' with the Vienna Choir Boys. There has been evident care in the production to guard the boys' voices and not to damage them. However, you will find a great deal about the orphan problem." John Mosher.

New Yorker p76 O 2 '37

Trade Paper Reviews

"Cast in the familiar he-man type of role, Jack Holt tunes up a lively story with the commendable performance audiences have come to expect of him. Family." + Boxoffice p21 O 9 '37

"Built to catch the topical interest with the current war in the East, here is a rough-and-ready concoction meant for the male trade that likes [its] thrills and fighting stuff." + Film Daily p29 S 29 '37

OVER THE GOAL. Warner 62min O 16 '37

Cast: June Travis. William Hopper. Johnnie Davis. Mabel Todd

Director: Noel Smith

Lyrics: M. K. Jerome. Jack Scholl

Screen writers: William Jacobs. Anthony Coideway

"This version... is concerned with the hero's promise to his girl not to fight any more grid wars lest another injury to his big knee will cripple him for life. But it turns out that dear old alma mater will lose a huge legacy unless the boys make it. This picture is as straight as the hatted [rivals]." Variety

Audience Suitability Ratings

"A: perhaps; Y: good; C: fairly good."

Christian Century p1439 N 17 '37

"Fun for the family." Am Legion Auxiliary

"Another distorted 'College' picture... The climax and general plot are obvious from the beginning. Adults; matter of taste; 14-18: unsuitable; 8-11: no." Calif Corp of Par & Teachers

"Some may not approve of Professors' betting or the idea of a player being encouraged to stay on the team when a doctor warns him that he has a cripple for life if he does so. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family. Family." DAR

"A good football film which despite some debatable points, is realistically acted and will please football fans. Family." Nat Soc of New England Women

"Entertaining sports picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

"Family-junior matinee. This well-staged, timely picture is capably directed, interesting and most entertaining." + Gen Fed of Women's Clubs (W Coast) O 6 '37

"Adolescents, 12-16: entertaining; children, 8-12: passable." Motion Pic R p8 O '37

"General patronage." Nat Legion of Decency O 11 '37

"This football picture features a little more of campus life than previous ones and shows the amusing situations confronting freshmen and the enthusiasm which stirs the students before a big game. Mature.

Sel Motion Pic p5 N 1 '37

"[It contains] heavy and unconvincing melodramatics. "Jack Holt is his customary self as Charlie. The truth is, it is all pretty futile stuff." William Boechnel.

— NY World Telegram p11 S 27 '37

"[It] will amuse only people who have to see Jack Holt every chance they can get." John Mosher.

New Yorker p76 O 2 '37

Trade Paper Reviews

"Cast in the familiar he-man type of role, Jack Holt tunes up a lively story with the commendable performance audiences have come to expect of him. Family." + Boxoffice p21 O 9 '37

"Built to catch the topical interest with the current war in the East, here is a rough-and-ready concoction meant for the male trade that likes [its] thrills and fighting stuff." + Film Daily p29 S 29 '37

OUTLAWS OF THE ORIENT. Columbia 60min Ag 20 '37

Cast: Jack Holt. Mae Clarke. Harold Harte

Director: Ernest B. Schoedsack

Screen writer: Ralph Graves

"The adventures of an American engineer developing oil wells near the Gobi desert with half-caste bandits in the pa of a rival company making trouble for him." Wkly Guide

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p1119 S 8 '37

"Suitability: family." A. R.

Mo Film Bul p199 S 37

Newspaper and Magazine Reviews

"[It] is such an insignificant and unspectacular affair that even the Rialto patrons declined to give it more than polite attention. The picture is one of those low-budget affairs with stock shots galore and the same camel recurredly passing the camera." F. S. Nugent

— NY Times p10 S 25 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
PAID TO DANCE. Columbia 55min N 4 '37

Cast: Don Terry, Jacqueline Wells, Rita Hayworth, Arthur Loft
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 muscles in on the racket, falls for one of the girls (she has a heart of the purest gold), nearly gets bumped off, but finally wipes out the mob." Variety

Audience Suitability Ratings

"Adults." Nat Legion of Decency N 18 '37

"The theme is ugly but timely, the system it exposes a pernicious one which still flourishes and against which public opinion should be aroused. As it stands, an overabundance of shooting and karate threats divert attention from the very important problem presented and cheapen the entire production, which manages to remain interesting and exciting in spite of these drawbacks. Adults."

+ + Sel Motion Pict p11 D 1 '37

Newspaper and Magazine Reviews

"paid to Dance" stumbles into the grade C, or worse, classification. It's a badly done melodrama with government agents, dime-a-dance hostesses, racketeers, and mobsters tangled up in a pretzel plot." Jesse Zunser

— Cue p45 D 11 '37

"Though the taxi dance hall would already seem to be slightly off the over-exposed side, Columbia Pictures again fearlessly exposes these temptingly baited man-traps. . . You will admire the tidy way in which all the villains are swept into a little heap, scooped up, and carted off to the melodramatic dustbin." B. C. Variety

N Y Times p19 D 6 '37

"It rushes from one exciting incident to another with all the speed and screeching of a police car, so who are we to object strenuously if most of its fictional dodges are familiar, highly sensational and utterly improbable? Rating:-fair Class B melodrama." William Boehnel

+ — N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"The dance hall racket comes to trial again in this one, but plenty of fast action plus a conscientious cast make it pleasing entertainment."

+ Film Daily p4 D 11 '37

+ — Motion Pict Daily p11 D 2 '37

"Estimate: fast moving; best for lower half of duals."

+ — Phila Exhibitor p41 N 15 '37

"Misleading title for this one. Not a musical, but a very ordinary melodrama about rackets and the poor little girls in the dime-a-dancers. Has a certain amount of action, but it never passes the so-so Class B stage. Merely the other picture for dual bills. Still, that was manifestly all it was supposed to be in the first place."

+ + Variety p19 N 10 '37

PARTNERS IN CRIME. Paramount 62min O 8 '37

Cast: Lynne Overman, Roscoe Karns, Muriel Hutchinson
Director: Ralph Murphy
Screen writer: Garnett Weston

Based on a novel of same title by Kurt Steel. A private investigator and his newspaper pal get mixed up in politics and get everyone in trouble.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A, Y & C: stupid." Christian Century p171 N 24 '37

"Mediocre. Mature." DAR

"The cast apparently does its best with the material given it and there is some good comedy but the story is so confused, improbable and long drawn-out and so unevenly directed that it has little appeal or entertainment value. Adults & young people." E Coast Preview Committee

"Of no value for any audience." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
Partners in Crime—Continued

"Poorly knit hodge-podge of bribes and counter bribes which end with a 'let-down.' Medioc- 
re and mature." S Calif Council of Fed 
Church Women
Fox W Coast Bul S 25 '37

"[It is] a very light inconsequential comedy. 
While fairly well cast and directed, the pic-
ture is laborsious and fails to be entertaining. 
Mature.
— Gen Fed of Women's Clubs (W Coast) 
S 15 '37

"The story is confusing and one is never sure whether the election is to be taken seri-
ously or farcically. . . . Most people in this 
country [England] at least, will come away 
none too sure 'what it is all about.' Suitability: 
adults and adolescents." D. E. B.
Mo Film Bul p223 O '37

"Treated in a comic vein which improves 
the value in no way. It is a cheap, rather stu-
pid, and quite distasteful affair, Adolescents, 
12-16: poor; children, 8-12: no."
Motion Pic R p8 O '37

"Adults:
Nat Legion of Decency S 30 '37

"A: poor; Y & C: no."
Parents' M p74 D '37

"A series of absurd incidents enacted by a 
troop of particularly unpleasant characters in-
dustriously offering a type of comedy which is 
cheap and tiresome. Adults, If any.
— Sel Motion Pic p6 O '37

Newspaper and Magazine Reviews

"The results furnish an agreeable way of 
passing an hour or so. Adults and young 
person.
— Christian Science Monitor p17 D 4 '37

Trade Paper Reviews
 — + Motion Pic Daily p8 S 8 '37

"Preview audience evidenced little interest. 
Estimate: mild dual fare.
— + Phila Exhibitor p14 S 15 '37

"Entertaining stuff for a lightweight, but 
without enough steam to climb out of the 
wholesale basement. . . . Will be a toughie to 
sell because of insufficient nameage, but word 
of mouth may help."
 + — Variety p12 O 20 '37

Partners of the Plains. Paramount 65min Ja 28 '38 
Hayden
Director: Lesley Selander
Screen writer: Harrison Jacobs
Based on the novel Bar 20 Days by Clarence 
E. Mulford. A western melodrama.

Newspaper and Magazine Reviews

"Harry Sherman apparently has established a 
standard which other Westerns are judged, 
has made a trademark a box-office asset. 
The new 'Hopalong' will not disappoint those 
who like the others.
— + Hollywood Spec p8 D 11 '37

Trade Paper Reviews

"This is the best Hopalong Cassidy to date. 
With master showmanship, Producer Harry 
Sherman has succeeded in retaining enough 
of the bang-bang atmosphere of the series to 
appease the most avid of action fans and has 
in this one added considerable story value. 
Family."
 + Boxoffice p23 D 11 '37

"Comedy is the keynote of this top-notch 
Hopalong Cassidy. The beautiful scenery, gun 
play, and caricature are even better quantities 
which characterize the Hopalongs are well 
interwoven into an interesting plot, and with a 
lot of laughs the picture is one of the most 
entertaining of the series."
 + Film Daily p7 D 9 '37

 + Motion Pict Daily p8 D 9 '37

"‘Partners of the Plains’ easily measures up 
to the entertainment calibre established by 
previous offerings in this group. William 
Boyd's Hopalong characterization continues to 
be a thoroughly attractive and likeable screen 
personality. A film that exhibitors, who have 
used other Hopalongs, will welcome."
 + Variety (Hollywood) p3 D 4 '37

People of France. Contemporary 
amusements 62min D 4 '37
Director: Jean Renoir
French dialogue film with English subtitles 
made in France several years ago for People's 
Front propaganda as an election film for the 
Communist cause. It is a documentation of 
the under-privileged people of France.

Newspaper and Magazine Reviews

"The Squire Theater is claiming a good deal 
more for 'People of France' than the film war-
rants. . . . It is not one of high artistic 
order." As a straight motion picture, 
'People of France' has very little distinction."
Howard Barnes 
 + N Y Herald Tribune p10 D 6 '37

"The anonymous actors and technicians who 
gave their services to the cause 'aspired to 
make this picture a formidable work of art. 
Their aim was perfect but the mark, unfortu-
nately, was missed, and the reason would seem 
to be that so much attention was devoted to 
political tub-thumping that the stark and suf-
ficient moral of the facts as presented was 
diffused. Individual scenes in the picture are 
tremendously effective—poignant, exciting 
and fearful." B. C.
 + N Y Times p19 D 6 '37

Trade Paper Reviews

"Strictly a propaganda film in theme, this 
new French documentary work is saved from 
being very dull by some excellent sequences of 
the French countryside and its workers. The 
actors, who are all anonymous, apparently are 
trying to achieve a high mark for work of this 
type, but the overabundance of political propa-
ganda nullifies their efforts."
 + Film Daily p10 D 15 '37

Motion Pict Daily p6 D 10 '37

"Not even the distributors are making any 
bones about this picture, which is frankly billed 
as a propaganda piece. It's a paste-up job 
using some documentary material and some 
especially made for the film, all having a 
decided Communist slant. It's an interesting 
job of film making, but not up to the art form 
which its sponsors claim for it."
+ — Variety p17 D 8 '37

++ Exceptionally Good; + Good; —— Fair; — Mediocre; — Poor; —— Exceptionally Poor
PERFECT SPECIMEN. First national. 82min 0 23 '37
Cast: Errol Flynn, Joan Blondell, Hugh Herbert. Directed by Edward Everett Horton. May Robson
Director: Michael Curtiz
Music director: Leo F. Forbstein
Screen writers: Norman Reilly Raine, Lawrence Riley, Brewer Morse, Fritz Falkenstein
Based on the Cosmopolitan serial novel of the same name by Samuel Hopkins Adams. "The story is a boy-meets-girl affair involving the mild rebellion of an heir to riches, Flynn, dominated by a tyrannical aunt, May Robson, and finally emancipated by an adventure with a curious and impertinent trespasser, Joan Blondell." [Variety (Hollywood)]

Audience Suitability Ratings
"This is a delightful film calculated to amuse the entire family." T. J. Fitzmorris
+ America p120 N 6 '37
"A: very amusing; Y: amusing but mature; C: domineering Comedy." Christian Century p1466 N 10 '37
"A good cast in an enjoyable film. Family." Am Legion Auxiliary
"This light comedy is made thoroughly entertaining by its well-chosen casts, good lines, able direction, and an excellent cast. Adults, 14-18 & 8-18: good; Family." Calif Cong of Par & Teachers
"The picture is very well directed as well as acted and is excellent fun from start to finish. Family." Calif Fed of Business & Professional Women's Clubs
"Good, Delightful comedy. Mature. Family." DAR

"A gifted cast puts over this diverting comedy with infectious humor. Family." Nat Soc of New England Women

"Up uproariously funny in places, yet well balanced at all times, the fine direction of an able cast in bringing the story of Samuel Hopkins Adams to the screen, gives acceptable entertainment for the family." 8 Calif Council of Fed Church Women

"Clever plotting keeps the story coherent from beginning to end, and an exceedingly apt cast makes the most of witty, unexpected lines. Adolescents, 12-16: sophisticated; children, 8-12: too mature." + Motion Pict R p8 O 3 '37
"General patronage." Nat Legion of Decency O 14 '37
"Family." Nat Motion Pict p7 N 1 '37
"Family. Outstanding." + Wkly Guide O 16 '37

Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p17 N 6 '37
"Errol Flynn ... makes his comedy debut in 'The Perfect Specimen.' Both he and it are successes. ... [It is] one of the gayest and brightest comedies of the new season." Jesse Zunser
+ + Cue p33 O 23 '37
Digest p34 O 30 '37
"'The Perfect Specimen' is box-office in any house. It is a joyous affair; it moves swiftly, offers a wide variety of action, both physical and sentimental, and runs its course to the accompaniment of continuous audience tittering." + Hollywood Spec p8 O 2 '37

"Despite Flynn's personable playing of the perfect young man, the comedy somehow lags. The spontaneity doesn't come off, except in spots. ... Edward Everett Horton and Hugh Herbert will have to try harder. They're too hard, in fact." (2½ stars) Beverly Hills Liberty p19 N 20 '37
"Even the wildest adventures of hero and heroine as they rove about the countryside are apt to become a bit tedious. This is so in spite of Michael Curtiz's expert staging. ... There are interludes of clever showmanship in 'The Perfect Specimen,' but it's a very faint carbon copy of 'It Happened One Night.'" Howard Barnes + + N Y Herald Tribune p17 O 23 '37
"This is a cheerful piece, avoiding both the slapstick and the madcap type of comedy. ... Its cast is particularly helpful. The crowds at the Strand's morning matinee yesterday seemed to enjoy it as much as the reviewer." Eileen Creelman
+ + N Y Sun p81 O 28 '37
"Although, strictly speaking, 'A Perfect Specimen' is somewhat less than that, it has most of the attributes of light and unaffected romantic comedy. A refreshing awareness of its own unimportance is a major asset; so are the cheery and entertaining performances. There is a reasonably diverting little show, juvenile and school-girlish, without the surety, yet deft enough and daft enough to slip beneath the critical guard."
F. S. Nugent + + N Y Times p29 O 28 '37
"The adjective 'perfect' in the title of the new film refers to the genius homo sapiens and not to entertainment, since, at best, the photoplay turns out to be only lukewarm motion picture fare. It has its moments of humor and keen observation, but the waits in between are so long that it is allowed to lag and its interest wanes." William Boehnel + + N Y World-Telegram p17 O 28 '37
"The thing shapes up finally into a sort of parody of Warner Brothers' own G-men pictures." John Copeland
New Yorker p87 O 23 '37
"Deftly comic in the leading roles, Errol Flynn and Joan Blondell are aided by Hugh Herbert, May Robson, and a strong cast." + Newsweek p26 O 18 '37
"Result: one of the goofiest comedies of the year. ... It is all grand fun." Rob Wagner + + Script p8 N 6 '37
"[It has] many moments of good fun. ... Flynn and Joan Blondell are a bit too loothenish in their sappy scenes, but Hugh Herbert and Harry Davenport conduct themselves uproariously. ... You'll find the laughs numerous enough." + Stage p28 N 3 '37
"Time p44 N 1 '37
Trade Paper Reviews
"Sparkling comedy at its brightest, a thoroughly splendid cast including a goody measure of proven dramatic names and efficient, fast-moving direction to join forces to make this a sure hit picture, capable of nobly upholding its end on the top side of any program. Family." + Boxoffice p19 O 2 '37
"[It] has been piling up some very handsome returns in the United States, and if efficiently handled by Canadian exhibitors should prove a more than adequate grosser." + Canadian Moving Pict Digest p14 O 16 '37
"Wild comedy with heavy laugh returns will have them running in the aisles." + Film Daily p8 S 28 '37
"Motion Pict Daily p3 S 25 '37
+ + Exceptionally Good; + Good; + + Fair; + Mediocre; Poor; + + Exceptionally Poor.
PERFECT SPECIMEN—Continued

"Whimsical romantic comedy has snappy dialogue, clever situations. It can stand alone on any bill. Estimate: box office."

+ Phila Exhibitor p34 O 1 '37

"An excellent comedy which is right in the groove of popular family entertainment, and a film which will please everywhere... Film has been so successful as to get the public in. They will go out satisfied."

+ Variety p15 S 29 '37

"Delightfully whimsical, this romantic comedy with its batting of farce muzzles so many sure- fire entertainment elements and has enough marquee weight to provide excellent business prospects and insure any class of customers solid amusement as a top programmer."

+ Variety (Hollywood) p3 S 24 '37

PORTIA ON TRIAL. Republic. 70min N 8 '37


Director: George Nicholls, Jr

Music director: Alberto Colombo

Screen writer: Samuel Ornitz

Based on the novel of the same title by Faith Baldwin. "Portia on Trial" portrays a woman lawyer who is the mother of a young boy. Her marriage to the weakling son of a powerful newspaper owner has been annulled by the newspaper man who besmirched her character. Later she is called upon to defend a young English woman who has killed Miss Inescort's former husband.

**Audience Suitability Ratings**

"A powerful story, well cast, splendidly acted and expertly directed. Adults and young people."

E. Coast Preview Committee

**Fox W Coast Bul N 20 '37**

"A picture with well-sustained interest, with a dramatic and satisfactory climax. Adults."

Am Legion Auxiliary

"Although the theme is an old one, the development and situations are arresting and original. However, the picture as presented seems to be a vengeance illicit love and to justify a murder. Production qualities are excellent. Adults."

Calif Cong of Par & Teachers

"The acting in this picture is definitely outstanding. The direction is adroit and the production and photography excellent—the weakness lies in the story values... Illicit love affairs, premeditated murder and a highly emotional courtroom sequence make this an impossible picture for any but adult audiences."

Calif Fed of Business & Professional Women's Clubs

"Good. Adults."

DAR

"Acting is above the average for a film of its type. A 'tear jerker' for a large percentage of general adult audiences."

Nat Soc of New England

"Rarely excellent character delineation and production values in this exceptional mature picture."

S Calif Council of Fed Church Woman

**Fox W Coast Bul N 27 '37**

"Very good production values add to the quality of the picture which will prove most entertaining to adult patrons."

+ Gen Fed of Women's Clubs (W Coast) N 17 '37

"For audiences who like this sort of entertainment, the compelling personality of Miss Inescort makes the stock situations and melodramatic story both touching and real. Even the animal to adult patron the double standard seems almost new when the lovely Portia plucks her case. Adolescents, 12-16; ethically bad and too sophisticated; children, 8-12; certainly no objection in part."

Motion Pict R P6 D '37

"Objectible in part."

Nat Legion of Decency N 26 '37

"The verdict arrives at makes a smashing climax to a powerful story, well cast, splendidly acted and expertly directed. Adults and young people."

+ Sel Motion Pict p11 D 1 '37

"Mature."

Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"Surprisingly enough, 'Portia on Trial' has many moments of convincing and moving drama, mainly because of the intelligent, sensitive, and sincere performance of Frieda Inescort."

Jesse Zusser

+ Cce p4 D 11 '37

"The direction, the acting, the sets, the writing, the gowns are uniformly good. Many a major A made on a more generous allowance, did not fare as well as this one should."

Robert Joseph

+ Hollywood Spec p11 N 6 '37

"Faith Baldwin's novel... offers interesting screen possibilities. Not all have been realized, but the film has a certain emotional interest. The plot is dramatic, the action exciting, the climax, but on the whole the picture fails of its full force because of a none too expert script and conventional direction."

(Legion)

Beverly Hills

Liberty p54 D 18 '37

[IL] left your correspondent dry-eyed. And every one except the censors... succeeds in making the story about as moving as the last film version of the moth-eaten classic 'Forty-Second Street.' The reason the piece is not more effective is because the script was never convincing and because the story as presented is doubtful entertainment."

Marguerite Tzaelaar

+ N Y Herald Tribune p17 D 3 '37

"Though the titular allusion is perhaps a little erudite and the drama perhaps a little heavy for the Broadway and Forty-Second Street trade, 'Portia on Trial' seems to contain the germ of a good picture—some other picture, need we add?... An able cast, which tries hard, nevertheless seems uneasily aware of some mystical influence, probably of a budgetary nature."

B. R. C.

+ N Y Times p29 D 3 '37

"No end of good acting brightens and refreshes the somewhat commonplace fabric of 'Portia on Trial' like precious stones set in an inexpensive clasp. It is the finished and expert playing of (the cast) which makes a reasonably satisfactory entertainment out of a rather pedestrian and undisguised narrative."

William Bosher

+ N Y World-Telegram p27 D 3 '37

Reviewed by John Mosher

New Yorker p126 D 11 '37

Time p53 N 22 '37

Trade Paper Reviews

"Impressively produced and directed, and played with the utmost sincerity by a splendid cast, 'Portia on Trial' is a highly emotional drama, will be a worthwhile contribution to any program. With the feminine element, especially it will be a powerful attraction for family."

+ Boxoffice p23 N 6 '37

"The original and surprising slants in this picture make it excellent entertainment, with a particularly appealing appeal to women. What might have been just another trial story with a Madame X idea, has been turned into a fine score by the writer."

+ Film Daily p8 N 5 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
PRAIRIE THUNDER. Warner 54min S 11 '37
Cast: Dick Foran, Ellen Clancy, Frank Orth, Wilfred Lucas
Director: B. Reeves Eason
Screen writer: Ed Earl Repp
A western melodrama.

Trade Paper Reviews
+ Motion Pic Daily p7 D 3 '37

Audience Suitability Ratings

The film is full of thrills and moves quickly. Dick Foran gives a good performance. Suitability: family; especially for children under 16. A. R.
+ Mo Film Bul p235 O '37

PRISONER OF ZENDA. Selznick international 100min S 3 '37
Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey
Director: John Cromwell
Music: Alfred Newman
Screen writers: Wells Root, John Balderston, Donald Ogden Stewart
Based on a novel of same title by Anthony Hope and a dramatization of the novel by Edward Rose. Filmed (twice previously. It is a piece of romantic nonsense about a mythical European kingdom, a struggle for possession of a throne between a dissolute true heir and an ambitious step-brother with lacerous inclinations; a lovely blonde princess; a swashbuckling duke, who bunches with the political wind, and a young Englishman, on his annual outing, who is persuaded to impersonate the king.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"It is an excellently finished production with the graceful unreality of a fairy tale turned political. . . It is as delightful as anything Hollywood has ever done in this spirit and is recommended for general patronage." T. J. Fitzmorris
+ America p576 S 18 '37

"A & Y: excellent; C: mature." Christian Century p1279 O 13 '37

"Good entertainment. Family." Am Legion Auxiliary

"Fascinating entertainment for the majority in all age groups." Calif Cong of Par & Teachers

"A highly entertaining and magnificently staged production abounding in romance, intrigue and adventure tuned to a lively tempo. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature. Family." DAR

"Pictorial beauty, fine acting, thrills and flowy ideals abound in this excellent family film." Nat New England Film Council of Fed Church Women

+ Fox W Coast Bul S 18 '37

Reviewed by H. M. LeSourd
Motion Pic & Family p6 N 15 '37

"Adolescents, 12-16; yes; children, 8-12; mature." Motion Pic R p7 S '37

"General patronage." Nat Legion of Decency S 9 '37

"A. Y & C: excellent." Parents' M p104 N '37

"Ethical values are so high that this picture is recommended for schools. Family. Outstanding. Best of the month." + Sel Motion Pic p4 O 1 '37

"Family, Suggested for schools and libraries. Outstanding." + Wky Guide S 4 '37

Newspaper and Magazine Reviews

"David O. Selznick has done justice to the picture possibilities of Anthony Hope's novel and the result is an excellent entertainment. Awards of merit to all departments. Adults and young people." + Christian Science Monitor p170 O 30 '37

"Okay for heel-clickers." Digest p34 S 25 '37

"[Selznick] has made a bang-up romantic drama filled with action, with a gorgeous background, superbly directed, beautifully acted. Only the screen could give it such vivid and stirring expression. . . In all its technical departments, 'Zenda' is notable accomplishment reflecting the greatest possible credit on Selznick and his staff in designing and executing a film that is practically complete." + Hollywood Spec p12 S 11 '37

+ Exceptionally Good; + Good; ++ Fair; -- Mediocre; -- Poor; -- Exceptionally Poor
PRISONER OF ZENDA—Continued

"[It] carries no resounding message; it boasts of no truly magnificent performance except that of Colman's; it is not Art. But if you're a romanticist, if you can cheer courage and sit breathless while the boxoffice comes thundering down over a murky port, and weep for young love lost, you'll have a wonderful time at this." (3 stars) Beverly Hills Liberty p17 O 9 '37

"It is one of the best things in its class."
Otis Ferguson

+ + New Repub p16 O 15 '37

"Although the dialogue has been speeded up, some of the scenes seem very slow by modern standards. . . The film culminates in a duel whose extended vigour pleased us all." Peter Galway

New Statesman & Nation p20 N 6 '37

"Anthony Hope's famous English novel, brought to the stage in 1915 and screened in 1913 and 1923, may be too well known to bear repeating; but imaginatively directed it comes to the screen again as a colorful and exciting example of swashbuckling romance." + Newsweek p26 S 13 '37

"In spite of the gorgeous production, lively music, and splendid acting, I simply couldn't catch the spirit of this old swashbuckling drama." Rob Wagner

Script p8 O 9 '37

Reviewed by Basil Wright

Spec p280 N 19 '37

"[It] returns to the screen in probably its best—certainly its maturest version. . . This, without equivocation, reservation, or mental reservation, is a grand show." + Stage p20 O 3 '37

Trade Paper Reviews

"There is no question but that 'Prisoner of Zenda' will be a big money maker." + Canadian Moving Pict Digest p16 O 9 '37

"Here is an elaborate production, an excellent screen version of a widely read novel . . . It should establish some new box office records."

+ Phila Exhibitor p15 S 15 '37

"It is [is] credible, absorbing and satisfying to the universal taste for romantic melodrama. And the boxoffice will record a lavish reward." + Variety (Hollywood) p3 Ag 28 '37

PUBLIC COWBOY NO. 1. Republic

59min Ag 23 '37


Director: Joseph Kane

Original story: Bernard McConville

Screen writer: Oliver Drake

A western melodrama.

Audience Suitability Ratings

"A, Y & C: good Western."

Parents' M p104 N 4 '37

"An entertaining Western. Family."

+ Sel Motion Pict p12 N 1 '37

"Family."

Wkdy Guide Ag 21 '37

Newspaper and Magazine Reviews

"The hard-riding western star has come into a new vogue with the talkies—and none of these stalwart chaps has achieved greater box-office success than Gene Autry. Autry rides well, acts pleasantly, strums a mean guitar, sings ingratiatingly." (2½ stars) Beverly Hills Liberty p36 N 13 '37

+ + Exceptionally Good; + Good; + — Fair; — Medioce; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"That it takes a horse to catch cattle rustlers is convincingly and entertainingly demonstrated by Gene Autry. With the adage an accomplished fact, Republic has a Western that should glow readily in the boxoffice. Family."

+ Boxoffice p25 O 16 '37

"There is a dash of just about every sort of entertainment ingredient in this Western. . . The English subtitles, the strong accent of Galician upon the love interest, and the abundant comedy purveyed by Smiley Burnette all have a tendency to detract from what is essentially a good, solid and exciting plot." + Film Daily p3 O 2 '37

+ Motion Pict Daily p7 O 4 '37

"A new type western story was written into this one. Entertaining, high rating novel Autry." + Phila Exhibitor p8 S 1 '37

"This is a pot on the back in title, and lived up to in a picture, complete in action and good tunes. . . 'Public Cowboy' should do good business in its field anywhere."

+ Variety p18 S 22 '37

PUBLIC WEDDING. Warner 55min J1 10 '37

Cast: Berton Churchill, Jane Wyman, William Hopper, Dick Purcell, Marie Wilson

Director: Nick Grinde

Screen writers: Roy Chanlisor, Houston Branch

"A brace of confidence guys decide on a big publicity stunt to pep up the intake. They hit on the idea of a wedding in the mouth of the stuffed whale which is their main attraction. Berton Churchill as Old Pop Lane, the head of the carnival, has persuaded his stepdaughter, Jane Wyman, to go through with a phoney wedding with his partner. . . It is performed by a justice of the peace, and the young folks find themselves really married—and liking it. Then the wife goes to work to put over her hubby's paintings when she realizes he has to have a rise before the dealers will buy his work." Film Daily

See issue of June 28, 1937 for other reviews of this film

DER PURIMSPILER. Green-film D 4 '37

Cast: Zigmond Turkow, Miriam Kressyn, Lew Ackerman

Directors: Joseph Green, Jan Nowina Przybiski

Yiddish dialogue film made in Poland with English subtitles. "Getzel, a sort of Galician 'Jubilo,' serves as the unwitting guide throughout the tour. A shiftless, irresponsible 'shlemiel,' he finds as having with a kindly shoe-maker and his family; falls in love with the spirited daughter of the household and suffers a broken heart when she prefers the attentions of a circus entertainer." (N Y World-Telegram)
Motion Picture Review Digest

Newspaper and Magazine Reviews

"[It] should entertain those understanding the Jewish dialogue who enjoy a romantic story of unrequited love. . . The performance is excellent and the story interest maintained throughout. Whether the picture will appeal to those not of the Jewish race, I doubt, for of many of its customs, and much of its dialogue, may not be understood." Margaret Tazelaar

"Audiences at the Cameo Theatre are laughing with the screen actors during the scenes of Purim festivities and at the numerous wisecracks. The whole cast is satisfactory and the technique is good." H. T. S.

+ N Y Times p19 D 6 '37

"It all ties into a fairly descriptive album of the old homelands, with the only jarring notes coming from the story element. The plot is rather meager, and though highly inflammable as melodramatic material, it has been handled with restraint and considerable sensitivity." B. L.

+ N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"There is an undertone of melancholy and droll humor in this new film from Poland. . . The dialogue is in Yiddish with English subtitles, but much of the important by-play and subtlety will be lost to anybody not understanding Yiddish. Joseph Green did a fine directing job." + Film Daily p10 D 15 '37

QUICK MONEY. RKO 59min D 10 '37

Cast: Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore, Paul Guilfoyle

Director: Edward Killy

Screen writers: Arthur T. Horman, Franklin Coen, 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 two are really Wallingford and Blackie Davis come to town, but their sole objective is to trim the suckers wherever they find them." Variety (Hollywood)

Audience Suitability Ratings

"Replete with typical small town incidents this comedy rambles along at a fairly good tempo. Family." + Gen Fed of Women's Clubs (W Coast) D 1 '37

"General patronage." Nat Legion of Decency D 16 '37

"Although this film presents in a diverting manner a good example of the reward for faithfulness to a right idea, its plot is hackneyed and the slapstick treatment in the latter portion so unignifiable as to be ridiculous. There is no compensatory quality in either acting or direction. Family." + Sel Motion Pict p11 D 1 '37

Newspaper and Magazine Reviews

"Moderately entertaining comedy. Adults and young people." + Christian Science Monitor p17 D 4 '37

"Bundle up the kids, see that mamma has her shawl and Aunt Hattie her mittens, pack the whole family into the flivver and he away to the Bijou. You can be confident that they will all be much entertained by 'Quick Money.' Designed for the family, it abounds in rugged, wholesome humor and fast action; and virtue is given a staunch championing." Bert Harlen + Hollywood Spec p8 N 27 '37

Trade Paper Reviews

"Its quality remaining within the niche for which the film was obviously destined, this nevertheless is pleasing fare, the wholesome- ness and good humor of which will net it handsome returns. Family." + Boxoffice p19 D 4 '37

+ Motion Pict Daily p8 N 26 '37

"'Quick Money' is an unpretentious little formula picture that drops comfortably into the B classification without fanfare and does exactly what RKO studio expected it to do—provide mild entertainment for the neighborhood. . . No problems, no sex, no shockers, no edge-of-the-seat climaxes. A picture for the whole family, well cast, ably directed, and quite apparently scripted with a view to the audiences which it is aimed to please." + Variety (Hollywood) p3 N 19 '37

RANGERS STEP IN. Columbia 60min Ag 8 '37

Cast: Bob Allen, Eleanor Stewart, John Merton, Hal Taliaferro

Director: Spencer Gordon Bennett

Original story: Joseph Levering, J. A. Duffy

Screen writer: Nate Gatzert

A western melodrama.

Audience Suitability Ratings

"General patronage." + Nat Legion of Decency Ag 19 '37

Trade Paper Reviews

+ Motion Pict Daily p10 N 2 '37

"Estimate: average Allen." + PhiExhibitor p7 S 1 '37

"Columbia has turned out much better than this for juvenile trade, Bob Allen isn't very convincing as a hard-riding hero; and Direction could have been faster but it's a question if anything could have helped with the material handed out." + Variety p15 N 3 '37

THE RAT. RKO 72min


Director: Jack Raymond

Based on the play of the same title by Ivor Novello and Constance Collier. Filmed in England. Previously filmed as a silent picture. 'Story is melodrama about a handsome apache, whom the women cannot resist. One of the gang is about to be guillotined and sends for him, beseeching him to look after his little daughter. He takes the girl to his garret, where she makes a home for him." (Variety)

Trade Paper Reviews

— Motion Pict Daily p6 D 3 '37

"With two such stellar names as Ruth Chatterton and Anton Walbrook, the spoken version of 'The Rat' should have some drawing qualities for lights in American picture houses. Present production isn't all that might be

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; —Exceptionally Poor
THE RAT—Continued

wished, but has an adequate cast of West End stage names and the direction and photography are straightaway work without any resort to frills or turbelows."

+ — Variety p16 N 24 '37

RENFRW OF THE ROYAL MOUNTED. Grand national 57min O 8 '37

Cast: James Newill. Carol Hughes. William Royle
Director: Al Herman
Music director: Arthur Kaye
Screen writer: Charles Logue
Based on the novel of the same title by Laurie Y. Erskine. A western melodrama.

Audience Suitability Ratings

"A: elementary; Y: fair; C: perhaps." Christian Century p115 N 17 '37

Newspaper and Magazine Reviews

"The plot, the songs and the characters all have a slightly reminiscent air. A minor effort. Fair." Christian Science Monitor p17 O 2 '37

"The picture does not rise above the common run of action films, and will go only in the smaller theatres. . . A story could have been developed from which would have held audience interest without so many melodramatic flourishes in both the tale and the acting." Bert Harlen

+ — Hollywood Spec p10 O 16 '37

"For youngsters, it probably will pack a wallop of mounting excitement; for adults, the best that can be said for it is that not once does it mention the boast that 'a mountie always gets his man (or girl)." Perhaps that would be too obvious. C: N Y Times p29 N 3 '37

Trade Paper Reviews

"This is in every way a promising start for the new series being launched by Grand National with that heroic fiction and radio character, Renfrew of the Mounted, making a determined appeal for juvenile devotion. Family." + Boxoffice p19 O 30 '37

"With a new twist on the old counterfeit story 'Renfrew' moves rapidly from start to finish. . . It has all the elements necessary to hold the interest of the action and outdoor fans, and should be good for the youngsters." + Film Daily p5 O 13 '37.

Motion Pict Daily p8 O 22 '37

"Estimate: best for neighborhoods, duals." + — Phila Exhibitor p29 O 15 '37

"Difference between this cops-and-robbers razzle-dazzle and a standard oats opera is small, but 'Renfrew' has the advantage of deriving, in part, from a radio serial which undoubtedly ran some interest for it among the [children.]

With paper exploitation (there are plenty of angles) it can entice the juvenile patrons, though any adult with better than sixth grade education won't classify as a box office prospect.

+ — Variety p22 N 10 '37

"Something new and different in the gallop and wallow. 'Renfrew of the Royal Mounted' is a cinch for juvenile audiences and will please plenty of the adult ticket buyers. It drags a little in some spots, but for the most part it is excellent production for the action houses." + — Variety (Hollywood) p3 O 9 '37

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

RETURN OF MAXIM. Amkino 100min N 1 '37

Cast: Boris Chirkov. Valentina Kiberdina. A. Zrazhevsky
Director: Gregory Kozintsev. Leonid Trauberg
Music: Dmitri Shostakovich
Screen writers: Gregory Kozintsev. Leonid Trauberg. Leo Slavin

Russian dialogue film with English subtitles produced in Leningrad. This is the second part of a trilogy. It presents the development of the Russian Revolution in terms of one man's growth in revolutionary understanding.

Audience Suitability Ratings

"A: interesting; Y: if it interests; C: no." Christian Century p171 N 24 '37

Newspaper and Magazine Reviews

"'The Return of Maxim' can best be praised in little space by saying that it is as good as 'The Youth of Maxim,' and that it leads us to expect a third film equally good." Mark Van Doren

+ Nation p566 N 20 '37

"[It] is a tremendously exciting and provocative motion picture. . . 'The Return of Maxim' is a sequel to 'The Youth of Maxim.' If the final photoplay in the trilogy comes up to these, Lenfilm will have produced a genuine screen trilogy." Howard Barnes

+ — N Y Herald Tribune p19 N 2 '37

"[It is a] vigorous, beautifully played, realistically staged drama of Russia in its incendiary years. . . Unlike most of Hollywood's sequels, 'The Return of Maxim' is fully as good as its precursor." F. S. Nugent

+ — N Y Times p83 N 2 '37

"The serious thinkers can go to 'The Return of Maxim.' There are big and dramatic moments toward the end of this movie, after prolonged introductory passages about Czarist Russia." B. C.

New Yorker p88 N 13 '37

"Overlong, but admirably acted, this further history of Maxim makes a worthy sequel to 'The Youth of Maxim.' A Russian-made film, it is not recommended for casual film-goers or for those who see Red easily." + — Newweek p25 N 15 '37

Time p53 N 22 '37

Trade Paper Reviews

"An excellent cast and splendid direction of the well written propaganda story . . . make this new Russian film outstanding among recent foreign importations."

+ Film Daily p10 N 3 '37

+ Motion Pict Daily p6 N 4 '37

RIDIN' THE LONE TRAIL. Republic 56min N 1 '37

Cast: Bob Steele. Claire Rochelle. Charles King. Ernie Plemmons
Director: Sam Newfield
Original story: E. B. Mann
Screen writer: Charles F. Royal
A western melodrama.

Trade Paper Reviews

"This one has plenty of fighting with Bob Steele battling everything in sight and there is enough shooting to satisfy the most rabid horse opera fans, Bob Steele is an actor that apparently can't pull his punches and plenty of action results." + Film Daily p1 O 25 '37

+ + Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
getting through ticket scalping and leaves college after his former coach, Van Arledge, kills himself." Variety (Hollywood)

**Audience Suitability Ratings**

"A: perhaps Y: doubtful; Z: better not." Christian Century p333 O 27 '37

"Delightfully entertaining. . . Football fans will enjoy the game scenes and get a real thrill from the surprise climax in the last contest. Family." Am Legion Auxiliary

"The picture lacks novelty and the ethics are confused. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature. Family." DAR

"Good dialogue and authentic college atmosphere in a well acted film which invites discussion. Family." Nat Soc of New England Women

"The expose of modern football policies is interspersed with interesting exhibitions of the game, with some college music makes for entertainment of clean sport kept clean. Family." S Calif Council of Fed Church Women

**Fox W Coast Bul S 25 '37**

"It is an entertaining football drama. Family."

"Gen Fed of Women's Clubs (W Coast) S 15 '37"

"This picture as a football story is entertaining, but its attacking the amateur basis of college sports it is unconvincing." H. M. LeSourd

**Motion Pict & Family p5 O 15 '37**

"Adolescents, 12-16: unethical; children, 8-12: no." Motion Pict R p9 O '37

"General patronage." Nat Legion of Decency S 30 '37

"A: fairly confused ethics; C: no." Parents M P5 O D '37

"Mature. (The University Women and the Business and Professional Women consider this a poor picture with extremely confused ethics)." Sel Motion Pict p5 O 1 '37

**Newspaper and Magazine Reviews**

N Y Times p22 O 16 '37

**Trade Paper Reviews**

"Veering away from the standard college football formula, this unleashes a blast at present-day university athletics. Family." + Boxoffice p21 S 18 '37

"An old story rehashed with a new twist and plenty of fine football stock shots and actual football scenes cleverly mixed together to make the picture entertaining." + Film Daily p14 O 16 '37

"Formula football story with no marquee names, this is slow getting started, winds up as just another picture." + Phila Exhibitor p22 O 1 '37

"Timed to cop the seasonal interest in football, this junior varsity entrant won't score. Strictly freshman material and a story from the bottom of the trunk." + Variety p31 S 29 '37

"Tempo of the picture quickens somewhat as the plot unfolds, and by the time the final fadeout arrives the audience is genuinely interested. "Saturday's Heroes" is quite unassuming into the B classification. [It] ought to do very well and it's certainly a production feather in the cap of Robert Sisk." + Variety (Hollywood) p3 S 11 '37

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**ROLL ALONG, COWBOY.** 20th century-Fox 55min O 8 '37

**Cast:** Smith Ballew, Cecilia Parker, Stanley Fields

**Director:** Gus Meins

**Screen writer:** Dan Jarrett

Based on the novel Dude Rancher by Zane Grey. A western melodrama.

**Audience Suitability Ratings**

"While the plot of this Western presents no novelty, the production is unusually rich in fine photography and good singing. Family." E Coast Preview Committee

"Settings of wild open country are remarkably beautiful. Much of the action is tense and startling with violence and gun play. Mature." Nat Soc of New England Women

**Fox W Coast Bul N 6 '37**

"General patronage."

Nat Legion of Decency O 21 '37

"Family."

Sel Motion Pict p13 N 1 '37

"A pleasant Western, not new in plot but unusually well handled without the obvious touches. Family-Juvenile."

+ Wkly Guide O 16 '37

**Trade Paper Reviews**

"Ballew does more singing than fighting. Lack of gunfighter's is very noticeable. Production value of this falls short of the topnotch Westerns but is adequate."

+ Phila Exhibitor p36 N 1 '37

"Much of the action, synonymous with Western films, is successfully in favor of songs in this musical Western. . . While the movement of the film ceases in most instances when Ballew sings, he nevertheless captivates his audiences with his cowboy tunes, but he fails to convince as a cowboy."

+ Variety (Hollywood) p3 O 30 '37

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**SATURDAY'S HEROES.** RKO 58min O 8 '37

**Cast:** Van Heffin, Marian Marsh, Richard Lane, Alan Bruce, John Arledge

**Director:** Edward Killy

**Original story:** George Templeton

**Screen writers:** Paul Yawitz, Charles Kaufman, David Silverstein

"Van Heffin is a star quarterback with a swelled head who scalps tickets on the side and punches a sports editor in the nose. Minor Watson, the coach, yanks him after he disobeys orders and wins the game by brilliant play. Marian Marsh, the coach's daughter, is in love with Heffin but through a series of misunderstandings Heffin is always giving her the go-by in a pretty haughty and ungrateful manner. Heffin is trapped in his nefarious money-making schemes for a football season."

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —Exceptionally Poor
SECOND HONEYMOON. 20th-century.
FOX 75min N 19 '37

Cast: Tyrone Power, Loretta Young, Stuart Erwin, Claire Trevor. Marjorie Weaver, Walter Buttolph, Ann Doran, Tyrone Power, Loretta Young.

Director: Walter Lang

Screen writers: Kathryn Scola. Darrell Ware

Based on the Red Book serial novel of the same title by Philip Wylie. 'Power and Miss Young, previously married and divorced, meet again in Florida where latter is vacationing with her second husband, Lyle Talbot. Power is an irresponsible youth from whose harem-scars even Miss Young was glad to escape. Her second choice is stolid, methodical and reliable, but short on romance. First love affair is rekindled and in the end the two are off to Havana with prospects of early remarriage.' (Variety)

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no." Christian Century p130 D 1 '37

"The course of true love seems a bit bumpier than usual in this smart and sophisticated comedy. Mature." Am Legion Auxiliary

"A gay sophisticated comedy, smartly produced, exceptionally well cast and intelligently directed... The picture has an extremely modern attitude toward divorce and marriage, and some quite unnecessary drinking by Tyrone Power, which is regrettable in view of his former record. Adults." Calif Cong of Park & Teachers

"Sophisticated and decidedly gay comedy with dialogue breezily witty... Ethically it seems unsuited to treat this subject so lightly, especially with too much emphasis on popular stars as principals. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Drinking and the divorce slant, detract. Adults." DAR

"A laughable ultra-modern comedy with ridiculous situations deftly handled with vim and spontaneity by a clever cast. Adults." Nat Soc of New England Women

"Splendid cast and direction have been wasted on a story devoid of ethical value, reflecting a loose construction of established morals. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"Riotous and frothy, this picture, not to be taken seriously, is a mess with loose, love and marital entanglements, with emphasis on love rather than vows. Confused ethics, due to nonchalant attitude toward marriage and divorce make this adult fare."

Gen Fed of Women's Clubs (W Coast) N 50 '37

"It is indubitably entertaining. Most of the play is in good taste with the emphasis on enduring love, but the final scene, where heroine and hero fly off together without benefit of divorce, is unnecessary fillip to society. Adolescents, 12-16: wrong attitude toward sexual behavior. Adults, 12+, no interest." Motion Pic R p6 D 37

"Objectionable in part." Nat Legion of Decency N 18 '37

"Adults." Sel Motion Pic p5 D 1 '37

"Family." Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"Story, which is quite amusing, passes in a world of chartered planes, yachts and Miami mansions and is utterly inconsequential. Adults." Christian Science Monitor p17 D 4 '37

"[It] promulgates the interesting, if slightly censorable, theme that on-again, off-again marriage is lots more fun than the old fashioned longevial type. It is mildly amusing, harmless, film fare." Jesse Zunser

"-- Cue p38 N 20 '37

"As is the case with nearly all screen stories, you have second chance in a score of other pictures, but I do not think you have heard it told so delightfully, produced more smartly, cast so appropriately, directed more intelligently than you will find it in Century's 'Second Honeymoon.' It is most engaging entertainment, its score of flawless performances, clever lines and amusing situations." Hollywood Spec p3 N 13 '37

"Philip Wylie's unimportant magazine story becomes an equally unimportant--but pleasant--movie, thanks to 20th Century Fox. 'Second Honeymoon' is amusing and gay."

Lit Digest p34 D 4 '37

"It strives after gayety and occasionally, only occasionally, achieves it. For the most part, 'Second Honeymoon' is substantial, routine romantic comedy... [It] is amiable, decorative, and slightly second-rate." Eileen Creedman

"-- Sun p10 N 13 '37

"If this sort of thing continues, people are apt to stop believing that the divorce is a sacred institution, like the Constitution. 'Second Honeymoon' is not as clever as 'The Awful Truth' but it is a slightly romantic in spots and a wee bit prejudicial to second husbands." F. S. Nugent

N Y Times p11 N 13 '37

"If 'Second Honeymoon' doesn't have you rolling in the aisles with its merry-making at least it will keep you in a chucklesome mood. It moves on its way in a light, breezy manner and succeeds by some slick writing and amusing variations on an old theme to be better-than-the-average entertainment." William Boehnel

N Y World-Telegram p7 N 13 '37

Reviewed by John Mosher

New Yorker p112 N 20 '37

"This [is] paper-thin and mildly amusing comedy."

-- Newsweek p35 N 22 '37

Time p53 N 22 '37

Trade Paper Reviews

"Here is a rollicking comedy that serves as an excellent vehicle for Tyrone Power and Loretta Young, who do fine toasting under Walter Lang's skillful guidance."

-- Film Daily p12 N 11 '37

"Motion Pict Daily p2 N 10 '37

"Young-Power fans will be satisfied with the love scene, but 'Second Honeymoon' suffers from a weak story. Result should see it from fair to good box office."

-- Phila Exhibitor p42 N 15 '37

"Some first-rate acting and directing save this good film. The only dark spot is drawing magic in the marquee display, and some word-of-mouth exploitation from a very clever and amusing performance by a new actress, Marjorie Weaver... [It is] an extremely lightweight entertainment."

-- Variety p19 N 10 '37

"The best box office capabilities of a high power cast are elicted in this silly, sentimental farce comedy manufactured for sheer entertainment. 'Second Honeymoon' is a showman's cinch for important money."

-- Variety (Hollywood) p3 N 8 '37
MOTION PICTURE REVIEW DIGEST

SERGEANT MURPHY. Warner 58min 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 artillery service, evidently due to financial straits of the owner. The son, Ronald Reagan, is a member of the troop and is the only one who can handle this high spirited and noble animal." Variety (Hollywood)
Trade Paper Reviews
+ — Motion Pict Daily p6 D 10 ’37
"Strictly an average program offering, ‘Sergeant Murphy’ is mediocre screen fare. Picture lacks the vaflag which obviously is missed in transference from the original story to the screen in that latent possibilities are neglected and situations appear which do not hold water."
— Variety (Hollywood) p3 D 6 ’37

SH! THE OCTOPUS. Warner 54min D 11 ’37
Cast: Hugh Herbert, Allen Jenkins, Marcella Ralston, John Eldredge
Director: William McGann
Screen writer: George Bricker
Hugh Herbert and Allen Jenkins, a couple of dumb comedy 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 solved and the whole story revealed as a hallucination of Herbert’s who is waiting at the hospital for 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.
Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency D 2 ’37
Newspaper and Magazine Reviews
“It is undoubtedly the screwiest concoction of plot and character behavior yet presented. The film is supposed to be screwy, I should hastily add. Its frank purpose is to scare you and make you laugh.” Bert Helen
Hollywood Spec p11 N 20 ’37
Trade Paper Reviews
+ + Motion Pict Daily p2 N 10 ’37
"A hokum detective yarn with an eerie background, this is a good comedy for top billing on a double bill."
+ — Phila Exhibitor p9 D 1 ’37
"This bit of gristle for the double-feature bill is so feeble even the actors seem embarrassed. Picture will bring up the tag end of the program, if at all... Even the studio should be willing to call it quits after this."
— Variety p16 D 8 ’37
"Designed to spotlight Hugh Herbert and Allen Jenkins as a new screen comedy pair, ‘Sh! The Octopus’ provides a novel vehicle for the comics which possesses audience value. They keep the audience on the edges of their seats throughout."
+ Variety (Hollywood) p3 N 8 ’37

THE SHADOW. Columbia 57min D 9 ’37
Cast: Rita Hayworth, Charles Quigley, Marce Lawrance
Director: C. C. Coleman, Jr
Music director: Morris Stoloff
Original story: Milton Raison
Screen writer: Arthur T. Harmon
A mystery story.
Audience Suitability Ratings
“Fair for its type. Mature.” Am Legion Auxiliary
"Will be enjoyed by murder mystery addicts, but a trifle stimulating to the youthful mind. Matter of taste. Adults.” Calif Fed of Business & Professional Women’s Clubs
"Mediocre. An unconvincing circus mystery melodrama. No redeeming features. Adults.” DAR
"Search for the murderer makes a well acted mystery thriller which excels the average program film in its well-rounded characterizations and carefully maintained suspense. Mature.” Nat Soc of New England Women
"Mature.” S Calif Council of Fed Church Women
Fox W Coast Bul D 4 ’37
“The picture is well done and has intriguing interest for those who enjoy the type. Family-mature.”
+ + Gen Fed of Women’s Clubs (W Coast) N 17 ’37
"No more utterly absurd melodrama could be imagined than this wild tale of murder by poison darts. Adolescents, 12-16: no; children, 8-12: impossible."
— Motion Pict R p5 D ’37
"General patronage.”
Nat Legion of Decency D 15 ’37
Trade Paper Reviews
+ + Motion Pict Daily p5 N 24 ’37
“Nicely tempoed [mystery], ‘The Shadow’ will hold up its end of a double bill for slightly less than an hour’s pastime. Carefully concealing the guilty party until final sequence, production manages to give a little more than was figured in its budget."
+ Variety (Hollywood) p3 N 26 ’37

SHADOWS OF THE ORIENT. Monogram 65min Ag 18 ’37
Cast: Regis Toomey, Esther Ralston, J. Farrell MacDonald, Oscar Apfel
Director: Burt Lynwood
Original story: L. E. Heifetz
Screen writer: Charles Francis Royal
It tells a story of Chinese smugglers who carry members of their race across the Mexican border. A young immigration official bares the plot after a young girl is involved with the leader of the band.
See issue of March 30, 1936 for other reviews of this film
Newspaper and Magazine Reviews
"Just as a well-meaning tip to folks who may be misled by the title, this is solemnly to inform that ‘Shadows of the Orient’... has absolutely nothing to do with the present Far Eastern confusion. No sir, brother: [it] goes a whole lot farther back than that. It goes all the way back, indeed, to the old reliable ‘yellow peril.’” E. C.
N Y Times p25 O 11 ’37

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
SHADOWS OF THE ORIENT—Cont.

"If you like adventure stories and don't care how ineptly they are put together you will probably find this film a mild fun. It is one of those improbable affairs in which exciting incident is the chief lure." William Bochnel

— Y World-Telegram p13 O 11 '37

Trade Paper Reviews

"Fair entertainment for the melodrama fans in the adult groups." — Film Daily p8 O 13 '37

"Amazingly rudimentary in action and dialog, this picture is almost amateurish in spots. For the sureseater multiple grids only." — Variety p16 O 13 '37

SHE ASKED FOR IT. Paramount 65min S 10 '37

Cast: William Gargan, Orien Heyward, Vivienne Osborne, Richard Carle

Director: Erle C. Kenton

Music director: Boris Morros

Screen writers: Frederick Jackson, Theodore Reeves, Howard Irving Young

"William Gargan is an author of cheap detective yarns ... Money pours on him and his publisher, Richard Carle ... Masquerading as the detective figure of his own typewriter, he gets involved in a murder case and, by pretending to put certain suspects into one of his lurid tales, uncovers and brings to a conclusion of killers." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"If you can keep up with the rambling story, it will prove moderately diverting for general patronage." T. J. Fitzmorriss

— America p624 O 2 '37

"A & Y: mediocre; C: no." — Christian Century p1374 N 3 '37

"Very little to recommend it as entertainment. Matter of taste for family." Am Legion Auxiliary

"Very light entertainment for those who are easily satisfied. Mature." Calif Cong of Par & Teachers

"There is not a serious moment in the picture, but there are many dull ones. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Despite its elements of a good plot, the story is labored, and its futility comedy and poor continuity make this a mediocre, tiresome film. Adults, if any." Nat Soc of New England Women

"The story is trite and poorly developed while the action for the most part, is stagey and overdrawn—mediocre. Mature." S Calif Council on Fox W Coast Bul S 15 '37

"Mature audience." Gen Fed of Women's Clubs (W Coast) S 8 '37

"The satire on crime stories authorship is quite cleverly worked out. The crime detection section is weak, and not at all convincing. Suitability: adults and adolescents." E. P. Motion Film But p225 O 3 '37

"Adolescents, 12-16: interesting; children, 8-12: too mature. " — Motion Pictr R p8 S '37

"General patronage." Nat Legion of Decency S 23 '37

"A & Y: poor; C: no."

Parents' M p76 D '37

"Adults:"

Sel Motion Pict p8 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 O 11 '37

"It is a nice little bit of screen entertainment. ... Even though it is motivated by murders and near-murders, it is primarily a comedy. ... The production is a competent one and Leon Shamroy's photography is excellent. The three writers provided a script which keeps the story moving briskly."

— Hollywood Spec p21 S 11 '37

Trade Paper Reviews

"This minor offering is suitable for the lower half of dual programs. ... Reaction of theatre preview audience was very mild." + Phila Exhibitor p14 S 15 '37

SHE LOVED A FIREMAN. First national 56min 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 heeler gets into the fire department. He flips his way through duty and only the steady influence 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

Audience Suitability Ratings


"This is a fast moving, exciting class B picture, filled with fires, thrills and rescues. It has excellent direction, good photography and an adequate cast. Mature family, exciting for children." Calif Cong of Par & Teachers

"The direction and photography are very good; the settings appropriate and the acting convincing. Family but exciting." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Dramatic scenes of the fire fighter's almost daily bout with danger are informative. Family, exclusive of young children." Nat Soc of New England Women

"An interesting romance balances the tension of the fire scenes in a well-blended example of realism and entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"Unusually interesting subject matter, good production qualities and very capable direction make this an entertaining and at times thrilling picture. ... Stimulating entertainment for all ages." Gen Fed of Women's Clubs (W Coast) N 3 '37

"Adolescents, 12-16: interesting; children, 8-12: too mature. " — Motion Pictr R p8 N '37

"General patronage." Nat Legion of Decency N 18 '37

"The story is one of the stock variety, about two men who fight for a girl, and is of secondary importance. Mature."

+ — Sel Motion Pict p5 D 1 '37

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
**Newspaper and Magazine Reviews**

"From external evidences this picture was not an excessively expensive one, and it serves as an excellent example of what intelligent production can do to lift a B above its class."

Robert Joseph

**Trade Paper Reviews**

"Highly acceptable as entertainment for little boys who is an affair of dreams, this attempt to dramatize the life of the firemen as other occupations have already been exploited may pull considerably on those who have outgrown such ambition. Family."

Boxoffice p25 O 23 '37

+ Motion Pict Daily p10 O 13 '37

"Estimate: good dual offering."

Phila Exhibitor p31 O 15 '37

"Foran has lost none of his lumbering amiability or zest in transferring from the alfalfa. For the underbills this action picture is okay. It's pretty light adult entertainment, but the juveniles will get enough action."

+ Variety p16 N 17 '37

"A down to ear programmer, 'She Loved a Fireman' is an action melodrama for the mob that should do well in all the adult and audience territories. Carriage trade won't pay much attention, but the audience of ticket buyers in the middle section will get a wallop out of this one."

+ Variety (Hollywood) p3 O 9 '37

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**SOME BLONDES ARE DANGEROUS**

Universal 62min N 28 '37

Cast: William Gargan, Dorothea Kent, Nan Grey, Noah Beery, Jr

Director: Milton Carruth

Screen writer: W. R. Burnett

Based on the novel The Iron Man by W. R. Burnett. It details the adventures of an amateur prize fighter who becomes middleweight champion. He disregards a department store employee who loves him for the glitter of an actor but in the end losing both championship and the actress, he returns to the girl who waited.

**Audience Suitability Ratings**

Family. Good work by an able cast holds the interest in this otherwise trite film. Am Legion Auxiliary

"Fair entertainment. Adults." Calif Cong of Par & Teachers

"This will probably be rated as an 'also ran' picture for it is dull and unconvincing and the cast seems inexperienced. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Fair acting in a program film which will interest fight fans." Nat Soc of New England Women

"A picture which depends solely on an individual viewpoint for its entertainment values, the story concerns a prize fighter. Mature." Calif Fed of Business & Professional Women's Clubs

"A picture which depends solely on an individual viewpoint for its entertainment values, the story concerns a prize fighter. Mature." Calif Fed Council of Fed Church Women

Fox W Coast Bul N 13 '37

"The fighting scenes are exciting and the entertainment will be a matter of taste. Maturation."

G. Fed of Women's Clubs (W Coast) N 3 '37

"This film is a trite story of the prize ring. . . The best efforts of the cast fail to produce anything better than hackneyed trash. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p7 D '37

"Adults."

Nat Legion of Decency N 11 '37

"Only fair in its entertainment value. Adults & young people."

+ - Sel Motion Pict p13 N 1 '37

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**Newspaper and Magazine Reviews**

"The producers, authors, and players have managed to pump some life into the chestnut about the ups and downs of a prize fighter. Barring the distaste which some have for this type of entertainment, it is a fairly good melodrama. Adults and young people."

+ - Christian Science Monitor p17 N 20 '37

"The chief virtue of this rendition of the old, old song is the opportunity it has given to three promising members of Hollywood's younger set. . . They've played it far better than it deserves, which proves that there must be life in the old script yet. It's tolerable entertainment." F. S. Nugent

+ - N Y Times p23 N 3 '37

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**Trade Paper Reviews**

"The old established prize fight story, concerning the rise of a young fighter who rises from the preliminaries, wins the championship and then loses a decision to a blonde, has been done again—and well—in this production. Family."

Boxoffice p20 N 20 '37

"Fight film has plenty of ring action but story is conventional."

+ Film Daily p8 N 5 '37

+ Motion Pict Daily p9 N 4 '37

"It's a good trifle which isn't much chance. Only distinction is the photography, which is pretty good, and includes a couple of fine shots."

Variety p19 N 10 '37

"This one is going to be a great audience pleaser in all classes of film houses. Not a high budget production, yet it is a sound, well constructed story translated to the screen with the deft skill of folk who know their business and evidently have been given a chance to practice it."

+ Variety (Hollywood) p3 N 13 '37

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**SOMETHING TO SING ABOUT**

Grand national 88min S 3 '37


Director: Victor Schertzinger

Dance director: Harland Dixon

Music and lyrics: Victor Schertzinger

Music director: C. Bakaleinikoff

Original story: Victor Schertzinger

Screen writer: Austin Parker

"The story is a sort of musical travesty on Hollywood studio life, with a touch of realism that cannot escape notice. Captivated from his station as band leader to stardom, Cagney keeps his heart for the girl back in New York. He finishes his first picture and they marry and go on a tramp steamy honeymoon, oblivious of the fact that Cagney is the object of a world-wide hunt. Returning, he finds himself the center of attraction, with one of those fabulous contracts awaiting his signature."

Variety (Hollywood)

See Issue of September 27, 1937 for other reviews of this film

+ - Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
SOMETHING TO SING ABOUT—Cont.

Audience Suitability Ratings

"A & Y: fairly good; C: unsuitable."

Christian Century p1343 O 27 '37

"This picture really is something to sing about, as it is top-notch entertainment from beginning to end. James Cagney's performance will make audiences call for more of the same kind. A completely enjoyable picture for the entire family. A Legion Auxiliary"

"The refreshing treatment, amusing lines, interesting cutting room scenes and delightful ribbing of Hollywood genius serve as good entertainment for the entire family."—Calif Cong of Par & Teachers

"Entertaining and amusing for all ages," Calif Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul 11 '37

"We congratulate Grand National on the excellence of its pictures, which is high in entertainment value and will have great audience appeal. Family."—Geo Cong of Women's Clubs (W Coast) S 1 '37

"Adolescents, 12-16; fair; children, 8-12; too mature."

Motion Pict R p8 S '37

"General patronage." Nat Legion of Decency S 16 '37

"A, Y & C: very good."

Parents' M p106 N '37

"[It] brings Jimmy Cagney back with bugles blowing. Family. Best of the month."

+ + Sel Motion Pict p4 O 1 '37

"Family."

Wkly Guide S 11 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 S 11 '37

"'Something to Sing About' is not as good as it ought to be—considering who's in it. ... Cagney himself is good, as always, lending vitality and charm to his uninspired role. But the rest of the cast do not give him much support. ... Briefly, 'Something to Sing About' is recommended only to fanatical Cagney fans who wish to see their Jimmy sin one of his slightest tests than not see him at all."— + Cue p12 S 25 '37

"O. K. when Cagney is on the screen."

Dietg p3 p25 O 9 '37

"Above everything else, 'Something to Sing About' is a personal triumph for James Cagney. He dominates the picture completely and in a way which should regain for him the ground lost in public favor by his long absence from the screen. Bert Harlen

+ Hollywood Spec p23 S 11 '37

"Hollywood kids its own weaknesses and its own idiosyncrasies—and does it amusingly. Cagney gives a smooth performance, does his tapping and his 'song insurance.' (3 stars) Beverly Hills Liberty p55 O 23 '37

"'Something to Sing About,' is a different thing and about the happiest experience we've got in the last few months, what with all the lavish splashes and worthy wordage." Otis Ferguson

+ + New Repub p271 O 13 '37

"It is a delightful entertainment because it has few moments when Mr. Cagney is not working his persuasive performing aleght of hand. ... Added or unaided by the production itself, a thoroughly enjoyable offering." Howard Barnes

+ N Y Herald Tribune p14 S 21 '37

"While nothing to shout about, 'Something to Sing About' is an amusing piece, sardonic and frolicsome, and it slows down only when Mr. Cagney steps off-stage. Fortunately, he doesn't stray far or often, so the film carries itself all the way with gusty humor. For Cagney and the celebrated Cagney scowl." F. S. Nugent

+ N Y Times p28 S 21 '37

"The title indicates an optimism on the part of the producers that is not entirely justified. The piece as a whole hardly calls for hallelujahs. The tunes are only moderate, the wit negligible. It's a story of Hollywood histoire and but a feeble suggestion of 'A Star Is Born ... Looking at things in a big way, one would say that 'Something to Sing About' seems to be an experiment, a tryout, a tentative effort on the part of Cagney." John Mosher

+ + New Yorker p93 S 25 '37

"There is enough here—including a mild satire on the film capital and five songs by Victor Scherizinger ... for Cagney fans to sing about."

Newsweek p24 S 27 '37

"The fade-out applause at the preview of this picture showed that the fans regarded it as 'terrible. ... This picture made me purr from its opening sequence to final fade out.'" Rob Watkin

+ + Script p6 S 25 '37

"'Something to Sing About' is nothing to make a song about."

Time p36 S 27 '37

Trade Paper Reviews

"Exhibitors will be wise to exploit this feature to the skies, for it has all the elements that should make up a box-office hit."

+ + Canadian Moving Pict Digest p17 O 9 '37

"'Something to Sing About' looks like money from every angle. Estimate: box office."—Phil Exhibitor p13 S 15 '37

SOHIE LANG GOES WEST. Paramount 60min S 10 '37

Cast: Gertrude Michael, Lee Bowman, Barbara Storme, Larry Crabbie, Barolowe Borkman, Harry Woods

Director: Charles Riesner

Music director: Boris Morros

Original story: Frederick Irving Anderson

Screen writers: Doris Anderson, Brian Marlow, Robert Wyler

"The story places Miss Michael on a Hollywood-bound train. Bowman, one-time jewel thief turned film writer, saves her from police and tries to put her on the straight path. On the train also is C. Henry Gordon, a sultan, carrying a valuable jewel he wants to lose so he can collect the insurance. ... The jewel disappears and reappears and then disappears again just as it is the center of a big publicity stunt."

Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"This [is a] mediocre film. Unobjectionable for all."

T. J. Fitzmorris

+ + America p576 S 18 '37

"[It is] a mild melodrama. Adults." Am Legion Auxiliary

"Diverting light entertainment for mature groups."

Calif Cong of Par & Teachers

"The development of the plot is confusing and the picture as a whole is just average entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
"Mediocre. Ethics clear. Mature." DAR

"The farcical treatment perhaps obviates any serious consideration of the film's decidedly dubious ethics. Fair entertainment for adults—'
Who like this type of picture." Nat Soc of New England Women

"Although mature in theme it will amuse the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 18 '37

"It will amuse and entertain all who enjoy this type. Mature audience." + Gen Fed of Women's Clubs (W Coast) S 8 '37

"The story is too involved and complicated to make satisfactory entertainment, and the audience is likely to be more puzzled than intrigued. Suitability: adults and adolescents.

E. P. — + Mo Film Bul p221 O '37

"General patronage."

Nat Legion of Decency S 9 '37

"A: fair fare; Y: possible; C: no." Parents' M p75 D '37

"Average entertainment. Mature." + — Sel Motion Pict p6 O 1 '37

Newspaper and Magazine Reviews

"Fair entertainment. Adults and young people." + — Christian Science Monitor p17 O 16 '37

"The piece is not a character study; there is nothing sordid about it; rather is it a mere comedy-melodrama. The character of Sophie is ill-defined, and here is the root of most of the picture's story trouble." Bert Harten

— + Hollywood Spec p28 S 11 '37

"Thievery and smuggludger are managed with urbanity and little excitement in 'Sophie Lang Goes West.' Suspense is not favored and this sort of show without suspense makes tepid entertainment." Howard Barnes

— + N Y Herald Tribune p21 S 30 '37

"The picture is a regulation class B melodrama, told with such speed that the motivation of the plot remains unuestioned until the end. Then perhaps it's better not to ask." Eileen Creelman

N Y Sun p33 S 30 '37

"Sophie Lang [has] . . . gone fairly stale in a picture which puts two and two together and is consistently at sixes and sevens with logic. . . None of it is quite up to the previous Sophie Lang standard, although Lee Bowman and Miss Michael, as the two reformed jewel specialists, give the plot the benefit of the doubt." F. S. Nugent

+ — N Y Times p19 S 30 '37

"Gertrude Michael, not only looks exceedingly attractive in the role of Sophie, but plays it with a fine appreciation for its romantic as well as comic values. . . [It] is a cops and robbers film that is above the average in ingenuity, novelty and humor." William Boehnel

+ — N Y World-Telegram p19 S 30 '37

"Sophie Lang Goes West' [is] . . . very dreary indeed. . . The confusion is awful indeed for the public." John Mosher

— New Yorker p51 O 9 '37

Trade Paper Reviews

"An unpretentious, confusing story, this has little to recommend it. Estimate: weak dual support."

— + Phila Exhibitor p14 S 15 '37

Souls at Sea. Paramount 89min S 3 '37

Cast: Gary Cooper, George Raft, Frances Dee, Hedy Lamarr, Wilcoxon. Harry Carey, Olympe Braima

Director: Henry Hathaway

Original story: Ted Lesser

Screen writers: Grover Jones. Dale Van Every

"Cooper plays a poetry-reading sailor who although mixed up in the slave trade with his more practical pal, Raft, hates it. At the opening of the yard, which transpires just before the Civil War period, a Philadelphia court finds him guilty of causing death and brutality in rescuing passengers from a fire-doomed ship. What actually occurred is then told in a scrapbook which constitutes the main story." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fine of kind; Y: too strong; C: no."

Christian Century p158 S 22 '37

"Mature." Am Legion Auxiliary

"Adults: a matter of taste; 14-18: doubtful; 8-14: too intense." Calif Cong of Par & Teachers

"This dramatic narrative with its historical flavor is dramatic entertainment despite vigorous realism and a terrifying climax. Mature," Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Mature." Nat Soc of New England Women

"Excellent cast; outstanding direction; colorful to the last sequence. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 11 '37

"Outstanding are the production values of this profoundly moving and painfully tense drama of the sea, with its harrowing scenes of the cruel treatment of slaves on ship-board. Adults & young people." + — Gen Fed of Women's Clubs (W Coast) S 1 '37

"The story is not very convincing and there are a number of points which need further explanation. Those who expect an epic of the sea will be disappointed. . . Suitability: adults and adolescents. Definitely not for children. The events as a result of which Taylor is tried have been handled in such a way as to avoid giving offence, but to some they will undoubtedly be unpleasant and painful." W. F.

— Mc Film Bul p200 S '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 S 15 '37

"Adolescents, 12-16: very tragic; children, 8-12: no."

Motion Pict R p8 S '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 S 18 '37

"[It] is rather melodramatic and uneven, but still effective nautically, well-acted and colorful." Jesse Zimser

+ — P W 23 '37

"It embraces too much; so that the picture tends to sprawl and the spectacular scenes have no real significance. The personal aspect emerges best. Sound entertainment." + Film Wkly p27 S 11 '37

Manchester Guardian p15 N 27 '37

"'Soul at Sea' is an unusually exciting film. But the director who put together the shipwreck which is the climax of the film did
SOULS AT SEA—Continued

a most uncommon piece of work. It is terrifyingly and magnificently done... For this alone
'Souls at Sea' is memorable.

**New Statesman & Nation** p375 S 11 '37

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**SPECIAL AGENT K-7.** Burr 65min

**Cast:** Walter McGrail, Queenie Smith. Irving Pichel, Donald Reed

**Director:** Raymond K. Johnson

**Music:** Russ Magnus. Billy Rice

**Original story:** George F. Zimmer

**Screen writer:** Phil Dunham

Mystery story.

**Trade Paper Reviews**

"I was more than a little disappointed in this picture, especially after reading so many glowing reviews on it in American papers. The acting is good, the direction is good, and the subject matter is good, but somehow it just fails to click. As I see it, it is that it is the type of picture that should have run two hours or over, whereas it actually is on the screen for only ninety minutes. The picture will make money; I don't think there is any doubt of that. The cast alone ensures that, but so far as classifying 'Souls at Sea' as road-show caliber, this reviewer fails to see it."

**Variety** p19 S 8 '37

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**SPRINGTIME IN THE ROCKIES.** Republic 60min N 15 '37

**Cast:** Gene Autry. Smiley Burnette. Polly Beinly. Ulla Love

**Director:** Joseph Kane

**Original story:** Gilbert Wright. Betty Burbridge

Western melodrama.

**Audience Suitability Ratings**

"General patronage.

**Nash Legion of Decency** D 2 '37

"Whoisome and refreshing light entertainment. Family.

**Sel Motion Pic** p12 D 1 '37

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**Trade Paper Reviews**

"Easily the best of the current crop of Gene Autry westerns in which there is a happy blending of songs and action. Apparently the new trend in westerns is here to stay and producer Sol C. Siegel and director Joe Kane make the most of it. Family.

**Boxoffice** p18 D 4 '37

"Swell Western, packed with action, and with Autry singing, [it] should please any audience.

**Film Daily** p22 N 23 '37

"Here is another Autry that holds up the high standard of the series. Estimate: good Autry."

**Phil Exibitor** p18 D 1 '37

++ Exceptionally Good; + Good; + Fair; −− Mediocre; −− Poor; −−− Exceptionally Poor

"Although it doesn't quite reach the level attained by some of the star's previous efforts, this latest Autry saga of the west should satisfy the throngs lust for action."

**Variety** p16 N 25 '37

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**STAGE DOOR.** RKO 83min O 8 '37

**Cast:** Katharine Hepburn, Ginger Rogers. Adolph Menjou. Gail Patrick. Constance Collier

**Director:** Gregory La Cava

**Music:** Roy Webb

**Screen writers:** Morrie Ryskind. Anthony Veiller

Based on the play of the same title by Edna Ferber and George S. Kaufman. "Story of a group of girls living in an actors' boarding house, and their ups and downs in the struggle to win fame on the stage." (Wkly Guide)

A Guide to the appreciation of the film Stage Door, prepared by Barrett H. Clark, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

**Audience Suitability Ratings**

"The result is a satisfactory entertainment with no outstanding virtues. The picture as a whole lacks conviction. The production could have done with more of George Kaufman's lines but it will prove diverting enough for the mature audience."

**T. J. Fitzmorris**

++ America p24 O 9 '37

"[It] is delightful entertainment. Mature-family. Excellent." DAR

"Intelligently written and brilliantly directed it is without question one of the fine pictures of the year. A joy for young and old."

**East Preview Committee**

**Fox W Coast Bul** S 25 '37

An outstanding drama that is human and sincere, Splendid entertainment for mature audiences."

**Am Legion Auxiliary**

The picture in its entirety is poignant and sincere. The supporting cast is excellent, the direction notably fine, and the photography and sound effects deserve special mention. Mature." Calif Cong of Par & Teachers

"Gregory La Cava has given to the vast motion picture audiences as perfect a piece of direction as has been seen on the screen. It is a flawless production from the directing end and the photography is outstanding and the dialogue and screen play perfect entertainment. Outstanding. Mature."

**Calif Fed of Business & Professional Women's Clubs**

"The film is notable chiefly for its vivid characterizations of would-be actress types and a realistic portrayal of the joys and sorrows of their daily struggle." Nat Soc of New England Women

"[It is] rich in entertainment values. Almost entirely free from drinking, it will rate as a good family picture." S Calif Council of Fed Church Women

++ Fox W Coast Bul O 30 '37

"The writers, director and cast, merit highest commendation for their distinguished contributions to this outstanding production. The R. K. O. Studio is to be congratulated for the excellence of this very superior picture. Mature audience."

++ **Gen Fed of Women's Clubs (W Coast)** O 10 '37

Reviewed by H. M. LeSourd

**Motion Pic & Family** p3 O 15 '37

"It is a cross section of one phase of society—dramatic, sincere and enthralling. Adolescents, 12-16: mature but well done; children, 8-12: too mature."

++ **Motion Pic** R p9 S 3 '37

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“Adults.”

Nat Legion of Decency S 23 '37

“A & Y: excellent; C: mature but good.”
Parents' M p75 D '37

“Adults & young people. Best of the month.”

+ + Sel Motion Pict p9 O 1 '37

“Vastly amusing as well as moving, played by an all-round excellent cast. Family.”

Wky Guide S 18 '37

Newspaper and Magazine Reviews

“Although the picture has an abundance of small scenes which certainly amount of wisecracking and, for the most part, smooth comedy angles, the story is taken seriously and it results in splendid, brilliancy and a more penetrating sincerity than the Kaufman-Ferber play... It is a comedy of great finesse and an excellent film entertainment.” Jesse Junzer

+Cue p47 O 9 '37

“The plot won’t be the reason for seeing this film. You’ll go out of account of the girls, wisecracks, montages, and poignant drama, which has the added worth of being convincing.”

Mor- dant Hall

+Boston Transcript p1 N 27 '37

“One of the best pictures of the year... In the surprise performances of both their careers, Ginger Rogers and Katharine Hepburn top a dream cast.”

+ + Christian Science Monitor p17 N 27 '37

“The film, ‘Stage Door’ is not the stage ‘Stage Door’—It is better, far better. It has less superficiality, more brilliancy and a more penetrating sincerity than the Kaufman-Ferber play... You can write down “Stage Door” as excellent film entertainment.” Jesse Junzer

+Cue p47 O 9 '37

“The plot won’t be the reason for seeing this film. You’ll go out of account of the girls, wisecracks, montages, and poignant drama, which has the added worth of being convincing.”

Donita Ferguson

+ — Digest p84 O 9 '37

“Once again the screen demonstrates its superiority over the stage as a medium for the presentation of a stage play... You may put [Ginger Rogers] down as one whose name in marquee lights will direct your footsteps to the box-office.”

— Hollywood Spec p9 S 18 '37

“Stage Door” is one of the events of 1937, a shrewdly written panorama of stage-struck hopes and dreams of (43½ stars) Beverly Hills Liberty p55 O 23 '37

“[It] is not only very different from the play of the same name by George S. Kaufman and Edna Ferber in the more obvious superiority to it. It is one of the pleasantest entertainments now on view.”

Mark Van Doren

+ + Nation p486 O 30 '37

“I don’t know where you will find so much delight in the enthralling enterprises as in the picture, ‘Stage Door’. The result is one of those miracles in celluloid.”

Otis Ferguson

+ + New Repub p486 S 27 '37

“The making of ‘Stage Door’ into a film has been a matter of splendid transmutation. The new photoplay may have been inspired by a drama, but it has come to the screen as a true motion picture. [It is] brilliantly written, directed and acted.”

Howard Barnes

+ + N Y Herald Tribune p17 O 8 '37

“It is simply one of the funniest, best-made films that has come along for quite a while. The Music Hall, accustomed to fine pictures, can make ‘Stage Door’ quite at home, which is just as well. This is a picture that should remain at the big theater for two or three weeks... It would be missing a lot to miss this one.”

+N Y Sun p32 O 8 '37

“[It] is not merely a brilliant picture (although that should be enough), but it happens to be an excellently deviant reply on Hollywood’s behalf to all the catty little remarks that George Kaufman and Edna Ferber had made about it in their play... The performances are amazingly good... Miss Hepburn and Miss Rogers, in particular, seemed to have lessons so that their usual heads, that, frankly, we hardly recognized them.”

F. S. Nugent

+ + National Screen p27 O 9 '37

“[It is] one of the liveliest and most intriguing talks of the season... All in all, they have made a vastly entertaining picture of 'Stage Door' and one that movieland, as well as playgoers, will underwrite as a Hollywood triumph over Broadway.”

George Ross

+ + World-Telegram p55 S 8 '37

“This is a really quite lively picture. The lively touch is due largely, without any doubt, to the behavior of Ginger Rogers and Adolphe Menjou... Miss Ginger doesn’t dance, but at least not more than a step or two, but never has she given a prettier comedy performance.”

John Morton

+ + New Yorker p91 O 9 '37

“The screen version of the play is a brisk, wisecracking comedy. If you can’t be good, be ‘Stage Door’ is both.”

Newsweek p24 S 27 '37

“Without further ado, we award this picture top honors for the year (to date) 1937.”

Rob Ware

+ + Script p80 O 16 '37

“This is a new Footlights Club, but one with a personality of its own, an exhilaration and glamour not oftentimes found in a written stage play, and excellent troup, is likely to make a tremendous reputation of its own.”

+ — Stage p20 O 37 '37

“[It is] superbly staged and played, acclaimed as a crushing rebuttal, per se, of Kaufman-Ferber film-baiting...”

+ — Time p32 O 18 '37

Trade Paper Reviews

“Check this one up for extra playing time and overwhelming grosses. For seldom has a picture incorporated more honest 24-karat entertainment.”

+ + Boxoffice p21 S 18 '37

“'Stage Door' will probably be one of the leading money-makers of the year, having already played Radio City Music Hall for three golden weeks. But the picture deserves every penny it makes, for it is as fine entertainment as you can imagine. The screen...”

+ + Canadian Moving Pict Digest p12 N 13 '37

“This should be a smash hit in practically every type of theater. It is a film with a very solid story and the director, Gregory La Cava, who has given it a fast tempo and gained excellent performances from the cast, has shown himself to be a master of the genre and the laughs come thick and fast although interspersed with some tears.”

+ Film Daily p6 S 12 '37

+ Motion Pict Daily p2 S 9 '37

“An elaborately produced screen version of the successful stage play, this is full of entertaining elements. It should do very well at the box office with plenty of draw name plus human appeal.”

+ + Phila Exhibitor p14 S 15 '37

“It is funny in spots, emotionally effective occasionally, generally brisk and entertaining. With Katharine Hepburn, Ginger Rogers and Adolphe Menjou starred, there is plenty of advertising pull for the marquee displays. It will do business..." Stage Door" is good screen fare. With the material and the names it must have a better chance.”

+ + Variety p18 S 15 '37

“Fire. ‘Stage Door’ is like that. There’s fire in the players, in the lines that sparkle through the piece like the gems they are, fire in the directing, and, it follows, the blaze communicates itself to the audience... It is headed

+ + Exceptionally Good; + Good; — Fair; — + Mediocre; — Poor; —— Exceptionally Poor
STAND-IN. United artists 90min O 15 '37

Cast: Leslie Howard, Joan Blondell, Humphrey Bogart, Alan Mowbray, Marla Shelton

Director: Tay Garnett

Music director: Heinz Roemheld

Screenwriters: Gene Towne, Graham Baker

Based on the Saturday Evening Post serial novel of same title by Clarence Budington Kellogg. "Leslie Howard . . . is the efficiency expert sent from New York by a board of directors to discover what is haywire at the Hollywood plant—a matter-of-fact actuary who estimates and operates everything on a pure mathematical basis. . . . The genius of figures discovers that pictures are made, for better or worse, by human beings, not calculable equations." [Variety (Hollywood)]

Audience Suitability Ratings

"This is a film about the films but Mr. Garnett has permitted some fun, albeit the most good-natured, to be poked at certain of the industry's type. The film is good family amusement." T. J. Fitzmorris

+ America p192 N 27 '37

"A: very good; Y: good; C: doubtful interest." Christian Century p1575 D 15 '37

"Exceptionally good entertainment. Family." Am Legion Auxiliary

"The production qualities are excellent. Adults. Possibly family." Calif Cong of Par & Teachers

"Excellent entertainment in a satirical mood, with splendid and imaginative directing. Calif Fed of Business & Professional Women's Clubs

"Film lacks the suspense of the original comedy. Mature. Good." D.A.R.

"The comedy is delightfully handled. Mature." Nat Soc of New England Women Teachers

"Hilariously diverting. Family." S Calif Council of Fed Church Women

FOX W Coast Bul O 16 '37

"Fine use has been made of all material giving to the picture dramatic and amusing qualities. Everyone will enjoy watching Hollywood poke fun at itself, inviting you as it does, to laugh at its dizzy antics. All ages." + Gen Fed of Women's Clubs (W Coast) O 6 '37

"Interest in the picture is derived from the actors rather than from the story. The film is, however, an extremely enjoyable comedy. Adolescents. 12-16: good; children, 8-12: mature." + Motion Pict R p8 N '37

"General patronage." Nat Legion of Decency O 21 '37

"The best part about this movie is that it proves Hollywood can take it on the chin. . . . All in all, it isn't as funny as it should be." + Scholastic p55 O 30 '37

"Outstanding. Best of the month. All ages." + Sel Motion Pict p5 N 1 '37

"Its glimpses of the Hollywood mad-house are vastly entertaining. Finally." WKLY Guide N 6 '37

Newspaper and Magazine Reviews

"While it keeps to the lighter side of film work it is very entertaining." Mordaunt Hall + Boston Transcript p6 D 11 '37

"The occasionally extreme comic results obtained prevent its being taken any place in a vein too serious. A more enlightening, but the procedure is heavily cushioned with comedy." J. F. Cunningham + Commercial p906 O 22 '37

"Advance publicity from Hollywood blurred 'Stand-In' to the skies as a gay and hilariously funny screen comedy. It is this department's unhappy duty to state that 'Stand-In' is mild if not bore. Leslie Howard and Joan Blondell, at no time lift the picture out of the slump into which it frequently slumps. It succeeds in being nothing more than a cinematic potpourri of awkward comedy, broad burlesque, and unhappy wit. Jesse Zunser — Cue p30 N 20 '37

"This is education at its easiest—a lesson in Hollywoodism sugar-coated with endless gags and corny comic situations. The Howard performance is a knockout, destined to surprise his vast audience who have never seen him in a comedy character part. Special laurels go to the loony script writers . . . and to the director, for sustaining the burlesque spirit throughout." Donita Ferguson + DIGEST p34 N 6 '37

"The merrily malicious revelation of what goes-on is done with great gusto; and Joan Blondell helps it all with a splendid performance. In spite of one or two minor false notes, a grand, barbed joke that makes rich, comic entertainment." Film Wkly p27 N 27 '37

"Excellent entertainment, 'Stand-In' is the one film this season which will appeal to the entire audience. Upbraisingly funny in spots, tender in its romantic moments and with an underlying feeling which strikes at the heart, the picture as a whole is an intelligent blending of screen writing, direction and acting." + Hollywood Spec p9 O 9 '37

"The fault of 'Stand-In' is that it has no real story, resting entirely upon its picturesque exposure of Hollywood mechanics. Nor is Leslie Howard any too real or sympathetic as Mr. Dodd. "(stars) Beverly Hills LIBERTY p10 N 27 '37

"'Stand-In' amuses, often, but not continually: jokes are repeated, situations rather too lovingly dwelt on, pace lost. To compensate, there is a little brat who delivers a deadly parody of the child actress's goo-goo eyes and hot-cha hips." Peter Galway + New Statesman & Nation p875 N 27 '37

"The Music Hall, usually devoted to more important films, is showing this affable piece of nonsense. 'Stand-In' is fairly diverting during its earlier moments, falling off in the last reels. . . . The picture, in fact, is so like Hollywood that, to say anything bad about it, there, is not really much of a caricature. [It] is much less funny than most of the Hollywood potboilers." Eileen Creelman + N Y SUN p28 N 19 '37

"It is not the laugh riot that it might have been in the custody of a Harold Lloyd or an Eddie Cantor. Leslie Howard is still too dignified an actor to try his hand at utter burlesque. So, while amusing, the merriment with which Tay Garnett's direction has kept spinning smoothly all the way," F. S. Nugent + N Y TIMES p27 N 19 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"Being part romance and part burlesque, the film finds it difficult to keep these two ingredients from turning sour. When it is making merry at the expense of the cinema capital or Wall Street, it is ribald and laughable entertainment. When, however, it steps out of this category and is romantic and serious about the plight of the studio workers it becomes stodgy and over-artificial." William Boehnel

+ — N Y World-Telegram p23 N 19 '37

"I am always embarrassed by the presence of Mr. Howard in these tough farces. This austere scholar does not belong at a party like this. I think, and ought to go home and read a book." John Mosher

New Yorker p112 N 26 '37

"Surpassing the comic requirements of a stock role, Leslie Howard creates a real character; and Joan Blondell ... lends credibility where that provoking but necessary quality is needed. Both help the director, Tay Garnett, squeeze a good deal of comedy from a script that purports to show the film colony at work and play, drunk and sober." + Newsweek p29 N 1 '37

"Movieland has been in for some swell ribbing, but never any better than in this lively picture. ... The big credit for this joyous kidding of our picture game must go to Tay Garnett, for his debt direction and gorgeous sense of humor are evident in every sequence." Rob Wagner

+ Script p10 N 27 '37

"The film won't teach you much about Hollywood or picture-making, but it will help you believe all those fabulous things you hear. You paint yourself attractively, Hollywood." + Stage p26 N 3 '37

"'Stand-In' is the most human as well as the most biting comedy yet written about Hollywood. ... [It] laughs at the motion picture industry. The laughter is large, warming and contagious, and is not an acid satire like 'Once in a Lifetime' or 'Boy Meets Girl,' but a panel of broad, sure dimensions. ... Always a daring experimenter, Producer Walter Wagner may well find that this deft guffaw at his own trade is the finest picture he has ever made." + Time p49 N 8 '37

Trade Paper Reviews

"[It] is a smash hit, and will stand high among the brightest comedies of a season abounding in pictures of family." + Boxoffice p21 O 9 '37

"This merry satire on the motion picture business provokes a heavy total of chuckles, guffaws and belly laughs. Tay Garnett has blended the satiric, comedy and romance effectually and did not lose any opportunities for laughs." + Film Daily p6 O 5 '37

"'Stand-In' is a stand out comedy that should stand them up at the box office. Estimate: excellent comedy." + Phila Exhibitor p30 O 15 '37

"It leans far to the comedy side, and is good entertainment, chiefly because Leslie Howard and Joan Blondell mix up and laughable roughhouse with a dash of solid logic." + Variety p13 O 6 '37

"Stated with such sparkling humor and appealing human terms, despite its comic extravagances, the picture has smash box office written all over it and will hold its own among the cutouts of the current season." + Variety (Hollywood) p3 O 1 '37

STARS OVER ARIZONA. Monogram 65min S 22 '37


Director: Robert N. Bradbury

Lyrics: Johnny Lange. Billy Moll. Harry Richman

Music: Fred Stryker. Murray Mencher

Music director: Frank Sanucci

Original story: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"The story is routine, the acting mediocre and the dialogue unnatural and stilted. Family." + E Coast Preview Committee

+ Fox W Coast Bul N 6 '37

"General patronage." + Nat Legion of Decency O 14 '37

"A. Y & C: good." + Parents' M p75 D '37

"Family." + Sel Motion Pic t13 N 1 '37

Newspaper and Magazine Reviews

"All the elements that go to make up a standard Western film are here assembled. If you are entertained by the repetitious spectacle of lily-white virtue triumphing over despised villainy, you will find 'Stars Over Arizona' satisfactory." + Herald-Tribune

Hollywood Spec p15 S 25 '37

Trade Paper Reviews

"[It] has plenty of the gun-play and fast riding that juvenile matinee audiences go for. Jack Randall, the company's gift to a waiting world, performs his duties neatly and in accord with the usual Western routine, plus singing a couple of cowboy numbers acceptably. Family." + Boxoffice p23 S 25 '37

"Typical Western with enough gun play and riding to please the action fans." + Film Daily p6 O 2 '37

"This is better than average, the second picture for Monogram's new western star, Jack Randall. Estimate: good Western." + Phila Exhibitor p21 O 1 '37

"Here is a thud-and-thunderer that rates better than average because it has an exciting story, a cast that does its work with excellent understanding and the sure hand of Robert N. Bradbury guiding the production from start to finish with skill born of ripe experience." + Variety (Hollywood) p9 S 18 '37

STORM IN A TEACUP. United artists 80min Ja 22 '38


Directors: Victor Saville. Ian Dalrymple

Screen writer: James Bridie

Filmed in England. Based on a play of same title by Bruno Frank. Played on Broadway under title Storm Over Patsy. A political furor is caused by a dog of uncertain ancestry in a Scottish village when a reporter takes up the cause of a destitute ice cream vendor who has her dog taken from her because of inability to pay the taxes.

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
STORM IN A TEACUP—Continued

Newspaper and Magazine Reviews

"Although the story is basically the James Hijuie—Urino Frank play that failed last year, a revised plot, excellent characters, and refreshing humor make this English picture a genuine first-rate entertainment."
+ Newsweek p34 D 6 '37

"There are catcalling, rough-houses, fist-fights, and a stunning coup de puppies. Good humor derived from the Scottish character."
+ Stage p29 O '37

Trade Paper Reviews

"As Scottish as a brightly colored plaid, this highly diverting English comedy can take its place along those film productions that score higher than their original stage versions. Family."
+ Boxoffice p18 D 4 '37

"The comedy situation [is so] deftly handled throughout that the humor is not typically English, and should get as much appreciation from audiences over here as it would in England."
+ Film Daily p7 N 18 '37

"Here is something which in England would be a smash hit, and I think it will be a smart, little satire on Scottish nationalism, pompous statesmen, politics in general. To the literate, class house here, it will probably make; in the art houses it can use. For the average house, however, this has little."
Phila Exhibitor p49 D 1 '37

SUBMARINE D-1. Warner 100mn N 27 '37

Cast: Pat O'Brien, George Brent, Wayne Morris, Frank McHugh, Doris Weston
Director: Lloyd Bacon
Original story: Frank Wead
Screen writers: Warren Duff, Lawrence Kimble, Frank Wead

It tells of the operations of the U.S. sub-sea fleet as seen through the eyes of the crew. When a new submarine is wrecked during maneuvers, the daring rescue takes place by means of a diving bell.

Audience Suitability Ratings
"A: interesting; Y: very good of kind; C: probably fair
Christian Century p1575 D 15 '37

"A social drama wherein a good cast carries the not too heavy burden of the plot through a truly educational picture. . . From the educational standpoint—a picture well worth seeing. Family."
Am Legion Auxiliary

"It has an inconsequential story of two men in love with the same girl, but the real drama of the picture lies in the extremely informative sequences which show the submarine in action. . . The picture is tense and exciting, with some last-minute rescues. Mature-family."
Calif Cong of Par & Teachers

"Technically the picture is excellent, but overly long. Family," Calif Fed of Business & Professional Women's Clubs

"This is a very 'meaty' picture which will especially interest boys of all ages. Mature."
Nat Soc of New England Women

"A capable cast, well directed, has produced a worthwhile picture bearing out the thought that a submarine is no stronger than its weakest man. Family.
S Calif Council of Fed Church Women

Fox W Coast Bul D 4 '37

"A thrilling, intensely interesting picture, which gives a revealing insight into the development and workings of the U.S. Submarine Department. Interesting entertainment for the family."
+ Gen Fed of Women's Clubs (W Coast) N 24 '37

"Closely knit, suitably dramatic, and highly educational, this picture is absorbing entertainment. Adolescents, 12-15; good; children, 8-12; too tense."
+ Motion Pict R p7 D '37

"General patronage."
Nat Legion of Decency N 4 '37

"As a classic of the underground it has not been doubted authenticity. Family."
+ Nat Motion Pict p1 D 1 '37

"Outstanding. Family-Juvenile. The plot is not unusual—a rivalry between two men for a girl—but the life and work aboard a submarine, culminating in war maneuvers, is interesting, entertaining, and instructive."
+ Wkly Guide N 27 '37

Newspaper and Magazine Reviews

"This is a noteworthy production for two reasons. In the first place it proves that Wayne Morris, who has booted to stellar position overnight in 'Kid Galahad' is no flash in the pan, a one-part actor, but has before him a long career of probably distinguished career as a film player. For the second place, it reveals with new emphasis the importance of thematic story material on the screen, indicating the part it is destined to play in motion pictures of the future." Bert Harlen
+ Hollywood Spec p8 N 20 '37

"This all depends upon your interest in submarines." (3/2 stars) Beverly Hills Liberty p44 D 4 '37

"That the United States Navy lends a hand with this melodrama probably accounts for the limitations of its plot. But it also accounts for the film's thrilling scenes of submarines in action and disaster and for an interesting exposition of the modern gadgetry used in underwater rescue work."
+ Newsweek p34 N 22 '37

"Weighed down with technicalities that the layman has difficulty in following, the picture shows a singular lack of the dash and punch usual to the Warner product. Little effort has been made to improve the standard fiction of the two gobs in love with the same sweet pa-tottie."
Bert Sterne
- Script p10 D 4 '37

"For the absorbing technical accuracy of the film, credit goes to Navy-minded Director Lloyd Bacon."
Time p41 N 29 '37

Trade Paper Reviews

"Submarine D-1 is definitely Box-Office, and the exhibitors should take the time and energy necessary to evolve a bang-up selling campaign, for all those who see the picture will be more than satisfied with the entertainment provided."
+ Canadian Moving Pict Digest p61 D 11 '37

"Fine thrill melodrama of the navy service with strong cast and cock climax with sunken submarine."
+ Film Daily p7 N 18 '37

- Motion Pict Daily p3 N 11 '37

"This is a slow starter but it gets interesting after the first reel, should satisfy the average patron. Audience reaction was fair."
+ - Phila Exhibitor p19 D 1 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; --- Exceptionally Poor
"The film is an illuminating and instructive document. Film waves its own flag, the best of the earth, and with some exhibitor push it should do business. Particularly in the midwest sector where many enlisted men come from."

**Variety p16 N 17 '37**

"Submarine D-1" exploiting the grim fascination of the U. S. undersea battle craft, with a simple but gripping human story to give it emulation and heroic drama, is the best and most legitimate service picture yet made. It is an expert piece of showmanship, a fine piece of entertainment for men."

**Variety (Hollywood) p8 N 10 '37**

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**SWING IT, PROFESSOR.** Ambassador 60min N 15 '37

**Cast:** Pinky Tomlin, Paula Stone, Milburn Stone, Mary Kornman.  
**Director:** Marshall Neilan.  
**Original story:** Connie Lee.  
**Screen writers:** Nicholas H. Barrows, Robert St. Clair.

The story concerns Pinky Tomlin who resigns his teaching position as professor of music in a small college because he is an adherent of classic music and his pupils want swing music. He goes to the city and under the tutelage of a night club hostess he finally falls for swing music.

**Audience Suitability Ratings**

"Family."

**Wkly Guide N 13 '37**

**Newspaper and Magazine Reviews**

"What the film as previewed most needs is some judicious editing, some trimming off of rough bits of action, and the elimination of irrelevancies which slow up the movement of the story. Everything considered, however, it is a sprightly little piece, a satisfactory B product."

**Daily**

**Trade Paper Reviews**

"Possessing far more in entertainment than many a more highly-budgeted production, this rambling but good-humored musical is checkful of amusing gags."

**Boxoffice p29 N 20 '37**

"It is a light pleasant offering full of fun, and average audiences should find it enjoyable, especially the Tomlin fans. With Pinky as the whole show and draw, his increased popularity through the Eddie Cantor radio show should get the picture over to some gratifying results."

**Film Daily p4 N 13 '37**

**Motion Pict Daily p4 N 15 '37**

"Lightweight musical comedy, this is pleasing entertainment with Pinky Tomlin as the singing highlight."

**Philo Exhibitor p50 D 1 '37**

"For a change, the racketeer yarn is given a brand new twist in the Conn production, 'Swing It, Professor,' that provides a nifty angle for songs rendered by Pinky Tomlin and others of the cast. Produced at a low cost, this one will more than satisfy Tomlin's following in the sticks but should find many spots in the metropolitan areas that will enjoy the picture."

**Variety (Hollywood) p8 N 9 '37**

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**SWING IT, SAILOR.** Grand national 63min N 5 '37

**Cast:** Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen, Cully Richards, Tom Kennedy.

**Director:** Raymond Cannon.

**Screen writers:** Dave Diamond, Clarence Marks.

"Wallace Ford is bent on preventing his pal, Ray Mayer, from leaving the Navy to get married. Mayer is engaged to Isabel Jewell and intends to get married when the fleet gets in. Ford figures that the only way to keep his pal in the Navy is to disillusion him on the subject of women."

**Film Daily**

**Audience Suitability Ratings**

"A slow, tiresome and well worn plot with a navy background. Exceptionally good photography fails to redeem would-be comedy that does not amuse, boring dialogue and a cheap attempt at melodrama. Adults and young people."

**E Coast Preview Committee**

**Fox W Coast Bui N 20 '37**

"Adults."

**Nat Legion of Decency D 2 '37**

"Adults and young people."

**Sel Motion Pict p12 D 1 '37**

**Newspaper and Magazine Reviews**

"Provided you can be entertained by pictures which do not get much of anywhere and are slow about getting there, you will find 'Swing It, Sailor' a treat as it excels in both departments. Isabel Jewell's work in this picture might have been an asset to a better production."

**Hart**

**Hollywood Spec p13 N 13 '37**

"The less said about the current bill at the Central the better. . . . It is an incredibly silly item."

**N Y Times p23 D 13 '37**

"The film is pretty routine and uninteresting."

**N Y World-Telegram p21 D 13 '37**

**Trade Paper Reviews**

"Slow as a snail, dull as an old hoe and pitifully marred in entertainment values, this David Diamond production fails decidedly short of even that unambitious goal at which it is aimed—the lower half of the less important dual programs. Family."

**Boxoffice p29 N 20 '37**

"A fair program picture that doesn't give the capable cast a chance to do much. Ford and Mayer carry most of the picture, with Miss Jewell's talents submerged."

**Film Daily p4 N 8 '37**

**Motion Pict Daily p7 N 8 '37**

"Seen in a projection room, it seemed pleasurable. Estimate: okay for duals."

**Philo Exhibitor p41 N 15 '37**

"Just a stupid picture using the Navy as a background. Performers do the best they can with such material as there is.""**Variety p22 N 10 '37**

"Utterly devoid of any entertainment qualities that draw them in at the box office. Grand National production, 'Swing It, Sailor' is a less than mild offering. It sent them walking at the preview."

**Variety (Hollywood) p8 N 4 '37**

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor.
TENTH MAN. Gaumont British 65min My 15 ’37
Cast: John Lodge, Antoinette Cellier, Athole Stewart
Director: Brian Desmond Hurst
Screen writers: Marjorie Deans, Geoffrey Searle

Based on the play of the same title by W. Somerset Maugham, Filmed in England. “The lead, John Lodge, becomes involved in some financial manipulations. He figures nine out of every ten men are knaves or fools, that the tenth man is the one who will upset him. This eventually happens after he overcomes practically all odds including scandal, heavy election competition, etc.” (Phila Exhibitor)
See issue of September 27, 1937 for other reviews of this film.

Newspaper and Magazine Reviews

“The Tenth Man,” which is said to be from a play by Somerset Maugham, most woefully lacks that gentleman’s accustomed punch. . . It is all very much cold tea.” E. C.
— N Y Times p15 N 15 ’37

“John Lodge, the young English actor, gives biting force to Maugham’s caustic aphorisms on love and life.”
— N Y World-Telegram p19 N 18 ’37

Trade Paper Reviews

Why they released this British production on this side is rather a mystery. . . The story is told with a heavy hand, is filled with long and tedious speeches, and the actors express their emotions with violent facial contortions in close-ups, some of which are so close that part of the face cannot get on the screen.”
— Film Daily p11 N 17 ’37

“An out-of-the-rut melodrama that relies wholly for its color and psychological interest on some fine dramatics from John Lodge. Hastily thrown together, with nondescript dialogue and continuity that meanders, the script nevertheless retains something of the cumulative tension of the original.”
— Hollywood Reporter p5 Ag 29 ’37

+ Motion Pict Daily p4 Ag 25 ’37

“If John Lodge had a name big enough to draw business, this would be a first-rate feature, but his picture should have an excellent programmer here [London] and second spotter on dual bills in America.”
— Variety p21 S 2 ’37

TEX RIDES WITH THE BOY SCOUTS. Grand national 66min O 29 ’37
Cast: Tex Ritter, Marjorie Reynolds, Snub Pollard
Director: Ray Taylor
Original story: Lindsey Parsons
Screen writer: Edmund Kelso

A western melodrama. Made with the official sanction of the Boy Scouts of America.

Audience Suitability Ratings

“A routine Western plot gains a touch of novelty through the introduction of a Boy Scout hero. Scenes in a Scout Camp, showing the Scouts at work and play, preface the story and add considerably to the interest and entertainment value of a film which otherwise really is only average.” Family.” E Coast Preview Committee

—+ Fox W Coast Bul N 20 ’37

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

“General patronage.”
— Of Duty Nat Legion of Decency D 2 ’37

“Family.”
— Sel Motion Pict p12 D 1 ’37

Newspaper and Magazine Reviews

“The Central drifts into its old shump again with ‘Tex Rides With the Boy Scouts.’ The mental level of this opus is probably lower than that of the youngest Scout in the supporting troupe—who we would judge isn’t a day over 7.” B. R. C.
— N Y Times p21 N 27 ’37

Trade Paper Reviews

“Except for ample exploitation opportunities, this picture offers very little to the exhibitor. It is below average in Westerns, spotlit directed and shy on action. Family.”
— + Boxoffice p3 N 20 ’37

“Western with a boy scout troop featured has swell appeal for [juvenile]s.”
— Film Daily p6 N 2 ’37

+ Motion Pict Daily N 2 ’37

“Tex Ritter’s first in the new series has strong exploitation possibilities. As far as production goes, it is up to the usual average; its main strength is the scout angle.”
— Phila Exhibitor p41 N 15 ’37

“This is a miss. . . It makes no effort to exploit the Scout movement. In fact, in one scene it ridicules it. Final print could stand some pruning, especially in the usual chase shots. As is, it’s dull entertainment.”
— Variety p15 N 3 ’37

TEXAS TRAIL. Paramount 56min N 26 ’37
Cast: William Boyd, George Hayes, Russell Hayden, Judith Allen
Director: Dave Selman
Screen writer: Jack O’Donnell

A western melodrama; fourth in the Hopalong Cassidy series. Based on the novel of same title by C. E. Mulford.

Audience Suitability Ratings

“Fast moving, suspenseful Western. Family.” Am Legion Auxiliary

“A well acted and adequately directed Western, with plenty of excitement and action. Family.” Calif Cong of Par & Teachers

“Many will thrill to the stampede and the galloping of the cayuse as they race to the rescue. Family.” Calif Fed of Business & Professional Women’s Clubs

“Mediocre. Family.” DAR


“An intensely interesting and commendable Western in which the theme of the story is strongly exemplified, that there are other ways of doing one’s duty to one’s country in time of war than in active service with stripes on one’s sleeves. Good family entertainment.” Calif Council of Fed Church Women

Fox W Coast Bul O 16 ’37

“Well worth seeing by all who enjoy this type. Family and Junior matinee.”
— Gen Fed of Women’s Clubs (W Coast) O 16 ’37

“This is an unassuming program film which is nevertheless fast moving and convincing, with a likable hero, less romance than usual, gorgeous scenery, and riding. Adolescents, 12-16: entertaining; children, 8-12: good if not too stimulating.”
— Motion Pict R p8 N 3 ’37

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
THANK YOU, MR. Moto. Warner 91min S 18 '37
Cast: Bette Davis. Henry Fonda. Ian Hunter. Anita Louise. Donald Crisp
Director: Edmund Goulding
Screen writer: Edmund Goulding

"It proceeds in chronological fashion. The evolution of the girl [Bette Davis] who married a notorious crook when in her teens and who is a reformed character, develops in a picture which opens, is a sort of pillar-m. in's progress in which Miss Davis' character takes on nobility and strength and then she dedicates her life to saving her husband." (Variety. Hollywood)

That Certain Woman. Warner 78min S 24 '37
Director: Frank Borzage
Screen writer: Fred Myton

"The social documentary, which is a typical Warner drama which mixes advanced goings-on with lust sentimentality and is about a diabolical woman. The story of a drug store best-seller... This one is reserved for adults." (T. J. Fitzmorris. Los Angeles Times.)

Trade Paper Reviews

"There are several gruesome murders too casually committed. Adult." (Calif. Fed. of Business & Professional Women's Clubs)

"Mediocre. Mature." (DAR)

"Interesting oriental background, some good acting and an involved plot with brutal details in a program film for mature audiences." (Nat. Legion of Decency)

"Excellent characterizations in a remarkably realistic atmosphere make interesting this unique mature picture." (Calif. Council of Fed. of Church Women)

"Family-mature. There are several murders and the action is at times violent but as a whole the picture will entertain those who enjoy this type." (Gen. Fed. of Women's Clubs (W. Coast) N 17 '37)

"The chief fault of the picture lies in a surplus of murders, several of which are committed with relish and dispatched by Mr. Moto himself. Not only is it against the best usage for the hero to engage in homicide, but when there is so much violence it loses all significance, and one cuts and one改为the whole affair as an impossible yarn. Adolescents, 12-16 & children under 12." (Motion Pic. R p7 D '37)

"General patronage." (Nat. Legion of Decency D 16 '37)

"Family." (Wkly Guide D 11 '37)

Newspaper and Magazine Reviews

"Audiences will not object to sitting through Thank You, Mr. Moto. It is not stimulating fare, but it has several pleasant features which will make of it a satisfactory double-biller. The chief virtue of the film is a rather nice tone, contributed to greatly by the photography of Virgil Miller. ... The yarn itself is routine stuff, & not too coherent action story." (Bert Harte)

THAT CERTAIN WOMAN. Warner 91min S 18 '37
Cast: Bette Davis. Henry Fonda. Ian Hunter. Anita Louise. Donald Crisp
Director: Edmund Goulding
Screen writer: Edmund Goulding

"It proceeds in chronological fashion. The evolution of the girl [Bette Davis] who married a notorious crook when in her teens and who is a reformed character, develops in a picture which opens, is a sort of pillar-m. in's progress in which Miss Davis' character takes on nobility and strength and then she dedicates her life to saving her husband." (Variety. Hollywood)

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"The chief fault of the picture lies in a surplus of murders, several of which are committed with relish and dispatched by Mr. Moto himself. Not only is it against the best usage for the hero to engage in homicide, but when there is so much violence it loses all significance, and one cuts and one改为the whole affair as an impossible yarn. Adolescents, 12-16 & children under 12." (Motion Pic. R p7 D '37)

"General patronage." (Nat. Legion of Decency D 16 '37)

"Family." (Wkly Guide D 11 '37)
THAT CERTAIN WOMAN—Continued

"Adolescents, 12-16 & children, 8-12: no."
MOTION PICT R p9 S '37

"A: good; Y: mature; C: no."
Parents' M p106 N '37

"Bette Davis, supported by an excellent cast, gives an outstanding performance under the sympathetic direction of George Cukor, and the photography is of a particularly high standard. Adults.
— Sel Motion Pict p5 O 1 '37

"Mature."
Wkly Guide S 18 '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 S 18 '37

"Miss Bette Davis, whose ability to suffer expertly is apparently limitless, takes it on the chin once more in the melodrama currently jerking tears... She has trouble making her audience believe in her trials is due, not to any lack of histrionic talent, but to a fantastically contrived script... Certain Woman is an amalgamation of all the hallowed cliches."
Cue p36 S 18 '37

"Hopelessly implausible plot manages to sustain interest."
Digest p82 S 18 '37

"Skillfully directed, written with a finely level perspective of tension and hard-boiled cynicism, this is pretty swell drama, although it slackens down quite a bit before the fade-out." + — Audubon p83 S 18 '37

"Our condolences to the interesting, highly promising Bette Davis. She is having bad luck with her films since she returned contrite to the Warners' studio after her rebellion. This completely false and theatrical effort will not help her." (1½ stars) Beverly Hills Liberty p80 O 2 '37

"It assaults one's sensibilities at every turn without achieving any genuine sympathy, suspense or emotional sincerity... The opening sequences have a refreshingly casual quality about them... The others are glib enough to give the easily susceptible a field day of vicarious suffering. They don't add up in terms of quality, yet one realises that Certain Woman has what is vaguely known as audience appeal, but almost no dramatic integrity."
Howard Barnes — N Y Herald Tribune p19 S 16 '37

"This version is frankly a tear-jerker. It uses all the old devices, uses them slickly, but without much sincerity... Mr. Goulding has so overloaded his plot that the whole business seems far from reality or need for emotion... The picture never goes deep. It remains a technically good, somewhat lifeless specimen of a Hollywood sob story."
Elleen Creelman — + N Y Sun p23 S 16 '37

"For all the heaviness of its theme, for all the hopeless monotony of its heroine's ill-fortune, the picture has dramatic value and reasonably constant interest. Miss Davis performs valiantly as usual, giving color to a role which, in lesser hands, might have been colorless as the shadows that surround it."
F. S. Nugent
+ — N Y Times p29 S 16 '37

"That Certain Woman is that certain motion picture that is causing those certain embarrassing stories in the women's magazine places... A pot-pourri of all the stock situations of nickel-weekly romantic fiction, it is always as preposterous as anything that has come along this season."
William Boeltn — N Y World-Telegram p29 S 16 '37

Reviewed by John Mosher
New Yorker p93 S 18 '37

"Without Bette Davis—who deserves better—this remake of Gloria Swanson's 'The Trespasser' ('That Certain Woman') would be a total loss. Henry Fonda, Ian Hunter, and a good cast can't help her much with a tear-jerking saga of sacrifice and incredible bad luck."
— Newsweek p24 S 27 '37

"Despite the complicated and unwelcome hokum of the final footage, the erratic cutting to bridge situations and time, 'That Certain Woman' is that certain picture to see."
Herb Sterne
Script p6 O 16 '37

Time p36 S 27 '37

THAT'S MY STORY. Universal 63min O 24 '37

Cast: Claudia Morgan, William Lundigan, Ralph Morgan, Herbert Mundin
Director: Sidney Salkow
Screen writer: Barry Trivers
Based on a play Scoop by Van Terry's Perlman. When the sheriff of a small-town jail refuses to allow reporters to interview a young woman prisoner held for murder, two reporters, a young man and a woman, have themselves arrested in order to secure an interview.

Audience Suitability Ratings

"The direction is slow at first but the film gathers speed and excitement as it proceeds. The acting all round is competent and some of the small parts are very well played. Suitability: family." A. R.

Mo Film Bul p224 O '37

"[It is] an extremely far-fetched story... The lightness of the story's mood is consistent and there are a few definitely amusing spots, but it is too long drawn out and exceeds the bounds of probability. Adults and young people.
— Sel Motion Pict p12 O 1 '37

Trade Paper Reviews

— Motion Pict Daily p15 N 23 '37

"Thanks to a story with some surprising twists, this routine murder-newspaper yarn should please its neighborhood or on dual bills." + — Phila Exhibitor p81 O 15 '37

"Top featuring in this picture, as in so many from the Universal studios lately, goes to a couple new in the film business. This fact in itself dooms 'That's My Story' to the lower brackets, action houses and dual bills. Lack of name potency is not the only thing holding it back, since it falters by traversing the nut-route of newspapering, already familiar and nauseating to the average audience. To say it accentuates its improbability is putting it mildly."
+ — Variety p14 D 1 '37

THERE GOES THE GROOM. RKO 64min O 29 '37

Cast: Ann Sothern, Burgess Meredith, Mary Boland, Onslow Stevens
Director: Joseph Santley
Original writer: David Garth
Screen writers: S. K. Lauren, Dorothy Yost, Harold Kusel

"Meredith is an idealist who returns from the gold fields of Alaska a wealthy man to meet Louise Henry, whom he left behind to make his way 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 decides to get its fingers on his bank account. (Variety (Hollywood)) (Based on the story of the same title by David Garth.)

Audience Suitability Ratings

"A: thin; Y & C: no value." Christian Century p1406 N 10 '37

"Family." Am Legion Auxiliary

"An average program picture with some good comedy and too much drinking. Adults: fair; 14-18 & 8-11: no." Calif Cong of Far & Teachers

"This light farcical comedy had possibilities, but because of the overworked style and outmoded plot, it doesn't click. . . . The settings are attractive and the cast very good, but their efforts seem labored at times. Mature," Calif Fed of Business & Professional Women's Clubs

"Mediocre. Hackneyed farce. Mature." DAR

"A bolisterous farce, at times rather tiresome, provides average program entertainment. Mature." Nat Soc of New England Women

"Unethical in substance and overdrawn in action. Mediocre and mature." S Calif Council of Pict Church Women

Fox W Coast Bul O 2 '37

"When a farce is not funny it is indeed a sad affair. Such is 'There Goes the Groom.' Adolescents, 12-16: too sophisticated; children, 5-12: no."

— Motion Pict R p9 O '37

"A, Y & C: fair." Parents' M p75 D '37

"It's pretty thin stuff and the surprising thing is that a good cast makes it good entertainment." + Scholastic p35 O 30 '37

"Mildly entertaining for undiscriminating audiences. Adults. + Sel Motion Pict p6 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people." Christian Science Monitor p17 O 17 '37

"Example of what not to do to a promising actor. Burgess Meredith (of 'Winterset' fame) succeeds here against odds of an inferior cast and silly story."

— Digest p34 N 6 '37

"'There Goes the Groom' is merely another unashamed member of the chain of mad-mad comedies that is threatening to stifle this reviewer's sense of fun." Herb Sterne

Script p8 N 6 '37

Trade Paper Reviews

"This film will do right by any exhibitor in any situation. Not a top bracket production, the picture has, nevertheless, enough swell entertainment packed into its 66 minutes to insure an enthusiastic reception by all audiences."

+ Boxoffice p19 O 2 '37

"Since the average audience thrives well, and as a rule best, on laughter, this vehicle should wind popular approval as a screen attractor." + Film Daily p6 O 12 '37

+ Motion Pict Daily p5 S 25 '37

"Good slapstick comedy is directed at smart pace. It should more than satisfy on any program."

+ Phila Exhibitor p22 O 1 '37

"[It] looks likely to wind up unfortunately. It'll droop right into the duals, generally, upon release, and probably won't get the recognition it deserves at all. The yarn is well-acted around the edges, but so buoyantly and skillfully acted by each least or large member of the cast, so smartly directed and generally entertaining, that it's a shame the sum total isn't sufficiently strong to lift the picture from its ordained fate."

+ — Variety p15 O 13 '37

"The whole picture is played for fun and the comedy clicks, with the falls and rough stuff getting howls. Picture possesses those elements that are sure-fire box office. Burgess Meredith, a mere side-dish in the chief male role is shrewdly cast and delivers a performance worthy of applause."

+ — Variety (Hollywood) p3 S 25 '37

THIS IS CHINA. Wechsler 68min O 5 '37

Commentary: Jack Foster

Narrator: Alois Havrilla

Music: Alfred Uhl

"[It] is a record of an itinerant camera man's journeys between Inner Mongolia and Peking, along the Yangtze, and through Shanghai. It is a partial picture of China as it prepares to resist invasion." N Y Times

Newspaper and Magazine Reviews

"Taken together with 'The Good Earth' and the current newsreels, 'This Is China,' with its hundreds of colorful and informative sequences as complete an explanation as you are likely to get of the national incoherences and racial sicknesses which laid the groundwork for the present Chinese debacle. Jesse Zünser

Cue p42 O 16 '37

Digest p34 O 30 '37

"[It is a] somewhat disappointing 'human document. The film is of course timely, and nothing in it can be dismissed as irrelevant to our curiosity. Perhaps, in view of China's known vastness and the depth of its present danger, it was inevitable that we should expect too much from a film purporting to be a photograph of it. . . . The film at [one] point becomes a true documentary, suggesting ironies without resolving them in the way that all glimpses into reality do, and achieving such a result by something like a pure use of the camera."

+ — Nation p13 O 16 '37

"As a travelogue, there are a number of fascinating chapters. Mr. Wechsler and his company had obviously difficulty in warping the material into a 'documentary' protest against the Japanese invasion. . . . Consequently 'This Is China' has a disarranged appearance and little conviction in its pleading; but it is an interesting tour of China."

F. S. Nugent

+ + — Nation p25 O 6 '37

"It's a serious-minded, intensive sketch of some of China's problems in the past. . . . The film might well be used as a prologue, an introductory chapter, to any of the recent news- reel revelations." John Mosher

New Yorker p57 O 16 '37

Trade Paper Reviews

+ Motion Pict Daily p12 O 15 '37

"Here is an absorbing study of Chinese life in all its vast ramifications. . . . Houses which have anonyr mously misfired use it."

Phi la Exhibitor p38 N 1 '37

"Inside stuff on present-day China may have some vogue because of interest created by the war situation. Picture as first shown needs cutting badly, but contains some fine photog- raphy and a high proportion of unusual shots. . . . Commentary by Jack Foster. It could have been better, with narration by Alois Havrilla too much in the travelogue style for this type of picture."

+ — Variety p13 O 6 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
THIS WAY, PLEASE. Paramount 70min O 29 '37

Cast: Buddy Rogers, Betty Grable, Ned Sparks. Mary Livingston

Director: Robert Florey

Dance director: Loyce Prinz

Music: Frederick Hollander, Sam Coslow, Al Siegel. Jock Gray, George Gray. Phil Buttle

Music director: Boris Morros

Original story: Maxwell Shane. Bill Thomas

Screen writers: Grant Garret, Seena Owen. Howard J. Green

"Betty Grable, a dancer, gets a job as an usherette in the theatre, and meets Buddy Rogers, popular master of ceremonies and band leader. Believing that Buddy is showing too much interest in Betty, Porter Hall, eccentric theater manager, fires him. Mary Livingston, Hall's niece, induces Hall to give Betty an audition. Betty makes good and is billed as the girl who broke Buddy's heart. Enraged, Buddy 'frames' on Betty by agreeing to a theater wedding, but although the house is packed for the event, Buddy fails to appear. At the last moment he weakens and rushes to the theater to find Betty about to marry Lee Bowman. Bowman steps aside and Buddy marries Betty." Film Daily

Audience Suitability Ratings

A: mediocre; Y: passable; C: doubtful interest.

Christian Century p1510 D 1 '37

"The story is trite, acting just average, but may enjoy the picture as light, amusing family. Am Legion Auxiliary"

A better than average program picture. Family. Film. N Y Daily News, Jan 10, 1937

"This may prove entertaining fans to radio addicts who are devoted to Fibber McGee and Molly and Mary Livingston, but the flimsy story 'will hold interest for others. Family. Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family."

DAR

"Several radio personalities are introduced, but the production as entertainment is below standard. Adults and young people.

E Coast Press Committee


"Good, amusing entertainment, introducing a number of catchy songs. . . Pleasing cast in a well directed picture. Family. 8 Calif Council of Fed Church Women

Fox W Coast Bu. O 16 '37

"Family."

Gen Fed of Women's Clubs (W Coast) O 6 '37

"Curiosity to see radio stars on the screen may attract patrons to this production but many will be disappointed. . . In our opinion radio stars as a rule had better keep to their own medium. Adolescents. 12-15; harmless but no value; children. 8-12; no value."

Motion Pict R p9 O '37

"General patronage."

Nat Legion of Decency O 7 '37

"Adults & young people."

Sel Motion Pict p13 O 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 17 '37

Digest p34 O 30 '37

"Because it brings back Buddy Rogers, this picture will rate some attention, but when its circuit of small theatres is completed it will have done neither Buddy nor Paramount any good."

+ + Hollywood Spec p11 S 18 '37

"Paramount meant something else, we mean the Exit. They must have had their eyes closed all during the production of this flasco, or else everybody but the poor struggling cast was out to lunch." + Judge p23 N '37

"As far as the Rogers performance goes, polite disdain is in order, for while the former band leader is no doubt as engaging as ever, that is not engaging enough. Nor is the hackneyed story about frustrated romance backstage particularly entertaining. . . The gags manage to be convulsive, sandwiched as they are between Mr. Rogers' conventional courtship and a lot of tiresome detail." Marguerite Tazelaar + N Y Herald Tribune p17 O 8 '37

"The story is a thoroughly confused piece. . . The whole thing is pretty silly even for a class B production; and the cast . . . didn't help much."

Eileen Creelman + N Y Sun p23 O 9 '37

"[It is a] small-time occasion. . . As far as we are concerned the star of 'This Way, Please,' is the deplorable Rufe Davis and his useless repertoire of imitations." B. R. C. + N Y Times p27 O 9 '37

Trade Paper Reviews

"Exhibitors whose gate receipts suffer because of the competition by the screen vehicle here which will draw the evening crowds away from their broadcasting sets and into the theatre to see, as well as hear, their other favorites. Family."

+ Boxoffice p21 S 18 '37

"This is a pleasing musical comedy and should fit in the upper price class of a dinner bill. The radio notaries of Fibber McGee and Molly, and Mary Livingston should aid in the draw at the box office." + Film Daily p8 S 15 '37

+ + Motion Pict Daily p2 S 15 '37

"Routine musical of back stage life, this is best suited for duels, neighborhoods."

+ + Phila Exhibitor p14 S 15 '37

"Nothing in this slowly paced comedy with music to go along with it. Not even comic nor melodious. Will fit into neighborhood duels as a filler in."

+ Variety p15 S 15 '37

"Smartly studded with sure fire entertainment features, this pleasing picture of back stage life carries plenty of punch and will win audience approval in all types of houses. . . It is different from the regular run of back stage stuff and is replete with plenty of good situations. Suspense is maintained from start to finish."

+ Variety (Hollywood) p3 S 9 '37

THOROUGHBRED DON'T CRY. MGM 80min N 26 '37


Director: Alfred E. Green

Music: Nacio Herb Brown. Arthur Freed

Music director: William Axt

Original story: Eleanore 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

+ + Exceptionally Good; + Good; + + Fair; + Mediocre; - Poor; — — Exceptionally Poor
are pointing to the big handicap at Santa Ana. His winning form is being closely studied, and he is retained to ride a warmup race in which Pokah is entered. Rooney is tricked by his father, a gambler, to enter the race. Despite his offense he is barred from the track and loses a chance to redeem himself in the big race. Therefore, he is sent to a school where he brings home Pokah in first place. Variety

**Audience Suitability Ratings**

"The whole is presented with a distinct freshness and sparkle that will hold the most mature and for the most part the cast is not convincing. Adults." Calif Cong of Par & Teachers


"Good. Mature. Family." DAR

"Excellent for all audiences." Nat Soc of New England Women

"Interesting to all ages. Family." S Calif Council on Youth Womem

FOX W COAST BUL 4 '37

"An exciting picture of horse racing which, while showing the trickery connected with that sport, is skillful. It is a fitting sport of thoroughbred people, who face distress and failure with courage and bravery." [It is] a masterfully filmed picture. Exhibitor's Guide N 27 '37

Gen Fed of Women's Clubs (W Coast) N 24 '37

"The plot is melodramatic and rather far fetched, but the skillful young actors more than make up for story deficiencies. The picture is good though not exceptional. Adolescents, 12-16: yes; children, 8-12: passable if not too exciting." Motion Picture P 88 D 37

"General patronage." Nat Legion of Decency D 2 '37

"It is the youthful principals who invest the film with a captivating freshness that insures delightful entertainment for audiences of all age groups. Family." Sel Motion Pic 71 D 1 '37

"Family-Juvenile. Lively and interesting picture of its type, with some entertaining minor characters." Wky Guide N 27 '37

**Newspaper and Magazine Reviews**

"This one is out of the old hokum bucket, but it is saved by three ingratiating young players and an unusually interesting race-track background. The three youngsters who take the lead roles hold the picture up to a rather fair entertainment level. Good juvenile film fare and amusing for not-too-particular adults," Jesse Zusner

Cue p39 D 4 '37

"This new Metro film has been made with plenty of 'sock.' Its action is boisterous, there is a rousing song in it, and a generous portion of humor, at least of a sort. Maybe the general public will like it. I feel obliged to record that the preview audience hailed it with enthusiasm, though impressionable preview audiences, especially in the neighborhood houses, are not uncommon. As for my personal reaction—I wish I could say that [it] is as moving as its title suggests. But I cannot." Bert Harlen

Hollywood Spec P10 N 20 '37

"[It is] an appealing picture, especially for children, and the director will make it excellent entertainment for youngsters is the warm and adolescent treatment by Mr. Green, the director. The picture has laughs in the right places, and this was demonstrated yesterday by the group of children at the Rialto on a holiday," Marguerite Tazelaar.

N Y Herald Tribune p8 N 27 '37

"With Mickey Rooney to boot it home, 'Thoroughbreds Don't Cry' is likely odds-on choice for any kid's money of a Saturday afternoon—and is a pleasing little flier, too, for those grown-ups who pick 'em out of a hat. Short on the logic but long on the pep, it gallops gayly into the stretch, nothing to beat such a hot potmaker as the memorable 'Little Miss Marker' but well out ahead of the general run of selling-patters." B. C.

Pittsburgh Post-Gaz.-p27 N 26 '37

"Children are as tough as can be in 'Thoroughbreds Don't Cry,' and I imagine young people will be delighted with the display. Tutors, nursemaids, and governesses will be thoroughly discouraged by the whole exhibition, and parents dismayed." John Mosher.

New Yorker p25 D 4 '37

"Three child actors—Judy Garland, Mickey Rooney, and Ronald Sinclair—handle the occasional laughs and thrills of this frankly hokum story." Newsweek p34 D 6 '37

**Trade Paper Reviews**

"Just the type of film fare that keeps the children interested all day long. It is on the edges of its seats is this Metro offering, with a trio of talented youngsters in the leads and a couple of exciting horseracing sequences to wind up the pace. Family." Boxoffice p29 N 20 '37

Here is a racetrack melodrama that gets away from the hackneyed plots concerning the turf. With Mickey Rooney, Ronald Sinclair and Judy Garland featured, the story has a distinct appeal to youth, but it is not to be set down as a production with strictly juvenile appeal. The story is grown up, and will register with the adults as well as the younger elements in your audience.

Film Daily p11 N 24 '37

Motion Pict Daily P2 N 19 '37

"Good comedy drama with exciting racing scenes, this should more than satisfy average fans. Theatre preview audience evidenced complete enjoyment. Estimate: nice program." Phila Exhibitor p17 D 1 '37

This film is an expose of some rather crude sleight of hand around the paddock. It is played as farce comedy, which saves it as entertainment. There are many laughs, occasional emotional meltdowns, and some thrilling racing scenes. ..Film is a dailier of average quality.

Variety p16 N 17 '37

"[It] is destined to be a boxoffice hit everywhere. Here is a picture that packs a real wallop for general audiences as it has those features of heart interest, action and suspense that entertain." Variety (Hollywood) p3 N 13 '37

**THRILL OF A LIFETIME. Paramount 72min D '37**

**Cast:** Dorothy Lamour, Yacht Club Boys, Judy Canova, Ben Blue, Eleanor Whitney, Johnny Downs

**Director:** George Archainbaud

**Music director:** Boris Morros

**Screenwriter:** Arthur Phillips, Vernon Owen, Grant Garrett

**Paul Gerard Smith**

A musical show with backstage atmosphere.

**Audience Suitability Ratings**

"General patronage." Nat Legion of Decency N 26 '37

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; ++ Poor; ++ Exceptionally Poor
THRILL OF A LIFETIME—Continued

"A gay and lively production brightly staged and pictorially fine. Family."
— Sei Motion Pic p12 D 1 '37

Newspaper and Magazine Reviews

"This is the kind of lightly amusing musical —naive, juvenile, and obvious—which makes a special appeal to the young, who are termed The Younger Element among cinema-goers. And since it is a picture by, with, and for young people, you might discern the fact that these adult eyes noticed several long stretches of dullness."
— Jesse Zinser

"[It] should please everybody except introspective old grouchies, and even some of them. It is very light fare, of course, with a story which is a mere bubble and a viewpoint as remote from reality as it could be."
— Bert Harley

"[The new musical has] a certain forced exuberance; a couple of passable songs and some familiar clowning. It has few snatches of beguiling entertainment. . . . Hordes of spectators at the Paramount yesterday morning squealed with delight at several interludes, but I still think that 'Thrill of a Lifetime' is lacking in any of the screen or theatrical emolument."
— Howard Barnes

"[It] is an earnest little comedy trying hard, sometimes ridiculously hard, to be funny. The picture is unpretentious, something in its favor, and not altogether lacking in entertainment. [It] is a second-rate musical comedy."
— Eileen Creelman

"Musical comedy on the screen has seldom been less appetizing than it is in 'Thrill of a Lifetime,' the feeble and fumbling nursery exercise in song and dance. . . . One bright spot perhaps, the presence of musical comedy, and the vaudeville interludes are as lacking by motivation as they are in originality. . . . This is the rowdy, knockdown work by Ben Blue."
— William Bui

"Performing in the manner peculiar to school graduation plays, the [youngsters] evince considerable regard for the idolatry of music. The results add up to nothing in particular, mark it up to Youth and let it go at that. . . . Ho-hum! and again ho-hum!"
— Herb Sterne

Trade Paper Reviews

"Light musical variety, boasting no outstandingly potent marquee names and far from overwhelming in production or entertainment values, Fanchon has strung together like one of her old stage shows at the Roxy. The story is brutally inadequate, even for the modest needs of musical comedy, and the vaudeville interludes are as lacking by motivation as they are in originality. . . . This is the rowdy, knockdown work by Ben Blue."

"Performing in the manner peculiar to school graduation plays, the [youngsters] evince considerable regard for the idolatry of music. The results add up to nothing in particular, mark it up to Youth and let it go at that. . . . Ho-hum! and again ho-hum!"
— Herb Sterne

"A wide and varied array of talent makes this musical an enjoyable piece of entertainment. In the upper bracket of program fare it should be well received."
— Boxoffice p29 N 20 '37

"Here is a fair program with a name cast that will appeal to younger patrons. Audience reaction was good. Estimate: fair program."
— Phila Exhibitor p48 D 1 '37

THUNDER TRAIL

"Ben Blue and Judy Canova, who were teamed in 'Artists and Models' in a spot somewhere second-rate, will return in this one. They are amusing, too, which is due to some bright and original comedy material. . . . Fact that the whole thing is slightly naive is in its favor, because not too much is promised."
— Variety p18 N 10 '37

"Produced as program entertainment, 'Thrill of a Lifetime' will gel plenty of audience appreciation in the spots where it is properly handled and exploited. . . . It is well produced and directed. . . . Show type music from start to finish, an excellent balance to any bill."
— Variety (Hollywood) p8 N 5 '37

Audience Suitability Ratings

"Covered wagons, hard riding, shooting and the final dramatic end of the villain form the highlights of this film which is presented in an interesting manner by a moderately good cast. Family."
— Am Legion Auxiliary

"A Zane Grey story in which magnificent scenery is used as a background for ruthless killing and cruelty. Adults."
— Calif Cong of Par & Teachers

"A better-than-usual Western of gold rush days. . . . Sound ethics. Exceptional scenery. Mature-family. Good. DAR"

"[It] is a good tale, well told. . . . Fine riding, notable photography and some exceptionally good performances are combined in a better-than-average Western. Family."
— E Coast Preview Committee

"A very good Western. . . . Good direction of an adequate cast and excellent scenic effects form a good program film for the family."
— Calif Cong of Par & Teachers

"This picture [has] high entertainment value for all who enjoy Western drama. Family."
— Calif Council of Women's Clubs (W Coast) O 27 '37

"The opening passage is superior to the main part of the film. . . . Thereafter the picture deteriorates into the usual wild melodrama with fighting and plunder. It comes to such an abrupt finish that the literal-minded 'Western' addicts will feel a sense of frustration. Adequate, 12-16: fair; children, 8-12: too violent."
— Motion Pic R p8 N 17 '37

"General patronage."
— Nat Legion of Decency O 14 '37

"A, Y & C: good Western."
— Parents' M p75 D 3 '37

"[It] is a bang-up Western."
— Scholarly p37 O 25 '37

"A good tale, well told. Family."
— Sel Motion Pic p13 N 1 '37

"A very nicely produced Western and exciting entertainment. Family-juvenile."

Weekly Guide O 5 '37

Newspaper and Magazine Reviews

Reviewed by Bert Harley

Hollywood Spec p11 O 16 '37

+ + Exceptionally Good; + Good; + Fair; — Medieval; — Poor; — Exceptionally Poor
Trade Paper Reviews

"Far above the average Western offering, this should be a sensation with action fans. Family...

Boxoffice p19 O 2 '37

"Here is a Western that has everything, excellent cast, good story and a significant locat-

tion, with the action kept moving at a fast
pace, resulting in a picture that should please
any audience."

Film Daily p1 N 22 '37

"A fast moving outdoor story has been em-
bellished with more production values than
average Westerns. Estimate good. Western."

Variety p25 O 1 '37

"That rarity, a well-made Western, 'Thunder
Trail' carries adult as well as juvenile appeal.
Should not only click at Saturday matinees, but
is a strong lower-decker for duals in the neigh-
borhoods."

Variety S 29 '37

"Story commands attention throughout in
spite of a stock western ending. Picture is
well cast and producers have contrived char-
acter delineations that make this more than just
another Western."

Variety (Hollywood) p3 S 22 '37

TOVARICH. Warner 85min D 25 '37

Cast: Claudette Colbert, Charles Boyer,
Basil Rathbone, Anita Louise. Melville
Cooper

Director: Anatole Litvak

Music: Max Steiner

Music director: Leo F. Forstein

Screen writer: Casey Robinson

Based on the play of the same title by
Jacques Deval. 'Boyer and Claudette are
'white' Russian refugees, members of Nobility,
living in poverty in Paris. Boyer has been
entrusted with a huge sum of francs by the
Czar, and he will not touch one 'soul' thereof.
Boyer and his wife, Claudette Colbert, become
servants in the home of Melville Cooper. The
members of the Cooper family become very
fond of them and it is not until the night of
the Coopers' 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 Rus-
sian oil fields should not have to be leased to
foreigners. Their love for their mother country
is so strong that they turn over the money to
him." (Film Daily)

Audience Suitability Ratings

"Sacrifice, loyalty, love and devotion are the
qualities that shine in this stirring picture.
A thought-provoking picture, superior in every
detail. Mature audience."

Gen Fed of Women's Clubs (W Coast)

D 1 '37

Newspaper and Magazine Reviews

"The high quality of acting, adaptation, stag-
ing and direction preserves, even embellishes,
the full comedy quality of the original, so that
it is virtually certain the new 'Tovarich' will
make as much of a mark on the screen as it
did in the theatre. . . . The production itself is
a combination of many entertaining elements,
revolving principally around smart and sophis-
ticated comedy, satirical, perhaps, but always
highly amusing." J. P. Cuningham

Commonweal p220 D 17 '37

"Excellent entertainment. Rich in comedy
for most of its footage, it strikes a serious note
in its closing sequences, highlights the noble-
ness of fidelity to loyalty, and by beautiful
direction and superior performances, gives us a
film which is outstanding among the fine screen
moments we have enjoyed this year."

Boxoffice p11 11 '37

"Theatre-goers who saw the Robert E.
Sherwood-Jacques Deval comedy will find the screen
version of 'Tovarich' a reasonably faithful
transcription. Anatole Litvak's direction sacri-
fices the subtle humor of the original for broader
comedy effects, but the film, nevertheless, is screen entertainment of a
very high order."

Newsweek p36 D 26 '37

Trade Paper Reviews

"Superlatively splendid in every phase, the
cellular edition of Jacques Deval's popular
play is screen fare of unprecedented appeal.
The adaptation is nothing short of brilliant and
contrives to incorporate all the most and most
desirable elements of the many highly suc-
cessful comedies of somewhat similar stamp,
which have highlighted Hollywood's production
during the past year, without sacrificing the
subtlety and wittiness of the original."  

Boxoffice D 11 '37

"With the names of Claudette Colbert and
Charles Boyer decorating the marquees this
thoroughly funny, delightful comedy should do ex-
cellent business at the box-office. The Deval
stage play has been given greater scope on the
screen, due to skilful direction, and clever script, able acting and capable production."

Film Daily p4 D 3 '37

"Tovarich' emerges as a piece of popular
entertainment, plus the very considerable draw-
ing value of Claudette Colbert and Charles
Boyer in the starring roles. It is destined for
important first run money. . . . Story changes
are not radical...but the over-emphasis of the
comedy side of the play, almost to the point of
occasional slapstick, will be regarded
generally as an unnecessary concession to film
audiences. It is this aspect of Anatole Litvak's
direction which makes the picture something
less than superlative."

Variety p16 D 8 '37

"An outstanding play gets distinguished and
wholly commendable screen treatment in the
Warners version of Jacques Deval's 'Tovarich.'
Suave and smart, brilliantly played, directed
and produced, the well-dulled discriminating
audiences with its superb dramatic statement
has in addition, many entertainment ele-
ments for the masses."  

Variety (Hollywood) p3 D 1 '37

TRAPPED BY G-MEN. Columbia 65min
O 27 '37

Cast: Jack Holt, Wymie Gibson, C. Henry
Gordon, Jack La Rue

Director: Lewis D. Collins

Original story: Bernard McConville

Screen writer: Tom Kilpatrick

[It tells the story of] a hive of criminals
who are hiding out in a secluded mining camp
and who are eventually apprehended by a
G-man (that would be Jack, of course) who
poses as a crook to get among them." N Y
Times

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 28 '37

Newspaper and Magazine Reviews

"Fairly exciting in a minor, Grade-B way.
Adults and young people."

Christian Science Monitor p17 O 30 '37

++ Exceptionally Good; + Good; ++ Fair;  
+ Mediocre; − Poor; −− Exceptionally Poor
TRAPPED BY G-MEN—Continued

"Trapped by G-Men" is one of those ten-twenty-thirty cent melodramas which Arthur Mayer's Rialto Theater occasionally plays for the benefit of the traveling salesmen of 42nd St. Be sure to miss it," Jesse Zussner

— Cue p35 N 13 '37

"The film is as effective as the old Westerns because of its speed, fine natural settings and the relentless excitement. That the story's substance is suitable for a ten-year-old mentality didn't seem to keep adults away from the theater yesterday. Marguerite Tatelaar

+ N Y Herald Tribune p98 N 6 '37

"Our old pal, Jack Holt, ain't been done right by. For, of all things, Columbia Pictures has employed a woman to abet him in the hot pursuit of justice. This 'Trapped by G-Men' tells an old story passably well. They shouldn't do things like that to Jack. This corner almost wept.

— N Y Times p29 N 4 '37

"[It is] a negligible thriller with Jack Holt and Wynne Gibson." John Mosher

New Yorker p88 N 13 '37

Trade Paper Reviews

"Formula action melodrama tailor-made for Jack Holt, this should be okay in rural, neighborhood, on dual bills."

— Exhibitor p21 O 1 '37

"Picture is one of those quickly produced affairs that will go best where they like gangster hi-jinks, mostly on tail-end of a dual combination.

— Variety p19 N 10 '37

TRIGGER TRIO. Republic 55min O 18 '37

Cast: Ray Corrigan, Max Terhune. Ralph Byrd. Sandra Corday

Director: William Witney

Original story: Houston Branch

Screen writers: Joseph Poland. Oliver Drake

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 28 '37

Newspaper and Magazine Reviews

"Even the youngster in the next seat was disappointed, to put it mildly." B. C.

— N Y Times p33 D 15 '37

Trade Paper Reviews

"The Three Mesquites go to town again in a Western that stacks up better than average. Replete with action and fast riding, this should be in the money brackets where Westerns are popular. Family.

— Boxoffice p33 N 6 '37

"This story rambles considerably before it finally settles down to the business of supplying the fans with the thrills and the fight stuff.

— Film Daily p8 O 22 '37

— Motion Pict Daily p11 O 22 '37

"This is an up-to-standard Mesquiteer production. Estimate: good."

— Phila Exhibitor p36 N 1 '37

"Title is a misnomer. It should have been 'Buck.' A Great Dane, with extras for effective Buck just about gives the most intelligent performance in this horse opera, one of the dual variety.

— Variety p17 D 15 '37

TROUBLE AT MIDNIGHT. Universal 60min O 17 '37

Cast: Noah Beery, Jr. Larry Blake. Catherine Hughes

Director: Ford Beebe

Screen writers: Ford Beebe. Maurice Geraghty

Based on a short story Night Patrol by Kimber Hureck. A western melodrama with cattle rustling from dairy farms in the west as its theme.

Audience Suitability Ratings

“A well directed action story. Family.”

— Sel Motion Pict p13 O 1 '37

Trade Paper Reviews

"Taking the old western formula—cattle rustlers in league with the town's leading citizen—dressing it in modern setting and substituting gangsters for rustlers. Universal has succeeded in creating an average program filler with this production. Family."

— Boxoffice p23 N 27 '37

— Motion Pict Daily p7 N 9 '37

"Wasting no time, this holds interest all the way. Estimation: nice program for neighborhoods, duals."

— Phila Exhibitor p30 O 15 '37

"Largely thrown together, it will make its way into the lower-action bracket and find its forte in the duals where another film carries the bulk of the marquee load."

— Variety p13 N 10 '37

"Kid stuff for the neighborhoods, in which Noah Beery, Jr. and other Universal juniors go into action under the baton of Ford Beebe to grind out a Western in everything but name. "Trouble at Midnight" will fill its spot on the multiples."

— Variety (Hollywood) p8 N 15 '37

TRUE CONFESSION. Paramount 75min D 24 '37


Director: Wesley Ruggles

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a play of same title by Louis Verneuil written by Jules Berre. A comedy in which a young and struggling writer untruthfully admits that she murdered her 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 tell her husband that she is to have a baby.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 2 '37

"Some highly amusing sequences and Carole Lombard's drollery and keen humor are somewhat marred by a sense of confusion and lack of clarity. However, the direction is brilliant, and a consistently amusing production will undoubtedly grow to maturity. Adults."

— Sel Motion Pict p12 D 1 '37

Newspaper and Magazine Reviews

"One of those pictures which a reviewer laughs heartily about, any one of which he can say little beyond the fact that it is capital comedy, capably written, directed, acted and produced. [It is] a picture which under the circumstances must you miss."

— Hollywood Spec p7 N 30 '37

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
"An amusing farce in the giddy, irresponsible spirit so popular in Hollywood right now. Hollywood has long needed a sense of humor." (3 stars) Beverly Hills

Liberty p25 D 25 '37

"True Confession" belongs in the daffy comedy class. The virtue of keeping its antic lunacies amusing rather than trying. It is not nearly as funny as 'I Met Him in Paris' but it has a continuity of mood and action which distinguishes the better screen farces from their dreadful imitations." Howard Barnes

+ N Y Herald Tribune p22 D 16 '37

"Better than average comedy of the crackpot cycle." Carole Lombard and Fred MacMurray are entertaining in the leading roles, but John Barrymore, who ambles in and out of the story as an amiable alcoholic, strolls off with the honors." Newsweek p31 D 20 '37

Trade Paper Reviews

"A meaty comedy idea, decked out with crisp dialogue, with able direction by Wesley Ruggles and a madcap clowning cast led by Carole Lombard, this rates near the top on any 'must see' list and should win for Paramount the gratitude of exhibitors everywhere. Family." Boxoffice p23 N 27 '37

+ Motion Pict Daily p22 N 19 '37

"A burlesque murder mystery, this is tops in comedy; sure fire entertainment; a natural top spot attraction for any man's theatre. Premiere audience reaction was very good. Estimate: high rating comedy." Phila Exhibitor p48 D 1 '37

"'True Confession' is a rather entertaining picture, the various faults or shortcomings of which should not hamper it at the box office. Not a big bet but a favorable enough one, the chances are it will do better than average to good business generally. It just falls short of being a smash." Variety p16 N 21 '37

"A brilliant piece of foolery is the satirically titled 'True Confession'. . . As smartly produced as it is infectious, and dangling plenty of marquee bait, the piece is labeled for hefty colossals as it has the holiday trade." Variety (Hollywood) p3 N 17 '37

TWO MINUTES TO PLAY. Victory 69min N 2 '37

Cast: Herman Brix, Eddie Nugent, Jeanne Martel, Betty Compson

Director: Bob Hill

Screen writer: William Buchanan

A college football film in which a player wins for his team in the last two minutes of a crucial game.

Trade Paper Reviews

"A formula story of the gridiron that hits all the shopworn stuff, and is otherwise so poorly written and handled in all departments that it is positively amateur." Film Daily p4 O 16 '37

+ Phila Exhibitor p31 O 15 '37

"Estimate: good football independent for neighborhoods, duals." Variety p17 O 15 '37

"Signals off. Also story, production, direction, playing, cameras, lighting, sound—in fact, just about everything is off. Few more pictures like this and individual communities in these United States will be setting up their own quota laws." Variety p17 O 13 '37

+ + Exceptionally Good; + Good; + Fair; + - Mediocre; Poor; - Exceptionally Poor

UNCIVILIZED. Box office 77min N 23 '37

Cast: Dennis Hoey, Marjorie Rhys, Marcelle Marney, Ashton Jury

Director: Charles Chauvel

Music: Lindley Evans

Original story: E. V. Timms

Screen writer: Charles Chauvel

Filmed in Australia. "It tells of a woman novelist, whose public tires of drawing-room stories. At her publisher's insistence she goes on an expedition into the wilds in search of the white king of a black tribe. She finds the white king, Mara, after an Afghan camel driver has kidnapped her and traded her to Mara in exchange for permission to conduct a drug trade." (N Y Sun)

Audience Suitability Ratings

"Adults." Nat Legion of Decency N 26 '37

Newspaper and Magazine Reviews

"There was standing room only yesterday at the New Amsterdam Theater, and on the screen as wild-eyed a melodrama as ever a camera had photographed. In spite of its intended audience [it] is pretty bad, with the acting quite as amateurish as scenario and direction." Eileen Creelman

+ N Y Sun p40 N 17 '37

"It is all very juvenile, Australian bushish and inexplicable in its melodramatic convolutions." F. S. Nugent

+ N Y Times p27 N 17 '37

Trade Paper Reviews

"Without doubt 'Uncivilized' reaches the peak point in Australian production when considered from every angle. The weak points are neither many nor glaring—only the critical will find them, and the picture will bring high interest and entertainment to the ordinary playgoer, one might also venture to say anywhere in the world." Canadian Moving Pict Digest p9 Ja 16 '37

"This production is amateurish, with a loosely knit and slightly unbelievable story, but the magnificent background provided by the jungle, desert and mountains in and around the Kimberley range, in Northern Australia, coupled with enough wild and woody action should prove good entertainment in the melodrama spots." Film Daily p7 N 18 '37

+ Motion Pict Daily p22 N 19 '37

"This is childish hodgepodge of white melodrama, jungle surroundings suitable for the exhibitor who wants something different, highly exploitable, which this is. . . Estimate: exploitable, for lesser spots." Phila Exhibitor p50 D 1 '37

"At last there issues from an Australian studio a picture fit to grace the screens of the world. Very, very satisfying of the setting should give 'Uncivilized' a spot on the international screen. Not, however, as an ace attraction, but on day-to-day house, outside Australia, the marquee names mean nothing." Variety p15 O 21 '37
UNDER SUSPICION. Columbia 65min D 16 '37
Director: Lewis D. Collins
Original story: Philip Wylie
Screen writers: Joseph Hoffman, Jefferson Parker
A mystery story.

Trade Paper Reviews

"Characterized by the same reliability as to production and entertainment values as has been found in all of the Larry Darmour pictures starring Jack Holt, this can be booked, with every feeling of confidence, for a top spot on subsequent-run dual programs and is good enough for filler in the deluxers. Family."

+ + Boxoffice p28 N 27 '37

"Suspense is the keynote of this murder mystery. As regulation program fare, it should prove interesting. Larry Darmour, the producer, has gathered together quite a cast for a picture of this calibre and all perform well."

+ - Film Daily p4 N 22 '37

+ Motion Pict Daily p8 N 22 '37

"Fair murder mystery, this will satisfy on neighborhood, dual programs. . . . A preview audience gave a mild reception."

+ - Phila Exhibitor p47 D 1 '37

"This film, starring Jack Holt, with an energetic cast of supporting players, will make plenty of coin. . . Lewis D. Collins directs with a deft hand. He has caught the necessary angles to give the picture a proper boost in the spots sold."

+ Variety (Hollywood) p3 N 17 '37

V

VARSITY SHOW. Warner 120min S 4 '37
Cast: Dick Powell, Fred Waring, Priscilla Lane. Walter Catlett, Ted Healy
Director: William Keighley

"Idea is that the undergraduates at Winfield College are about to stage their annual show. They have everything except an idea and a producer until Dick Powell, one-time star student story: Powell, who has alternately successful Broadway musical comedy producer is persuaded to return to the ivy environment and give a hand. The show, of course, is a knockout hit, which puts Powell back on his feet in the big city." Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

'A: good of kind; Y: entertaining; C: if it interests."

Christian Century p1151 S 15 '37

"The familiar 'show-must-go-on' formula is here given an ingeniously fresh setting and, while American college life may seem unduly frivolous and at times embarrassingly sentimental, the pace at which the film moves and the talent, humour and enthusiasm with which it is put together might be taken as models for all musical comedies on the screen. Suitability: family."

A - Mo Film Bul p202 S '37

"Adolescents, 12-16: passable; children, 8-12: too long." Motion Pict R p9 S '37

"A, Y & C: entertaining." Parents' M p106 N '37

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; - Poor; - - Exceptionally Poor

"Family."

Wky Guide S 4 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 S 11 '37

"Steer clear of the first hour and three quarters. Last fifteen minutes has some good singing of famous college songs."

- - Digest p32 S 15 '37

"Warner's have been dilly-dallying behind gold-plated doors for the past ten or twelve years, and now have they given us a musical that is fresh, original and top entertainment. . . . The whole thing adds up to something new under Yon Cinema Sol."

+ + Judge p23 O '37

"This runs entirely too long but it has a certain youthful sprightliness and it presents a number of new personalities fresh to pictures."

(3 stars) Beverly Hills

Liberty p29 O 16 '37

"It is alternately bright, (Ted Healy) and not so bright (Dick Powell)."

Stage p22 O '37

Trade Paper Reviews

" 'Varsity Show' is the best Warner musical we have had in some time. A rabid departure from other musicals in which Dick Powell was starred, in this the whole picture is not Powell, rather is more emphasis placed on the story and on the supporting players, and this factor tends to make the production better in every department. . . . The picture was made for laughs and music, and it achieves both ends most successfully. . . . Picture will do excellent business anywhere."

+ Canadian Moving Pict Digest p6 S 18 '37

VICTORIA, THE GREAT. RKO 109min O 22 '37
Director: Herbert Wilcox
Music: Anthony Collins
Screen writers: Miles Malleson. Charles de Grandcourt

Awarded the Cup of All Nations Cinema Prize at the International Film Exhibit in Venice. Filmed in England, partly in Technicolor. "Victoria, the Great" as a long way toward a full and clarified explanation of the most popular ruler England ever had. Her career, her public and private, is traced from June 20, 1837 when she ascended the throne, until the day of her 60th anniversary as queen, shortly before her demise." (Variety)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"This is, to be sure, the authorized version of Victoria's life but it is probably as entertaining and certainly more instructive than the humanized versions and debunkings which have preceded it. . . . This is a film which can be recommended to all." T. J. Fitzmorris

- + Exceptional O 20 '37

"A: outstanding; Y: excellent; C: very good."

Christian Century p1439 N 17 '37

"A picture worthy of commendation. Family-mature." Am Legion Auxiliary

"Excellent entertainment for the family." Calif Cong of Far & Teachers

"The direction, photography and authentic settings and backgrounds are deserving of high praise." Calif Fed of Business & Professional Women's Clubs

"The direction, photography and authentic settings and backgrounds are deserving of high praise." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; - Poor; - - Exceptionally Poor
"Excellent. Fine research. Recommended for schools. Mature-family." DAK

"This film is British down to the minutest detail and captures the concept of England's national pride and reverence for their great Queen unspoiled by vulgar machinery. A film not to be missed. Family." Nat Soc of New England Women

Fox W Coast Bul N 27 '37

"This [is a] notably fine production. Family." + + Gen Fed of Women's Clubs (W Coast) N 17 '37

"This is unquestionably one of the finest pictures now being made in this country [England], and it is at the same time one of the most entertaining and interesting. Suitability: family. Recommended. Family. P 27 N 15 '37

"It is a beautiful picture, which should be seen by all who are interested in historical detail, and the pageantry of another day. Adolescents, 12-16; splendid; children, 8-12; educational, but rather long and too little action." + Motion Pict R p8 D '37

"A, Y & C: excellent." Parents' M p106 N '37

"One of the not-to-be missed pictures. Family. Best of the month." + + Sel Motion Pict p19 O 1 '37

Newspaper and Magazine Reviews

"When it comes to historical biography of their own greats, the English film makers are at their best. Adults and young people." + + Christian Science Monitor p17 N 6 '37

"Herbert Wilcox presents 'Victoria the Great' to demonstrate the new belief that the destiny of England's motion pictures rests rather in making British films, equally addressed to a world audience, but in a strictly British manner and not in the manner of California. . . . It is the most emphatically significant motion picture that has been produced in Britain." J. P. Cunningham + + Commonweal p550 O 8 '37

"If only it were shorter. 'Victoria' runs only ten minutes less than two hours, and that is much too long for the pageant of British Empire unfold. . . . Otherwise, the film is amusing, nicely paced, with the romance, marriage, and tenderness of Miss Neagle, and a queen portrayed with delicacy, humor and reverent understanding. "Jene Neagle + Cue p42 O 29 '37

"The film is a reverential paean. It has one outstanding quality: impressiveness. Into this are packed both vices and virtues. Of the former are a complete absence of Victoria's more questionable characteristics, a cold note, too much film. . . . As pageantry, it is excellent film fodder." Donita Ferguson Digest p34 O 23 '37

"A very fine chronicle of the life of Queen Victoria. . . . A falling off of interest after the death of the Prince Consort, and the untouched production is historical at the end, are the only faults in an outstanding, deeply moving picture." Wkly p27 S 25 '37

"One of the greatest accomplishments the screen has to its credit, an amazing demonstration of the screen's ability to put sixty years of a British sovereign's reign into less than twice sixty minutes of motion picture entertainment. . . . We must acknowledge that we were not prepared for Hollywood if it produced a biographical film to equal this one which England sends us." + + Hollywood Spec p7 N 29 '37

"‘Victoria the Great’ is painfully authentic. Annuity, a wobbly sixesix motion picture, and though I aged considerably less in the audience, I aged some. The producers were obviously English, a fact being shown in the way they did not take their job lightly." Robert Terrall Judge p19 D '37

"‘Victoria the Great’ is not for the average film fan. It is bare for the more discerning, perhaps hardly that. The film is rather a series of vignettes which show the life of a virtuous bourgeois household which stood in a peculiar relation to the public. And while the photographs are prettily posed and nicely taken, the general effect is a little dull." New Statesman & Nation p445 S 25 '37

"It is inevitably episodic and overcrowded with public and private oratory, but it rises to passages of fine emotional power when Victoria and her consort hold the center of the screen. Moreover, the offering has the sheen intact of the historical pictures re-created with dignity and flawless authenticity. The color photography of the ending is the only serious technical flaw in the picture. England's great Queen has been served well on the screen in 'Victoria the Great.' " Howard Barnes + + N Y Herald Tribune pl4 O 29 '37

"[It is] a picture with dignity, drama and a happy sense of humor. . . . Herbert Wilcox has done an excellent job with his 'Victoria the Great.' . . . He has made the film gay and charming at times as well as moving. We are indeed much amused." Eileen Creelman + + N Y Sun p38 O 29 '37

"It probably is as fine a biography of a near-contemporary as any screen company could produce, which means that, for all its honesty, it is a worshipful piece, almost self-conscious in its veneration. . . . Miss Neagle's performance . . . is one of those rare gems of a screen year, the kind of portrayal which makes one forget the model and fall into the delightful misapprehension that this is the real thing. . . . 'Victoria the Great' is a regal biog- raphy and a real treat." F. S. Nugent + + N Y Times p19 O 29 '37

"[It is] a lovely and nostalgic, eloquent and stately cinema study. Superbly directed and brilliantly acted in its title role by lovely Anna Neagle, it is one of the finest films of this or any other year." William Boehnel + + N Y World-Telegram p29 O 29 '37

"In the richness and style of its dress, the movie lives up to the standards of something to be preserved in archives. . . . Miss Neagle is very good indeed in the role the censor has allowed her to play. . . . Altogether, it's a worthy, handsome, dignified film, with neither Strachey nor fiddle-faddle." John Mosher + New Yorker p56 O 23 '37

"Although some Anglophobes may consider it history examined through rose-colored binoculars, 'Victoria the Great' is as authentic in props and backgrounds as England's libraries, museums, and government records. It makes it. 'Victoria the Great' is not all pomp and documented circumstance. It tends, with dignity and tenderness, the love story of the strong-willed Queen and the scholarly German Prince." + Newsweek p26 O 11 '37

"Discretion and delicacy are integral parts of the film's concept. The unspoken humor threads its way through the telling. . . . Those who smugly believe that Hollywood leads in all technical work should view the excep-
VICTORIA THE GREAT—Continued

tionally convincing make-up jobs. Technicolor is used for a final, and foolishly blatant, note." —Herb Strock

+ Script p29 N 20 '37

"The film is indeed a personal triumph for Anna Neagle, and for Anton Walbrook, who played the Prince Consort with an inspired tactfulness... The rather vicious brightness of the Technicolour Diamond Jubilee forms an unfortunate ending to a good looking film." —Basil Wright

Spec p499 S 24 '37

"Because the film is lengthy, because its subject is the most sanctified one in British history, wed critics detoured around its rough spots with wishful allusions to Helen Hayes and "Victoria, Regina," vaguely said that the picture, presenting almost precisely the same episodes as did Laurence Housman's play, was perhaps about as good. It is not. [It] is a whopping English imitation of a whopping Hollywood imitation of whopping English pageantry."

+ Time p48 N 8 '37

Trade Paper Reviews

"Produced in an elaborate and distinguished manner that denotes a high budget expenditure, the film should be boxoffice in the larger centers, in exhibitors in the hinterland where things British are quite foreign may find this a big job of selling. Family."

Film Daily p25 S 25 '37

"To Miss Anna Neagle, we wish to give a vote of thanks, for the most inspiring performance we have ever seen given by a British woman star." —Canadian Moving Pict Digest p5 O 23 '37

"Herbert Wilcox has produced a picture based on a subject close to the British Empire's heart with distinction, Bismarck and, and without understanding... He has turned out a picture which is grand in its conception, lavish in its production and for the most part emotionally moving. All in all, 'Victoria the Great' is a production which greatly advances the status of the British Wilcox not only in England but the entire picture-making world." —Film Daily p13 S 17 '37

"Of exploitation angles, there are many; especially in the section showing the successful efforts of the Middle East to sell Palestine, her constand Albert, to avoid conflict with civil-war torn America. Some boxoffice hope lies in this direction. Generally, it is fast and very English, albeit finely done, picture. Estimate: fine class production, needs terrific selling."

Philia Exhibitor p229 O 1 '37

VIENNA BURGTHEATER. Forst film

105min S 27 '37


Director: Willy Forst

Screen writers: Jochen Huth & Willy Forst

German dialogue film with English subtitles produced in Vienna. "Briefly, the idea is simply whether middle-aged Friedrich Mitter, played by the famous Vienna Burgttheater, or Josef Rainer, his young rival, will win the love of pretty Leni Schindler." —(N Y World-Telegram)

Audience Suitability Ratings

Mo Film Bu1 p55 Ap '37

"Adults."

Nat Legion of Decency N 4 '37

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

Newspaper and Magazine Reviews

"Mr. Forst has treated his subject dexterously, and proves his genuine knowledge of the screen in its various phases. He has0 not the flash, explosiveness, speed nor drama which Hollywood pictures possess, there is in Herr Forst's picture a quiet, subtle sentimentality and true human motivation... [It is] genuine entertainment." —Marguerite Tazelaar + N Y Herald Tribune p2 S 26 '37

"This is a well-made picture, moving along with sufficient speed and skill to keep an audience interested and amused. [It] is a pleasant film." —Eileen Creelman + N Y Times p28 S 27 '37

"The generally cherished illusion that pre-war Vienna was a place of liltting laughter and song are apparently betrayed by 'Vienna Burgttheater.' And it has done so unfortunately, too. For the story which the picture ponderously tells should have been a delightful comedy... instead of the solemn, chest-heaving affair which it turns out to be." —E. C.

—N Y Times p47 S 27 '37

"[This is] a trifling, ponderous new Austrian film... wherein a group of much too good actors are desperately guided only to lift it out of the doldrums. The film is in the less than satisfactory category." —William Boehm + N Y World-Telegram p31 S 27 '37

"'Vienna Burgttheater' will probably depress local Teutons." —John Mosher + Film Daily p25 N 20 '37

"It is somewhat over-involved—there seems to be a great deal of cross-falling-in-love—and often enough not to be distinguished from melodrama. What is Werner Krauss' performance as the old actor which ultimately determines the film's value... [It has] wonderful sincerity... the depth of feeling." —Arthur Vesselo + —Sight & Sound p27 Spring '37

Trade Paper Reviews

"The new importation has a nice blend of romance and comedy well handled, but the production suffers from being too lengthy."

+ —Film Daily p18 N 1 '37

+ —Motion Pict Daily p7 N 1 '37

VOGUES OF 1938. Wanger-United artists

105min S 17 '37

Cast: Warner Baxter, Joan Bennett, Helen Vinson. Mischa Auer, Alan Mowbray

Director: Irving Cummings

Dance director: Seymour Felix

Music director: Boris Morros

Screen writer: Bella Spewack. Samuel Spewack

Filmed in technicolor. "Warner Baxter owns an ultra smart clothes salon. To him as his most chic model comes Joan Bennett, an ornamental but impeccable socialite, after she has run out on the verge of marriage with the rich Alan Mowbray. Mowbray threatens as a result to ruin Baxter, and almost succeeds by financing the competitive but phoney designer, Mischa Auer who gets his inspiration from the musical classics... Baxter and Miss Bennett arrive the day with the fates of both and are free to love as well as to carry on their business." —[Variety (Hollywood)] Also known under title Walter Wanger's Vognes of 1938. See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."

Christian Century p1343 O 27 '37

"Joan Bennett is on the whole good, but Warner Baxter's Curson, although appropriately harassed and quietly charming, leaves one with..."
the suspicion that he could not tell sable from rabbit or satin from sateen. . . Easy-to-look-at entertainment. Suitability: adults and adolescents." A. P.

+ Mo Film Bul p25 O '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 S 15 '37

"While the story is somewhat trite, the acting is quite good and technicolor enhances the beauty of settings, clothes and people. Adolescents, & children, S-12; unsuited."

Motion Pict R p10 S '37

"A & Y: excellent; C: little interest." Parents' M p106 N '37

Newspaper and Magazine Reviews

"It defies adverse criticism, for one can only enthuse over its rare beauty, its sumptuous staging and its other virtues." Mordaunt Hall

+ Boston Transcript p8 S 25 '37

"Adults & young people." Christian Science Monitor p17 O 2 '37

"Spectacular Technicolour musical with tremendous dress appeal, some good incidental turns, and a story with some odd spots of attractive comedy. Although overlong, and with a conventionally incredible story, it is a very attractive picture of special interest to women." Film Wkly p27 D 4 '37

"A lush and liberal fashion revue and a highly interesting adventure into technicolor." (3 stars) Beverly Hills Liberty p8 S 25 '37

"The chief claim to consideration of 'Vogues of 1935' is that it is in Technicolor. It is a Technicolor with a difference, for the tints are not so harsh, the variety is greater, and there is less feeling that light has been swamped and deadened. This is Joan Bennett's film, for she too is revealed with added charm and vivacity." R. H.

+ Manchester Guardian p18 O 2 '37

"It is a glorified fashion show hung upon a slight but amusing story, well acted, and punctuated by the best bunch of specialties of the year. The net result is a glorious picture, not only for women, as most critics say, but for all who get an aesthetic kick out of ravishing beauty." Rob Wagner

+ + Script p13 O 2 '37

"Technicolor at its most luxuriant and expert applied to the fashion industry... But for good, healthy entertainment, give us plot. Maybe we're biased." Stage p22 O '37

Trade Paper Reviews

"Mark this down on your booking sheets as a must." Photographed entirely in the new and greatly improved Technicolor, the picture appears to have all the ingredients that it takes to make a box-office champion... In 'Vogues of 1935' Technicolor reaches the highest peak of perfection it has yet achieved." Canadian Moving Pict Digest p7 S 11 '32

W

WALLABY JIM OF THE ISLANDS.

Grand national 58min O 15 '37

Cast: George Houston, Ruth Coleman, Douglas Walton, William von Brincken

Director: Charles Lamont

Music directors: Arthur Kaye

Screen writers: Bennett R. Cohen, Houston Branch

Based on a Collier Magazine serial novel of the same title by Albert Richard Wetjan. "When Houston reaches the Island to see his partner, he learns that the partner has gambled away money that was to be used in filing a claim to pearl beds. William von Brincken and two other renegades try to 'double cross' Houston by raising the pearl-beds, but Houston learns of their plans, and in a wild battle 'cleans up' on von Brincken and his men." (Film Daily)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 21 '37

"[This is] an entertaining film. Nice comedy, especially by an amusing monkey. Family." + Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"If you are looking only for an hour's pleasant entertainment... drop into your neighborhood house when it shows 'Wallaby Jim,' and I do not think you will put your hour down as a wasted one." + Hollywood Spec p6 O 16 '37

Trade Paper Reviews

"It will be more than well received by the action fans and the juvenile trade and will prove acceptable dual program material to every class of theatre-goer. Family." + Boxoffice p25 O 16 '37

"This is a pleasing program offering which has sufficient action, flatscenes, and for full measure, stirring singing by George Houston, who plays the title role." + Film Daily p7 O 12 '37

+ Motion Pict Daily p12 O 15 '37

"Estimate: neat action for neighborhoods, duals." + + Phiia Exhibitor p29 O 15 '37

"It is excellent entertainment. It has the necessary elements of romance, music and action in a well balanced way." + Variety (Hollywood) p3 O 7 '37

WALTER WANGER'S VOGUES OF 1938. See Vogue's of 1938

W

WAR LORD. See West of Shanghai

W

WELLS FARGO. Paramount 113min D 31 '37

Cast: Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan

Director: Frank Lloyd

Screen writers: Paul Schofield, Gerald Geraghty, Frederick Jackson

Based on the novel of the same title by Stuart N. Lake. "Some slight liberties are taken with the history of the Wells Fargo Express Co.'s formation and surge across the country. [It] explains the development of the coast-to-coast delivery service." (Variety)

Newspaper and Magazine Reviews

"One of the outstanding pictures of all time. The finest example of cinematic workmanship yet applied to an epic Western. In geographic sweep, in the grandeur of its background, in the vigor and sturdiness of its men. 'Wells Fargo' is a Western taken seriously by its producers." + + Hollywood Spec p5 D 11 '37

+ + Exceptionally Good; + Good; — Fair; — — Mediocre; — Poor; — — — Exceptionally Poor
It's all very simple—too simple, in fact—as you can see for yourself, if you've a mind to, in 'West of Shanghai.'" Jesse Zunser

— Cue p38 N 13 '37

"[t] will doubtless be copied by many other films, some of which will be more carefully done but none of which perhaps will quite recapture Mr. Karloff's formula: epigrams alternating with machine-gun fire, and a quaint code of honor writing its rules in blood." Mark Van Don't

Nation p567 N 20 '37

"Regardless of faults, 'West of Shanghai' is at any rate a timely title... Why Warner Brothers, usually so absorbed in pioneering, tracing screen biographies of great men and other scholarly pursuits, should have manufactured this half-baked truffle is not clear to me, if they don't mind, why should we?" Marguerite Tazelar

— N Y Herald Tribune p14 O 29 '37

"There's melodrama at the New Criterion, plenty of it, and, for an inexpensive film, not bad melodrama... 'West of Shanghai,' never to be taken too seriously, has enough adventure to keep its type of melodrama going for its hour and a half." Eileen Creelman

+ — N Y Sun p28 O 29 '37

"The picture is a mildly amusing restatement of the Porter Emerson Browne play... It is the surefire comic work of Mr. Karloff, the nice inflections, the war- lordly economy of gesturing, which gives to 'West of Shanghai' its modest charm as a comic-romantic, if not, perhaps, as a strictly contemporary document." B. R. C.

+ — N Y Times p19 O 29 '37

"Accidents that may happen to you: 'West of Shanghai' has nothing to do with the war, but presents Boris Karloff as one of those Chinese bandits who meets an American heroine." John Mosher

— New Yorker p91 N 6 '37

"While the Karloff grease paint job is something superb, the characterization he is handed never convinces. For a story that possesses so many exciting ingredients, the picture falls singularly to project excitement." Herb Sterne

— Script p8 O 9 '37

Trade Paper Reviews

"Rushed through production in an attempt to trade on topical interest in the Sino-Japanese war, the only connection this preposterosous film has to the Sino-Jap conflict is the 'Shanghai' in the title. It might fool some people into buying tickets, but it won't please many of them. The advertising campaign Warner suggests for this picture is hazardous, since it easily could mislead the unwary. Adults." — Boxtoffice p19 N 13 '37

"A timely topic, a good title, and a good cast fall short of expectations in this one. The feudal tendencies of the Chinese warlords are again displayed, but a lack of action in the picture makes it too slow in many spots." + — Film Daily p15 N 1 '37

"Shooting, action scenes will probably appeal to the youngsters. Estimate: top drawer; can be exploited." + — Phila Exhibitor p37 N 1 '37

"A slow-moving, poorly produced B which attempts to arouse interest in the title and let things go at that. It has nothing to do with the present Sino-Jap conflict, however, thus isn't timely... More fodder for the hops of the duds." — Variety p15 N 3 '37
WESTERN GOLD. 20th century-Fox 56min Ag 27 '37
Cast: Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman
Director: Howard Bretherton
Screen writers: Wallace Goold, Forrest Barney
A western melodrama of Civil War days. (Based on the novel, Helen of the Old House, by Harold Bell Wright.)
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings
"Mediocre. Mature-family." DAR
"Fox W Coast Bul S 25 '37
"General patronage." Nat Legion of Decency S 23 '37
"A. Y & C: good." Parents' M p106 N '37
"Family." Sel Motion Pict p13 O 1 '37
"Family." Wky Guide S 18 '37

Newspaper and Magazine Reviews
"The increasing evidence of fancy trimmings on Westerns is encouraging, but in the present film, as in its predecessors, it is obvious enough for what audiences the film is intended. Doubtless they will find it stimulating, though it is lacking in a good flat fight." Bert Haren
"Hollywood Spec" p29 S 11 '37

Trade Paper Reviews
"This one has little to offer outside of photography, scenic background. It is way below the average Western."
— Phila Exhibitor p15 S 15 '37
"Not a very good bow for Smith Ballew to the Western fans. May be long and lanky like Gary Cooper, but he lacks a lot of stuff for camera as evidenced by this showing... "Western Gold" won't cut much box office ice."
— Variety p14 N 3 '37

WESTLAND CASE. Universal 62min J 7 '37
Cast: Preston Foster, Frank Jenks, Barbara Pepper
Director: Christy Cabanne
Music director: Charles Previn
Screen writer: Robertson White
Based on the novel Headed for a Hearse, by Jonathan Latimer. This is the first of a series of six Crime Club mystery stories.

Audience Suitability Ratings
"A somewhat involved story, with exaggerated characterizations and some unnecessary implications. Adults." Am Legion Auxiliary
"This is a mediocre production, with much drinking and several quite unnecessary suggestive scenes. Adults." Calif Cong of Par & Teachers
"Mediocre. An unsuspenseful murder melodrama, whose solution is told in slow tempo, with dull moments prevailing. Mature." DAR
"While the production has several comedy scenes which would bear cutting, it is exceedingly well acted and directed, and holds interest to the end. Adults and young people." E Coast Preview Committee

"Some characterizations are good but the story is unduly drawn out and contains unpleasant episodes. Adults." Nat Soc of New England Women
"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul N 6 '37
"Entertainment, a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast) O 27 '37
"The plot is so complicated that much of it remains a mystery even after the steady flicker. Adolescents, 12-16; poor; children, 8-12; impossible." — Motion Pict R p9 N '37
"Adults." Nat Legion of Decency O 14 '37
"Adults & young people."
Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews
"Adults." Christian Science Monitor p17 N 29 '37
"As mysteries go, this is pretty poor stuff, tame and clairvoyant... Not that you won't be able to pick the villain immediately. It's that easy."
— Cue p39 O 30 '37
"[I] leaves, to this reviewer's way of thinking, something to be desired. For despite the vast jauntiness of Preston Foster as Detective Crane and the coy prankishness of various other members of the cast, the plot breaks from an exhausting effort to be sprightly... Mr. Cabanne has directed better pictures." Margaret Tazejian
— N Y Herald Tribune p12 O 23 '37
"Even though it bears the insignia of the Crime Club, 'The Westland Case' is hard to swallow, for its story is as fantastic as it is obvious. Better luck next time." T. M. P
— N Y Times p14 O 23 '37
"It is first rate murder entertainment—breezy, exciting, humorous and well-acted, especially by Preston Foster, who is ideal as the two-fisted, hard-drinking detective, Bill Crane." William Boehnel
— N Y World-Telegram p10 O 25 '37

Trade Paper Reviews
"This is an uninspired and uninteresting detective yarn which most audiences will find too difficult to follow. Family."
— Boxoffice p19 O 2 '37
"This mystery carries through on comedy and suspense and should make enjoyable program fare. In working out the case, lines of procedure become somewhat involved at times but they all add up okay. Christy Cabanne's direction minimizes these shortcomings by playing up the laughs which are many and often and by keeping the pace an ever moving one."
— Film Daily p8 S 25 '37
— Motion Pict Daily p4 S 27 '37
— Film Pict Daily p4 S 27 '37
"Fair murder mystery, first of Crime Club series, this has no exceptional thrills, little suspense. Estimate: dual appeal."— Variety p24 O 1 '37
"This Crime Club story fails to measure up to its potentialities, 'Westland Case' represents expensive production values, careful producing and several good acting efforts, but it seldom rises to its initial promise."
— Variety p13 O 6 '37
"[I] presents an arrestingly new type of detective in Preston Foster featured in a story that holds audience interest throughout."
— Variety (Hollywood) p3 S 23 '37

++ Exceptionally Good; + Good; — Fair; — Mediocre; Poor; —— Exceptionally Poor
WHERE IS MY CHILD? Leff 95min N 23 '37
Cast: Celia Adler, Samuel Steinberg, Morris Silberman
Director: Abraham Leff
Yiddish dialogue film with English subtitles. "(It is) a typical East Side mother-love drama, concerned with the trials and tribulations of a woman who, forced to surrender her child in infancy for adoption spends a life-time seeking it." (Cue)

Newspaper and Magazine Reviews
"It is well-acted, but slow and lachrymose... The sub-titles are clear and helpful." Jesse Zunzer + — Cue p29 D 4 '37

Trade Paper Reviews
"Not worth much comment, and it's probable that few, in any language, have come out worse than this film. Celia Adler's name and the fact that the picture is in Yiddish may prove a sufficiently mild inducement in strong Yiddish neighborhoods." — Variety p29 D 1 '37

WHERE TRAILS DIVIDE. Monogram 59min O 13 '37
Cast: Tom Keene, Eleanor Stewart, Warner Richmond
Director: R. N. Bradbury
Screen writer: Robert Emmet
A western melodrama.

Trade Paper Reviews
"Outstanding Western with great desert tragedy for a fine climax."
+ Film Daily p11 O 18 '37
+ Motion Pict Daily p6 O 18 '37
"This has good pace, nice acting. Estimate: good Western."
+ Phila Exhibitor p35 N 1 '37
"The kind of frontier yarn which could be told in a few feet of film. This picture is slow and dull. It's unimportant except where Tom Keene has influence and the alfalfa fans aren't particular about their kind of screen fun."
— Variety p27 O 20 '37

WHISTLING BULLETS. Ambassador 58min My 3 '37
Cast: Kermit Maynard, Jack Ingram, Harlene Wood, Maston Williams
Director: Jack English
Original story: James Oliver Curwood
Screen writer: Joseph O'Donnell
A western melodrama.

Trade Paper Reviews
"This is superior Western; that is, it has a competent, appealing principal, whom the children certainly must like; realistic action, quivering suspense, excellent photo work, cast, for a Western."
+ Phila Exhibitor p38 Je 15 '37
"[It] is noteworthy in proving what an independent producer, having a limited budget, can accomplish. Instead of a meandering cactus fable, film is nearly a full hour of tingling excitement, action galore and nicely pitched suspense. It should rate high on winners where they relish western fare."
+ Variety p13 O 6 '37

WIFE, DOCTOR AND NURSE. 20th-century-Fox 84min S 17 '37
Cast: Loretta Young, Warner Baxter, Virginia Bruce, Jane Darwell
Director: Walter Lang
Music director: Arthur Lange
Screen writers: Kathryn Scola, Darrell Ware, Lamar Trotti
"A fascinating doctor and two women he couldn't do without—a triangle without any villains and with an unusual outcome." Wkly Guide

Audience Suitability Ratings
"The production is generally listless, graceless and witless in spite of a concerted effort on the part of writer and director to make it scandalously entertaining... The film is simply a worse-than-average example of an objectionable cycle of stories involving a shallow and unethical view of marriage. It is even less amusing than it is edifying and cannot be recommended on either score." T. J. Fitzmorris — America p24 O 2 '37
"A: very good of kind; Y: mature; C: no." Christian Century p1216 O 6 '37
"Good. Very entertaining, this well-titled film gives the old triangle a new treatment. However, the impression left is insidious as the keynote is that wherever a man and girl work together constantly a wife must expect a triangle. Adults." DAR

"Excellent adult entertainment." Nat Soc of New England Women
+ + Fox W Coast Bul S 18 '37
"Taken with large and frequent pinches of salt the story is entertaining enough, but without the salt it must be admitted that no attempt is made to solve the triangle problem and that no wife could be so unjealous, nor any nurse so self-sacrificing. Suitability: adults and adolescents." A. F. Mo Film Bul p225 O 3 '37

"Objectable in part... Rating of Decency S 23 '37
"A: fair; Y & C: unsuitable." Parents' M p106 N 3 '37
"The problems of three charming personalities are discussed in a frankly modern way, making the tone of the production sophisticated and adult." Sel Motion Pict p13 O 1 '37

"Generally light and amusing, though it skates over some serious problems. Mature." Wkly Guide S 11 '37

Newspaper and Magazine Reviews
"Serves chiefly to prove what can be done with one of the most hackneyed of the 36 situations, the triangle. Adults." Christian Science Monitor p17 O 17 '37
"Hospital drama. That overworked theme is not a whit less ridiculous than it ever was in spite of Warner Baxter, Virginia Bruce, and Loretta Young." Digest p34 O 23 '37

"Smart dialogue, masterly direction and two highly skilled performances by Loretta Young and Virginia Bruce make it a swift, high-spirited affair packed with surprises, light humour and truthful emotion. Thoroughly enjoyable entertainment." + Film Wkly p27 N 29 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"A refreshingly new twist to the triangle formula and a picture which comes nearer than any other H-B ever told its entire story with its title... It is as smooth a job of direction as I have seen in a long time, the natural, conversational style in which the stars are worked being the greatest factor in lending it conviction."

**Hollywood Spec** p16 S 11 '37

"Here is the usual story of a man and two women bearing a singularly uninspired title and ending just about where it starts." (2½ stars) Beverly Hills

Liberty p57 O 30 '37

"[It] spins out to a great length the conventional wife-secretary triangle... We leave them, haggled-piggyed on the floor; acrobatically considered, as boring a trio as we have seen."

Peter Galuhy

*New Statesman & Nation* p36 N 20 '37

"The theme is one undramatically developed that a slew of gags are necessary to keep the production in momentum... To my mind the antics of the photoplay are as trying as its stuttering treatment of human relationships... The result is a preposterous serio-comic motion picture."

Howard Barnes

*NY Herald Tribune* p11 O 11 '37

"It is a highly romanticized drama, as remote from reality as a picture post card but entertaining enough in the same... If it is an hour and a half of eye-filling, good-natured romance, much like a serial in a popular magazine."

Ellen Creelman

+ *NY Sun* p14 O 11 '37

"Although [it] is indubitably old hat, the Twentieth Century-Fox haberdashers have brushed it to a fine gloss and have put it on at such a jaunty angle that it will pass almost anywhere as a new Fall bonnet." F. S. Nugent

+ *NY Times* p25 O 11 '37

"[It] is a fair-to-middling new entertainment. Although the film's mood is gay and impish, its treatment lacks the snap and dash necessary to keep it from falling into the dol-drums occasionally. The result is that instead of turning out to be the breezy, sophisticated comedy it was intended to be it is rather heavy-handed variation of an old theme."

William Boehmle

+ *NY World-Telegram* p37 O 11 '37

"Occasional bright moments and an unorthodox conclusion spruce up this latest proposition of the eternal—and slightly shopworn—triangle."

+ *Newsweek* p26 O 35 '37

"This is a jolly picture, with everybody having a grand time." Rob Wagner

*Script* p11 S 11 '37

"While no eternal solution has been reached, it manages to escape monotony by inventive acting, writing, and handling. On the woth-while side:"

+ *Stage* p23 N '37

"[It] is an amazingly fresh version of the triangle indicated in its tired title. That any plot as old as this... can be given a new dress is a minor miracle of screen technique. The screenplay... and direction [are excellent]."

+ *Time* p36 S 27 '37

**Trade Paper Reviews**

"This is highly acceptable entertainment. It can be played with every assurance that it will register satisfactory grosses, first, then, and secondly, because it will send the customers away satisfied. Family."

+ *Boxoffice* p29 S 11 '37

"This is a first-rate picture, which should appeal to all types of audiences. It has acting, splendid direction and clever writing."

+ *Film Daily* p6 S 3 '37

+ *Motion Pict Daily* p4 S 2 '37

"Good emotional drama with excellent comedy relief, this kept a preview audience interested throughout."

*Philadelphia* p15 S 15 '37

"Film is a lot better than the title would indicate. Folks will leave theatres talking enthusiastically about it and the performances of Warren Baxter, Loretta Young and Virginia Bruce. Box office business will build day by day."

+ *Variety* p18 S 8 '37

"To say merely that it is entertainment is not enough. It is more. It is one of those rare revelations of what the film medium can achieve, given the proper elements of superb writing, direction and acting. All in all, as completely satisfying a film as the most exciting audience could ask for."

+ *Variety (Hollywood)* p3 S 2 '37

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**WILD INNOCENCE.** Garfield 65min

**Cast:** Wendy Munro. Brian Abbott. Ethel Baker. Harry Alyby

**Director:** Ken G. Hall

**Screen writer:** Edmund Seward

Filmed in Australia. Based on a short story of the same name by Dorothy Cotterell. "[It] is a story dealing with civilization's effect on the [kangaroo] and man's cruelty... Later, the story deals with episodes of circus life, a boxing kangaroo being mistreated by his trainer." (Film Daily)

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**Audience Suitability Ratings**

"The patience and skill employed to obtain such touching and intimate pictures of wild life cannot be too highly praised, and the performance of Chutt, the remarkable kangaroo, is certainly a personal triumph for his trainer. A picture that should not be missed by anyone of any age who appreciated the beautiful and the unusual. Family. Best of the month." + *Sel Motion Pict* p8 D 1 '37

**Newspaper and Magazine Reviews**

"The acting is none too good, the story is elementary and the film is stiff. The kiddies, we suspect, will love it." (2 stars) Beverly Hills

Liberty p26 D 25 '37

**Trade Paper Reviews**

"Unique as entertainment, this Australian production is the first to star a kangaroo, and as such, should have more than average interest for audiences. Family."

+ *Boxoffice* p19 D 4 '37

"Although amateurishly acted and handled, when the picture adheres to the picture-haunts, the animals cavorting in their natural haunts, it is most interesting."

+ *Film Daily* p11 N 17 '37

+ *Motion Pict Daily* p11 N 15 '37

"The appeal of this is its novelty—not actors, nor plot, nor technical end, these being pretty well covered by another picture of the same type. The picture adheres to the picture-haunts, the animals cavorting in their natural haunts, it is most interesting."

+ *Philadelphia* p50 D 1 '37

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+ **Exceptionally Good;** + **Good;** + **Fair;** + **Mediocre;** - **Poor;** --- **Exceptionally Poor**
WINE, WOMEN AND HORSES. Warner 60min S 11 '37
Cast: Barton MacLane, Ann Sheridan, Dick Purcell
Director: Louis King
Screen writer: Roy Chanslor
Based on novel, Dark Hazard, by W. R. Burnett. A race track tale in which a gambler reforms, settles down and marries. But the lure of the turf is too strong and he divorces his wife and returns to his track pals.
See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Another speckled picture, this one jumps from the muddle of marital incompatibility to the conclusion of easy divorce. . . . Because of its solution it cannot be recommended, and the movie-goer has not much to lose." — T. J. Fitzmorris
— America p621 O 2 '37
"A: mediocre; Y: better; C: no."
— Christian Century p151 S 15 '37
"There is plenty of variety in the film which is competently directed and acted. Suitability: adults and adolescents."
— B. D. L.
— Mo Film Bul p322 O '37
"Objectionable in part."
— Nat Legion of Decency S 23 '37

Trade Paper Reviews

"Even the horses aren't much good in what they slapped together for Barton MacLane, Ann Sheridan and some lesser players. That's less than can be said for most Westerns . . . A dubious bet even for the twinner's."
— Variety p16 S 29 '37

WOMEN MEN MARRY. MGM 60min S 10 '37
Cast: George Murphy, Josephine Hutchinson, Claire Dodd, Sidney Blackmer
Director: Errol Taggart
Original story: Matt Taylor
Screen writers: Harry Ruskin, Donald Henderson Clarke, James E. Grant
"George Murphy is a star reporter who has passed up Josephine Hutchinson, also a reporter, for Claire Dodd, a flashing beauty who two-times him with the managing editor, Sidney Blackmer. But John Wray is a rare of chills, thrillers. Estimate: best for top part of twin bill."
— Variety (Hollywood) p30 O 16 '37

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— Variety (Hollywood) p30 O 16 '37

Audience Suitability Ratings

"Fair production qualities. Adults." Calif Cong of Par & Teachers
"Though not an important picture, it is nevertheless intriguing. Mature." Calif Fed of Business & Professional Women's Clubs
"Harrowing fanaticism and a sub-plot of triangular theme is over-emphasized. Adults." DAR

"[It has] a cheaply melodramatic triangle problem. . . . The acting of a competent cast is much better than the trite story situations which are never stirring or engrossing. The detailed execution is in bad taste and the morgue scenes are gruesome. Adults." E Coast Preview Committee
"Scenes of a public hanging are very gruesome. A good cast is badly handicapped by a poor story, which fatally destroys the reason for a sequel in continuity. Adults." Nat Soc of New England Women

The story is somewhat colorless, although suspense is maintained and a logical ending is achieved. Adolescents, 12-16: unsuitable; children, 8-12: no."
— + Motion Pict R p9 N '37
"Adults."
— Sel Motion Pict p9 N 1 '37

Newspaper and Magazine Reviews

"[It is] diverting enough, with a fair amount of suspense in some scenes, but nothing out of the ordinary. Probably the principal reason for the picture's lack of distinct is that Boris Karloff's role is a rather negative one, for he is only one of the suspects of the murder."
Bert Harlen
— Hollywood Spec p10 O 30 '37

Trade Paper Reviews

"This is an extremely unsuccessful attempt to put novelty into a routine and uninteresting mystery. Only the presence of Boris Karloff saves it from utter oblivion, and the role goes to him is distinctly below his capabilities. Family."
— Boxoffice p9 N 13 '37

"Slow getting started, this holds interest after the first reel. It is a better than average murder mystery with a good show of chills, thrillers. Estimate: best for top part of twin bill."
— + Phila Exhibitor p37 N 1 '37

"Warners has a lively and baffling murder, mystery thriller . . . and audiences who like their screen fare with chills and fever, plus sufficient comedy, will go for this one."
— + Variety (Hollywood) p30 O 16 '37

Audience Suitability Ratings

"Exceptionally Good; Good; — — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
"Social drama of slight ethical value. . . In-
consequential plot, choppy continuity, entertain-
ing in parts, and flat in approach in others. Definitely mature."
S Calif Council of Fed Church Women.

Fox W Coast Bul S 25 '37

"We make no criticism of the production values of this picture, but consider the story, an expose of a villainous money-grabbing cul-
lier, a trashy and unmoving picturization. . . .

The best efforts of an able cast fail to lift this picture above mediocrity. Adults.

— + Gen Fed of Women's Clubs (W Coast)
S 15 '37

"The film combines the triangle problem with the newspaper yarn and criminal investigation, but competent direction and variations in the
tempo carry off the widely different situations. Suitability: adults and adolescents."
D. D. S.
Mo Film Bul p27 S 3 '37

"The picture combines a story of marital in-
fidelity with a melodramatic, newspaper de-
tective—Hollywood Spect r23 S 11 '37

enquiry. Heavy drinking, murder, hanging, and divorce complete the distasteful atmosphere. Adolescents, 12-16: Impossible; children, 8-12:
impossible.

Motion Pict R p9 O '37

"Objectible in part."
Nat Legion of Decency S 16 '37

"A: poor; Y & C: no."
Parents' M p75 D '37

"Adults..."
Sel Motion Pict p6 O 1 '37

"A fairly heavy tale . . . enlivened by racy
dialogue and melodramatic tension. Mature."
WKly Guide S 11 '37

Newspaper and Magazine Reviews

"Adults..."
Christian Science Monitor p17 O 16 '37

"There is some good stuff in this little B
picture in the way of smooth performances, sprightly dialogue, and a story that holds the
interest, at least up to the point where a
muder mystery is solved, after which the yarn
goes anticlimactic."
Bert Harlen.

+ — Hollywood Spec p23 S 11 '37

[[It is]] a confused affair about an unfaithful
wife. . . The result is well-served hash, rather
smooth and arresting melodrama, with Claire
Cruze and Raymond Massey a good team should like.

+ — Judge p23 N '37

Trade Paper Reviews

"An absorbing production, deeply blending
diverse elements into a brisk and busi-
bnesslike whole, this is Class A in every way
and should reflect its general excellence at
the boxoffice. Family."

+ — Boxoffice p27 S 11 '37

+ — Motion Pict Daily p4 S 2 '37

This B picture should prove an 'A' attrac-
tion in some locations due to clever direc-
tion, maximum suspense. Estimate: better than
average program.

+ — Phila Exhibitor p18 S 15 '37

"A Metro B picture, and for its status a
good one. Stalwart cast of feature players, serviceable yarn braced by good and punchy
scripting, and a slick production lifts 'Women
Men Marry' a notch above those films ordinari-
ously encountered which have been fashioned for
doubleheader showings."

+ — Variety p18 S 22 '37

"All of the elements that enter into a com-
petent job of picture-building are skillfully
blended in this unpretentious offering and when
they're added up the result is what makes the
boxoffice sing a glad song—entertainment. . . .
[It] will manage to get along all right under its
own power without the assistance of big
selling names. . . That the picture moves with
swift pace from a somewhat dull beginning is
due to smooth work on the part of the entire
production force. . . The conclusion is that
audiences will go for this one and all who
had a share in its making will be glad of it."

+ Variety (Hollywood) p3 Ag 31 '37

THE WRONG ROAD. Republic 60min
O 11 '37

Cast: Richard Cromwell, Helen Mack. Lionel
Atwill, Horace MacMahon
Director: James Cruze
Music director: Alberto Colombo

Screen writers: Gordon Rigby, Eric Taylor
"Richard Cromwell and Helen Mack [portray]
a couple of college kids, disillusioned and dis-
appointed in their failure to make a fortune.
They simply arrange to rob the bank in which
Cromwell works of $100,000, calmly admit the
crime and take their medicine, happy in the
anticipation of the day when they will be free."
Variety (Hollywood)

Audience Suitability Ratings

This is a quietly moral picture on the
edifying theme of 'Honesty is the best policy.'
T. J. Fitzmorris

America p168 N 29 '37

"An entertaining production combining a good
story, pointed, sensitive direction and capable
acting. The well developed plot with its serious
tone is a neat one and evokes fine and realistic
thought. . . . A worthwhile picture. Adults and
young people."
E Coast Preview Committee

Fox W Coast Bul N 6 '37

"General patronage."
Nat Legion of Decency O 25 '37

"A: fair, Y & C: no."
Parents' M p75 D '37

"Adults & young people."
Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews

"The Wrong Road' is as neat a bit of direc-
tion as one could wish for. . . The story . . .
is a most worthy piece of screen writing, a
thoughtful and logical treatment of its abstract
theme."
— Hollywood Spec p10 S 25 '37

"Despite its obvious sincerity, and the ex-
cellent performances of Richard Cromwell and
Helen Mack, this fumbling story of crime and
regeneration fails to live up to its interesting
theme."

+ — Newsweek p25 O 18 '37

Trade Paper Reviews

"This combines a good story, containing sev-
eral novel twists, capable acting and excellent
direction on the part of James Cruze to emerge
as more than satisfactory in every respect.
Family."

+ — Boxoffice p23 S 25 '37

"This is a gripping program offering, ably
directed by James Cruze and painstakingly
produced by Colbert Clark. It opens with an
interesting premise and holds interest to the
end."

+ — Film Daily p9 S 25 '37

+ — Motion Pict Daily p6 S 21 '37

"This story of preachment against crime is
best suited to duals, neighborhoods. Audience
reaction was fair."

+ — Phila Exhibitor p23 O 1 '37

"A minor dueler. . . Not much can be said
for this triviality, even for the duals."

— Variety p16 O 13 '37

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
THE WRONG ROAD—Continued

"[It is] the type of picture that can fill out double bills in theatres of all classes. The film serves to bring James Cruze back into the industry and his work within the limitations of a low budget shows that he has not lost anything of the old touch."

+ Variety (Hollywood) p3 8 18 '37

Y

YOU'RE ONLY YOUNG ONCE. MGM 76min D 10 '37
Cast: Lewis Stone, Cecilia Parker, Mickey Rooney, Fay Holden, Frank Craven, Ann Rutherford, Sara Haden
Director: George B. Seitz
Music: David Snell
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 through a welter of mild excitement."

Variety (Hollywood)

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency D 16 '37
"Family."
Wkly Guide D 11 '37

Newspaper and Magazine Reviews
"Metro has a good bet in this new Hardy family. It is a likeable group and should attract a large following throughout the country, especially in the small towns. The players team well together; their temperaments contrast sufficiently to make for diversity in the group, and yet there is a sympathy of viewpoint, as well as a give-and-take in performing, which creates the impression the players are truly related." Bert Harlen

Hollywood Spec p12 D 4 '37

Trade Paper Reviews
"A simple, engaging humaness that will strike a responsive chord in the hearts of most family audiences assures this of widespread popularity and stamps it as far and away the best program feature to bear Leo's trademark in many a day. Family."

+ Boxoffice p19 D 4 '37
+ Motion Pict Daily p6 N 29 '37

"A sweet piece of entertainment which is apt to steal the thunder from almost any companion billing on the better programs and a cinch to please any audience... It is one of the best of the less pretentious pictures seen in many months."

+ Variety (Hollywood) p3 N 24 '37

YOUTH ON PAROLE. Republic 60min O 4 '37
Cast: Marian Marsh, Gordon Oliver, Margaret Dumont, Peggy Shannon
Director: Phil Rosen
Screen writer: Herschel Rebaus
"Marian Marsh and Gordon Oliver, two strangers bent on a bit of window shopping, are singly and collectively victimized by a gangland strategist. As they are innocently gazing at a tray of uncut diamonds and kindred objects in the jewelry store, a brickbat shatters the pane of glass, the tray of diamonds disappears at the hands of the henchmen of a master crook, and, when the police arrive almost immediately, some of the less valuable loot is found in the pockets of the youth and the girl." Film Daily

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency O 14 '37
"Although unconvincingly developed, it nevertheless has human interest values and some entertaining moments. Adults & young people."

+ Sel Motion Pict p14 N 1 '37

Trade Paper Reviews
"A simple little drama of a young man and a girl that misses being significant and moving because of the paucity of action and the lack of dramatic suspense. Family."

+ Boxoffice p25 O 23 '37

"While the film is properly a programmer, it is nicely made. The story, while simple in structure, is of that genus which will find favorable reaction among average film fans."

+ Film Daily p6 O 7 '37
+ Motion Pict Daily p11 O 6 '37

"Picture is rather slow at times, the subject matter apparently not offering meat for the usual robust Rosen direction. Estimate: for neighborhoods, duals."

+ Phila Exhibitor p30 O 15 '37

"With only the name of Miss Marsh to attract, 'Parole' can't hope to pass the light end bracket of the dual depots. It will hold its own in that classification, however, and help build Gordon Oliver as one of the minor juvenile actors."

+ Variety p17 O 13 '37

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
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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: Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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You can't beat love
Foran, Dick
Black legion
Blazing sixes
Cherokee strip
Devil's saddle legion
Empty holsters
Land beyond the law
Prairie thunder
She loved a fireman
Forbes, Ralph
Legion of missing men
Ford, Wallace
Swing it, sailor
You're in the army now
Fostel, S.
With his fiddle
Foster, Preston
Outcasts of Poker Flat
The plough and the stars
Sea devils
We who are about to die
Westland case
You can't beat love
Francis, Kay
Another dawn
Confession
First lady
Stolen holiday
Francis, Noel
Left-handed law
Fraser, Phyllis
Tough to handle
Frawley, William
Blossoms on Broadway
Double or nothing
High, wide and handsome
Something to sing about
Frederick, Pauline
Thank you, Mr Moto
Frenay, Pierre
Rascunov
Fuchs, Leo
I want to be a mother
Furbringer, E. F.
Truxa

Furness, Betty
Fair warning
It can't last forever
Mama steps out
They wanted to marry

Gabin, Jean
Gogotta
Lower depths
Gable, Clark
Love on the run
Parnell
Gabrio, Gabriel
Lucrezia Borgia
Gallagher, Richard 'Sheets'
Espionage
Gallaudet, John
Dangerous adventure
Game that kills
Gallian, Ketti
Espionage
Ganduso, Antonio
I tre immamorato
Garat, Henri
Amphitryon
Garbo, Greta
Camille
Conquest
Gard, A.
Call to arms
Gardin, Vladimir
Beethoven concerto
Gardiner, Reginald
A damsel in distress
Gardner, John
Dark journey
Man who could work miracles
Gargan, William
Behind the mire
Breezing home
Flying hostess
Fury and the woman
Reported missing
She asked for it
Some blondes are dangerous
Wings over Honolulu
You only live once
Gariand, Judy
Broadway melody of 1935
Thoroughbreds don't cry
Garrick, John
High treason
Two who dared
Gateson, Marjorie
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Gawthorne, Peter
Romance and riches
Gaye, Gregory
Charlie Chan at the opera
Gaynor, Janet
A star is born
Gaze, Gwen
I cover the war
Gemier, Firmin
Grandeur et decadence
Genat, Marcelle
Grandeur et decadence
George, Gladys
Madame X
They gave him a gun
Geraghty, Carmelita
Phantom of Santa Fé
Geva, Tamara
Manhattan merry-go-round
Glachetti, Gianfranco
Picollo eroe
Gibson, Diana
Advocate's end
Behind the headlines
Gibson, Wynne
Any man's wife
River of missing men
Trapped by G-men
Gigli, Beniamino
Ave Maria
Gilbert, Billy
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Holloway, Sterling
Behind the mike
Holloway, W. B.
Elephant boy
Holman, Harry
Nation aflame
Holt, Jack
Outlaws of the Orient
River of missing men
Roaring timber
Trapped by G-men
Trouble in Morocco
Under suspicion
Holt, Jany
The life and loves of Bee-thoven
Lower depths
Honolta, Oscar
Ebb tide
The woman alone
Hopkins, Miriam
Men are not gods
Woman chases man
Woman I love
Hopper, Hedda
Dangerous holiday
Hopper, Victoria
Mill on the floss
Scotland Yard commands
Hopper, William
Over the goal
Public wedding
Horton, Edward Everett
Angel
Danger—love at work
The great Garrick
Hitting a new high
King and the chorus girl
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Lost horizon
Man in the mirror
Oh, Dr. Dktor
Perfect specimen
Shall we dance
Wild money
Hould, Ra
Boots and saddles
Dangerous holiday
House, Billy
Merry-go-round of 1938
Houston, George
Wallaby Jim of the islands
Hovick, Louise
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You can't have everything
Howard, John
Bulldog Drummond comes back
Bulldog Drummond's revenge
Easy to take
Hitting a new high
Hold em navy
Let them live
Lost horizon
Mountain music
Howard, Leslie
It's love I'm after
Stand-in
Howard, Mary
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Howard, Shemp
Headin' East
Hollywood round-up
Howard, Wallace
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Howell, Kenneth
Borrowing trouble
Four days' wonder
Hoyt, Arthur
Paradise express
Huber, Harold
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Hudd, Walter
Elephant boy
Hudson, Rochelle
Born reckless
Look out, Mr Moto
She had to eat
That I may live
Woman wise
Hughes, Carol
Meet the boy friend
Reef of the Royal
Mounted case
Hughes, Catherine
Trouble at midnight
Hunes, Kay
Ghost town gold
A man betrayed
Ride, ranger, ride
Hull, Warren
Any man's wife
Bride for Henry
Fugitive in the sky
Her husband's secretary
Night key
Paradise isle
Rhythm in the clouds
Hume, Benita
Rainbow on the river
Hunt, Eleanor
Bank alarm
Gold racket
Navy spy
We're in the legion now
Hunt, Marsha
Annapolis salute
College holiday
Easy to take
MURDER goes to college
Thunder trail
Hunter, Ian
Another dawn
Call it a day
Confession
22nd Street
Stolen holiday
That certain woman
Hurluc, Philip
Perro and Sam
Huston, Philip
Man who found himself
We're on the jury
Hutchinson, Josephine
Mountain justice
Women men marry
Hutchinson, Muriel
Partners in crime
Hymen, Warren
Join the marines
Meet the boy friend
Navy blues
Sea racketeers
Imhof, Roger
Girl loves boy
Red lights ahead
Sweetheart of the navy
Inesort, Frieda
Another dawn
Great O'Malley
Fortia on trial
Ingram, Jack
Whistling bullets
Irving, George
Border cafe
Itoh, Kaoru
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Itoh, Tomoko
Kimiko
Jackson, Selmer
Federal bullets
Thirteenth man
Jaffe, Sam
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Jagger, Dean
Escape by night
Under cover of night
Woman in distress
James, Allan
The duke comes back
Jansson, Walter
Masquerade in Vienna

January, Lois
Bar Z bad man
Courage of the west
Lightnin' Crandall
Moonlight on the range
Red rope
Trusted outlaw
Jarry, Ashton
Uncivilized
Jason, Sybil
Great O'Malley
Jeans, Ursula
Man in the mirror
Jones, Alan
Elephant boy
Jeffreys, Ellis
Backstage
Jeffries, Herbert
Harlem on the prairie
Jenkins, Allen
Dance, Charlie, dance
Ready, willing and able
Sh! the octopus
Sing me a love song
Jonks, Frank
Westland case
Jenks, SI
Cowboy star
Jewell, Isabel
Career woman
Marked woman
Singing it, sailor
John, Rita
My dear Miss Aldrich
Johnson, Clara
All over town
Country gentlemen
Johnson, Janet
Everybody dance
Johnson, Rita
Lemon by night
Jones, Allan
A day at the races
Firefly
Jones, Buck
Black aces
Boss ride of Gun Creek
Headin' East
Hollywood round-up
Left-handed law
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Smoke tree range
Jones, Dickie
Wild horse round-up
Jones, Gordon
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Quick money
There goes my girl
They wanted to marry
Jones, Marcia Mae
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Jory, Victor
Bulldog Drummond at bat
Joslyn, Allyn
Expensive husbands
Jouve, Louis
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Lower depths
Judge, Arline
One in a million

Karl, Roger
The Golem
Lucrezia Borgia
Karloff, Boris
Charlie Chan at the opera
Man who lived again
Night key
West of Shanghai
Without warning
Karns, Roscoe
Clarence
MURDER goes to college
Night of mystery
On such a night
Partners in crime
Kay, Lucie
Jim Harvey, detective
Keating, Fred
Melody for two
When's your birthday?
Keats, Viola
Two who dared
Kievos, M.
Call to arms
Keeler, Ruby
Ready, willing and able
Keene, Tom
Battle of greed
Drums of destiny
God's country and the man
Old Louisiana
Where trails divide
Keith, Rosalind
Criminals of the air
Dangerous adventure
A flight to the finish
Find the witness
Motor madness
Parole racket
Wine bound mail
Kelly, Cecil
Kellar, Henry
Death on the set
Kendall, William
This'll make you whistle
Kendig, Edgar
True confession
Kennedy, Tom
Adventurous blonde
Fly away baby
Swing it, sailor
Kent, Dorothy
Carnival queen
A girl with ideas
Blondes are dangerous
Kent, Robert
Angel's holiday
Born reckless
Look out, Mr Moto
Step lively, Jeeves
That I may live
Kerry, Norman
Commandant of Sante Fe
Khelev, N. P.
Revolutionists
Kibbee, Guy
Big shot
Don't tell the wife
Jim Hanvey, detective
Mama steps out
Mountain justice
Bidding on air
Kihedina, Valentina
Return of Maxim
Kipura, Jan
Thank you, madame
Killian, Victor
It happened in Hollywood
King, Charles
Gambling terror
Lightnin' Crandall
When's your turn
Riders of the Rockies
Ridin' the lone trail
King, Charles, Jr
God's country and the man
King, John
Road back
King, Joseph
White bondage
Knight, Fuzzy
Country fair
Courage of the West
Gold racket
Knowles, Patric
Charge of the Light Brigade
Expensive husbands
It's love I'm after
Krakov, T. N.
Gobek
Kolker, Henry
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Great guy
They wanted to marry
Kossovsky, A. A.
The last night
Korman, Mary
Dinner with, professor
Kortman, Bob
Sandflow
Koshkina, Nadya
In the far east
Kraa, Tom
Eternal mask
Krader, Richard
Santa Fé bound
Krause, Werner
Vienna burghtheater
Kraus, Miriam
Der Purimspieler
Krug, Alma
Freezing home
Man in blue
Kruger, Otto
The barrier
Counsel for crime

La Cressoniere, Georges
Le Juif Polonais
Lahr, Bert
Merry-go-round of 1935
La Jana
Truxa
La Me, Jack
Atlantic flight
Lamont, Molly
Fury and the woman
Jungle princess
Lamour, Dorothy
High, wide and handsome
The hurricane
Jungle princess
Last train from Madrid
Swing high, swing low
Thrill of a lifetime
Landi, Elissa
After the thin man
Thirteenth chair
Lane, Allan
Charlie Chan at the Olympics
Lane, Bruce
Two-fisted sheriff
Lane, Lola
Marked woman
The sheik steps out
Lane, Priscilla
Varsity show
Lane, Richard
Flight from glory
Saturday's heroes
There goes my girl
Lang, June
Ali Baba goes to town
Nancy Steele is missing
See Willie Winkie
Langford, Frances
Born to dance
Hit parade
Lantersch, Guzzi
Slalom
Lara, Antonio
The wave
Larikov, A.
Beethoven Concerto
La Rocque, Rod
The shadow strikes
Taming the wild
La Roy, Rita
Find the witness
Larrimore, Francine
Mandarin mystery
John Meade's woman

LaRue, Frank
Fighting Texan
Laughton, Crandall
La Rue, Jack
Dangerous holiday
Mind your own business
Trapped by G-men
Laurent, Louise
California straight ahead
Plot thickens
We're on the jury
Lattanz, Tina
Love and money
LaVerne, Stuffy
Way out West
Lawford, Betty
Criminal lawyer
Lawrence, Edna
Drums of destiny
Lawrence, Gertrude
Men are not gods
Lebin, Marc
Motor madness
Night waiters
The shadow
What price vengeance?
Lawrence, Rosina
Nobody's baby
Pick a star
Way out West
Lawton, Frank
Mill on the floss
Lease, Rex
10 laps to go
Lebedeff, Ivan
Love on the run
Leclerc, Ginette
The late Mathias Pascal
Lederer, Francis
It's all yours
Lee, Anna
King Solomon's Mines
Man whoapped again
Non-stop New York
You're in the army now
Lee, Lila
Country gentlemen
Nationale
Leeds, Andrea
It could happen to you
Lehmann, Beatrix
The rat
Strangers on a honeymoon
Leigh, Lita
Dark journey
Fire over England
Storm in a teacup
Leighton, Donrue
Oh doctor
Le Marchand, Lucienne
Les merveilles de Paris
Lender, Mary Lou
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Leonidoff, Leonid
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Golgotha
The late Mathias Pascal
Levis, Joe
Holy terror
Levis, Ted
Manhattan merry-go-round
Leibgold, L.
Yiddle with his fiddle
Linaker, Ray
Black aces
Outer gate
Linda, Hala
Legion of missing men
Linden, Eric
A family affair
Girl loves boy
Good old soak
Here's Flash Casey
Sweetheart of the navy
Lindsey, Madge
Back in circulation
Green light
Shiner take all
Slim
Song of the city
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Ourselves alone
Louise, John
Alcatraz Island
Back in circulation
Midnight court
Missing witnesses
Livano, Boris
Baltic deputy
Livingston, Robert
Circus girl
Come on, cowboys
Ghost town gold
Gun Smoke Ranch
Heart of the rockies
Hit the saddle
Larceny on the air
Range defenders
Riders of the whistling skull
Roarin' lead
Livingstone, Mary
This way, please
Lloyd, Betty
Wild horse round-up
Lochhart, Gene
Career woman
Mama steps out
The sheik steps out
Something to sing about
Too many wives
Lockwood, Margaret
Beloved vagabond
Doctor Syn
Loder, John
Doctor Syn
King Solomon's Mines
Man who lived again
Non-stop New York
Ourselves alone
The woman alone
Locke, John
Bulldog Drummond at bay
Ourselves alone
Tenth man
Loft, Arthur
Paid to dance
Logan, Ella
22nd Street
Flying hostess
Top of the town
Lohr, Marie
It's you I want
Lombard, Carole
Nothing sacred
Swing high, swing low
True confession
London, Tom
Bar & bad man
Longden, John
It isn't done
Lord, Marjorie
Forty naughty girls
Hideaway
High flyers
On again—off again
Lorre, Peter
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Look out, Mr Moto
Nancy Steele is missing
Thank you, Mr Moto
Think fast, Mr Moto
Losch, Thelma
Backstage
Garden of Allah
The good earth
Lottanz, Tina
Loyalty of love
Louise, Anita
Call it a day
First lady
Go getter
Green light
That certain woman
Tovarchik
Love, Montagu
Adventure's end
Love, Una
Springtime in the Rockies
Love, Edmund
Espionage
Murder on Diamond Row
Under cover of night
Loy, Myrna
After the thin man
Double wedding
Farrell
Lucas, Wilfred
Prairie thunder
Laddov, Patrick
Gangway
Lucosi, Bela
Phantom ship
Lukas, Paul
Dinner at the Ritz
Espionage
Luke, Keye
Charlie Chan at Monte Carlo
Charlie Chan at the op
Charlie Chan on Broadway
Lund, Lucille
What price vengeance?
Lundigan, William
Lady fights back
That's my story
Lunge, Romilly
John of affairs
 Lupino, Ida
Artists and models
Fight for your lady
Let's get married
Sea devils
Lynd, Helen
Hats off
Lynne, Sharon
Way out West
McCormick, John
Wings of the morning
McCrea, Joel
Banjo on my knee
Come and get it
Dead end
Internes can't take money
Wells Fargo
Woman chases man
MacDonald, J. Farrell
County fair
Courage of the West
Game that kills
Shadows of the Orient
MacDonald, Jeannette
Firefly
Maytime
MacGinnis, Niall
Ourselves alone
McGrail, Walter
The shadow strikes
Special agent K-7
McGrath, James
Lady and the woman
McCullough, Frank
Ever since Eve
Larger than life
Marry the girl
Mr Dodd takes the air
Submarine D-1
Mack, Helen
Fit for a king
I promise to pay
The wrong road
You can't buy luck
Mackall, Dorothy
Bulldog Drummond at bay
Mackay, Barry
Gangway
The silent barriers
McKay, George
Counterfeited lady
Devil's playground
A fight to the finish
Frame up
McKaye, Fred
Black aces
McKinney, Mira
Blazing sixes
McKinney, Florine
Blazing barriers
McLaughlin, Cliff
Phantom ship
McLauren, Victor
Nancy Steele is missing
Sea devils
This is my affair
Wee Willie Winkie
MacLane, Barton
Adventurous blonde
Born reckless
Don't pull your punches
Fly away Harvey
God's country and the woman
Prince and the pauper
San Quentin
Smart blonde
Wine, women and horses
You only live once
MacMahon, Aline
When you're in love
MacMahon, Horace
The wrong road
MacMurray, Fred
Champagne waltz
Exclusive
Maid of Salem
Swing high, swing low
True confession
McWade, Margaret
Let's make a million
McWade, Robert
California straightforward
Case of the stuttering bishop
Madden, Jeanne
Sea racketeers
Talent scout
Maddison, Noel
Gangway
House of secrets
Nation afloat
Maguire, Mary
Alcatraz Island
Sergeant Murphy
That man's here again
Main, Marjorie
Boy of the streets
Dead end
Malin, Anne
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Mallory, Boots
Here's Flatfoot Casey
Mainkova, E.
Call to arms
Maltagliati, Eva
Patria, amore e dovere
Manning, Hope
Old corral
Two wise maids
March, Fredric
Nothing sacred
A star is born
Marcos, William
Lash of the penitentes
Maretskaya, V. P.
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Mareuil, Simone
Le Jiff Polonais
Margot, Arthur
Action for slander
Brookins blossoms
Margot, Lois
Lost horizon
Maran, Ferdinand
Madame Bovary
Marcelle, Lorna
Life begins with love
Parole racket
Woman chases man
Women of glamour
Marney, Marcelle
Uncivilized
Marsh, Joan
Charlie Chan on Broadway
Marsh, Marlan
Great Gambini
Saturday's heroes
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You on parole
Marshall, Al
After the thin man
Conquest
Night must fall
Merkel, Una
Born to dance
Cheekers
Don't tell the wife
Good old soak
Saratoga
True confession
Merrill, Elsa
Love and money
Thirty seconds of love
Mick, Dick
Atlantic flight
Morton, John
Gun ranger
Law of the ranger
Rangers step in
Messinger, Gertrude
Aces wild
Meyer, Gertrude
When love is young
Meyerofer, Ferdinand
Make way for a lady
Mr Dodd takes the air
Sophie Lang goes west
Middleness, Robert
Trapped
Milan, Frank
Gold racket
Milland, Ray
Bulldog Drummond escapes
Easy living
Ebb tide
Jungle princess
Jungle's over Honolulu
Miller, F. E.
Harlem on the Prairie
Mills, John
You're in the army now
Minetwich, Borrah
What a million
Mingand, Pierre
Meet Miss Mozart
Minganda, Isla
The late Mathias Pascal
Mitchell, Thomas
The hurricane
Lost horizon
Make way for tomorrow
Alan of the people
Moedeen, Thor
65, 66 och jag
Mollison, Henry
Bridge for Henry
Find the witness
Montgomery, Douglas
Counsel for crime
Life begins with love
Montgomery, Robert
Ever since Eve
Last of Mrs Cheyney
Live, love and learn
Night must fall
Moore, Carlyle, Jr
Fugitive in the sky
Midnight court
Moore, Dorothy
Big shot
Quick money
Moore, Grace
When you're in love
Moore, Pauline
Charlie Chan at the Olympics
Wild and woolly
Moore, Victor
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Make way for tomorrow
Meet the missus
We're on the jury
Moran, Jackie
Any man's wife
Outcast
Morgan, Polly
Two wise maids
Morgan, Mantan
Harlem on the Praire
Moresky, Abraham
Ali chet
Morgan, Claudia
That's my story
Morgan, Frank
Beg, borrow or steal
Emperor's candlesticks
Last of Mrs Cheyney
Saratoga
Morgan, Gene
Venus makes trouble
Morgan, Ralph
Crack-up
Outer gate
That's my story
Morgan, Will
Too many wives
Morse, Kay
Beloved enemy
Girl from Scotland Yard
Last train from Madrid
On such a night
Outcast
Morer, Stanley
Mama steps out
Morris, Chester
Devil's playground
Flight from glory
I promise to pay
Morris, Mary
Victoria the great
Morris, Stephen
Rustler's Valley
Morris, Wayne
Don't pull your punches
Land beyond the law
Submarine D-1
Mordan, Frank
The girl said no
Movita
Paradise isle
Mowbray, Alan
Four days' wonder
King and the chorus girl
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Stand-In
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Vogues of 1938
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Her husband's secretary
Once a doctor
Outcasts of Poker Flat
White bondage
Mulhall, Jack
Secret valley
Muller, Hella
Maternite
Mundin, Herbert
Angel
Another dawn
That's my story
You can't beat love
Muni, Paul
The good earth
Life of Emile Zola
Woman I love
Munro, Wendy
Wild innocence
Murphy, George
Broadway melody of 1938
London by night
Top of the town
Women men marry
Myral, Nina
Le Prince Jean
Nace, Anthony
Riding on air
Nagel, Anne
Adventurous blonde
Bride for Harry
Case of the stuttering bishop
Devil's saddle legion
Escape by night
Footloose heiress
Hoosier schoolboy
Three legionnaires
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Oland, Warner
Charlie Chan at Monte Carlo
Charlie Chan at the Olympics
Charlie Chan at the opera
Charlie Chan on Broadway
Olden, Hans
An orphan boy of Vienna
Oliver, Edna May
My dear Miss Aldrich
Oliver, Gordon
Alcatraz Island
Fugitive in the sky
Once a doctor
West of Shanghai
White bondage
Youth on parole
Oliver-Smith, Gerald
Lady escapes
Oliver, Laurence
Fire over England
Olsen, Moroni
Adventure’s end
Olsen, Ole
All over town
Country gentlemen
O’Neill, Barbara
Stella Dallas
O’Neill, Henry
Green light
Orth, Frank
Prairie thunder
Osborne, Vivienne
She asked for it
Sinner take all
O’Sullivan, Maureen
Between two women
A day at the races
Emperor’s candles
My dear Miss Aldrich
Oudart, Felix
Maternity
Overman, Lyne
Blonde trouble
Don’t tell the wife
Hotel haywire
Jungle princess
Murther goes to college
Night club scandal
Nobody’s baby
Partners in crime
Wild money
Owen, Granville
Devil’s saddle legion
Owen, Reginald
Bride wore red
Conquest
Dangerous number
Love on the run
Oxmane X
Personal property
Owalsky, Monroe
Hideaway girl
Ozeray, Madeleine
Les mysteres de Paris

Palau
Dr Knock
Palay, Natalie
Le Prince Jean
Pallette, Eugene
Clarence
Crime nobody saw
Easy to take
100 men and a girl
Stowaway
Palmer, Lilli
The silent barriers
Palmieri, Sandro
Casta diva
Pancuzzic, Leokadja
Love or a kingdom
Parker, Cecil
Storm in a teacup

Parker, Cecilia
Damaged lives
A family affair
Girl loves boy
Hollywood cowboy
I’oal along, cowboy
Sweetheart of the navy
You’re only young once
Parker, Jean
The barrier
Life begins with love
Parker, William
Devil’s saddle legion
Parkynkarkus
Life of the party
New faces of 1937
Parola, Daniele
Razumov
Pasquali
Grandeur et decadence
Paterson, Pat
52nd Street
Patrick, Gail
Actresses and models
Her husband lies
John Meade’s woman
Stage door
Patrick, Lee
Danger patrol
Patterson, Elizabeth
Hold ‘em navy
Paulsen, Harold
Ave Maria
Payne, John
Fair warning
Hats off
Love on toast
Peeler, R. T.
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Penndleton, Nat
Gangway
Sing me a love song
Song of the city
Under cover of night
Penn, Leon
Between two women
Penneer, Joee
Life of the party
New faces of 1937
Pepper, Edward
Taming the wild
Too many wives
Westland case
Perkins, Osgood
Gold diggers of 1937
Perris, Leslie
High treason
Perry, Joan
Counterfeit lady
Devil is driving
Perry, Linda
Land beyond the law
Pershing, Edward
Soder om landavagen
Petersen, Peter
Eternal mask
Masquerade in Vienna
Philips, Howard
White bondage
Picasso, Lomberto
Tre anni senza donne
Pichet, Irving
Special agent K-7
Picton, Molly
Yiddle with his fiddle
Pidgeon, Walter
As good as married
Girl overboard
A girl with ideas
My dear Miss Aldrich
Saratoga
She’s dangerous
Pitts, ZaSu
23rd Street
Forty naughty girls
Plot thickens
Sing me a love song
Plavanoff, M. I.
Nazar Stodakya
Plothkov, N.
Paris commune
Pollard, Shub
Tex rides with the boy scouts

O’Boyle, Anna
Bank alarm
Gold racket
Nancy
Nash, Mary
Come and get it
Easy living
King and the chorus girl
Neele, Anna
Backstage
Victoria the great
Negri, Pola
Madame Bovary
Newell, William
Rhythm in the clouds
Newill, James
Renfrew of the Royal Mounted
Nieser, Gertrude
Top of the town
Niven, David
Beloved enemy
Dinner at the Ritz
We have our moments
Nolan, Doris
As good as married
Top of the town
Nolan, Lloyd
Ebb tide
Effusive
Internes can’t take money
King of gamblers
Nells Fargo
Niris, Assia
Dard un millione
Pool’s comedy
I tre innamorati
L’uomo che sorride
Norkis, Edward
Bad guy
They won’t forget
Norton, Barry
Timbreque
Novarro, Ramon
The sheik steps out
Nugent, Eddie
Island captives
A man betrayed
Speed to spare
Two minutes to play

Oakie, Jack
Champagne Waltz
Fight for your lady
Hitting a new high
Super sleuth
That girl from Paris
Toast of New York
Oakman, Wheeler
Crusade against rackets
Death in the air
Oberon, Merle
Beloved enemy
O’Brien, George
Hollywood cowboy
Park Avenue Loger
Windjammer
O’Brien, Pat
Back in circulation
Great O’Malley
San Quentin
Slim
Submarine D-1
O’Brien-Moore, Erin
Black legion
O’Connell, Hugh
Footloose heiress
O’Connor, Maureen
Boy of the streets
O’Connor, Una
Personal property
The plough and the stars
Rathy, Basil
Confession
Garden of Allah
Love from a stranger
Make a wish
Tovarich
Ratoff, Gregory
Cafe Metropole
Seventh heaven
Top of the town
Raveli, Sandra
Tre anni senza donne
Ray, Leah
Holy terror
Sing and be happy
Ray, Rene
Man of affairs
The rat
Raye, Martha
College holiday
Double or nothing
Hideaway girl
Mountain music
Waikiki wedding
Raymond, Gene
Life of the party
That girl from Paris
There goes my girl
Read, Barbara
Man who cried wolf
Mighty Tore
Road back
Three smart girls
Reagan, Ronald
Love is on the air
Sergeant Murphy
Reed, Donald
Crusade against rackets
Special agent K-7
Regan, Phil
Hit parade
Raymond, Marjorie
Mandarin mystery
Rhode, George
Les petits
Renaldo, Duncan
Mile-a-minute love
Penrod and Sam
Special agent K-7
Renap, Paul
10 laps to go
Reynolds, Craig
Case of the black cat
Footloose heifer
Penrod and Sam
Smart blonde
Reynolds, Marjorie
Tex rides with the boy scouts
Rhodes, Erik
Woman chases man
Rhys, Margo
Uncivilized
Rice, Florence
Beg, borrow or steal
Double window
Man of the people
Married before breakfast
Navy blue and gold
Riding on air
Under cover of night
Richard-Willm, Pierre
Le Prince Jean
Richards, Cully
Here’s Flash Casey
Cawing it, sailor
Richards, Grant
Love on toast
Night of mystery
On such a night
Richard, Shirley Ann
It isn’t done
Richason, Ralph
Man who could work miracles
Thunder in the city
Richmond, Kane
Anything for a thrill
Headline crasher
Tough to handle
Richmond, Warner
Doomed at sundown
Headin’ for the Rio Grande
A lawman is born
Riders of the dawn
Stars over Arizona
Trail of vengeance
Where there’s divide
Ridge, Stanley
Internes can’t take money
Sugar tax can’t fall
Rignault, Alexandre
Robber symphony
Rilla, Walter
Victoria the great
Riml, Walter
Salom
Ritter, Tex
Arizona days
Headin’ for the Rio Grande
Hittin’ the trail
Mystery, the hooded horsemen
Riders of the rockies
Sing, cowboy, sing
Tex rides with the boy scouts
Trouble in Texas
Ritz Brothers
Life begins in college
On the average
You can’t have everything
Robbins, Edward H.
Meet the missus
Robbins, James
Don’t pull your punches
Roberti, Lyda
Nobody’s baby
Roberts, Beatrice
Bill cracks down
Love takes flight
Park Avenue legger
Roberts, Beverly
Expensive husbands
God’s country and the woman
Rohrer’s secretary
West of Shanghaï
Roberts, J. H.
Farewell again
Robertson, Willard
Larceny on the air
Park avenue legger
Robison, Paul
King Solomon’s Mines
Robinson, Bill
One mile from heaven
Robinson, Edward G.
Kid Galahad
Robson, Flora
The last gangster
Thunder in the city
Robson, Flora
Farewell again
Fire over England
Robson, May
Perfect specimen
Rainbow on the river
A star is born
Woman in distress
Roche, Clara
Boot hill brigade
Guns in the dark
Riding the lone trail
Rogers, Buddy
This way, please
Week-end millionaire
Rogers, Ginger
Shall we dance
Stage door
Rogers, Jean
Conflict
Mysterious crossing
Night key
Reported missing
Wildcat
Roland, Gilbert
Last train from Madrid
Thunder trail
Rolf, Tutta
Under false flag
Rolsen, Katie
65, 66 och jag
Rollan, Henri
Les mystéres de Paris
MOTION PICTURE REVIEW DIGEST

ACTORS AND ACTRESSES Continued

Romero, Cesar
Armored car
Dangerously yours
She's dangerous
Ronier, Emmanuel
Les petits
Roy, Mickey
A family affair
Hoosier schoolboy
Slave ship
Thoroughbreds don't cry
You're only young once
Roosevelt, Andre
White gods
Rosay, Françoise
Maternite
Ross, Shirley
Blossoms on Broadway
Hideaway girl
Walkiki wedding
Ross, Vera
The girl said no
Rowles, Polly
Springtime in the Rockies
West bound limited
Royle, William
Renfrew
Rozenberg, Lucien
The life and loves of Beethoven
Ruggles, Charles
Exclusive
Mind your own business
Turn off the moon
Runnun, Siegfried
The great hospital mystery
Nothing sacred
Think fast, Mr Moto
Russell, Rosalind
Live, love and learn
Night must fall
Rutherford, Ann
Public cowboy no 1
You're only young once

Sabu
Elephant boy
St John, A.
Melody of the plains
Moonlight on the range
Sing, cowboy, sing
Saltzman, Esta
I want to be a mother
Samberg, Alzy
Der Purimspieler
Sanders, George
Lady escapes
Lancer spy
Savo, Jimmie
Merry-go-round of 1935
Sawyer, Joseph
San Quentin
Saylor, Syd
Arizona days
Guns in the dark
Scheffelthiin, Franz
An orphan boy of Vienna
Scharf, Werner
Madame Bovary
Scherzer, Herbert
Al chet
Schildrath, Joseph
Garden of Allah
Lancer spy
Life of Emile Zola
Schneider, Magda
Tales from the Vienna Woods
Scott, Douglas
Easy to take
The last gangster
Scott, Fred
Melody of the plains
Moonlight on the range
Scott, Margaretta
Action for slander
Scott, Randolph
High, wide and handsome

Sedden, Margaret
Let's make a million
Sedlik, L. L.
Nazar Stodolya
Sergeyeva, G. E.
Gobseck
Seyler, Athene
April romance
Shorty, L. J.
Amval bush
Shannon, Peggy
Youth on parole
Sharpe, David
Ghost town
Shaw, A. P.
Gobseck
Shaw, George Bernard
King's people
Shaw, Lewis
High treason
Shaw, Sebastian
Farewell again
Men are not gods
Murder on Diamond Row
Shaw, Winifred
Melody for two
Smart blonde
Schukin, V. V.
Revolutionists
Shepherd, John
Love takes flight
Sheffield, Maceo B.
Sedum on the prairie
Shelton, Marla
Stand-in
Shipman, Vernon
Cover of night
Shepard, Elaine
Fighting Texas
Law of the ranger
Sheridan, Ann
Alcatraz island
Black legend
Footloose heiress
Great O'Malley
San Quentin
She loved a fireman
Wine, women and horses
Sheridan, Frank
Conflict
Sheridan, Gall
Hills of old Wyoming
Sheilds, Arthur
The plough and the stars
Shields, Frank
Hoosier schoolboy
Shipman, Gwynne
Battle of greed
Trail dust
Shirley, Anne
Make way for a lady
Meet the missus
Stella Dallas
Too many wives
Sholter, Winifred
High treason
Sidney, Sylvia
Dead end
The woman alone
You live only once
Silberkasten, Morris
Where is my child?
Silvers, Sid
Born to dance
Sim, Alastair
Munroe on Diamond Row
Simon, Simone
Seventh heaven
Sinclair, Diane
Damaged lives
Sinclair, Hugh
Strangers on a honeymoon
Sinclair, Ronald
Thoroughbreds don't cry
Skippworth, Alison
Stolen holiday
The wise maidens
Sleeper, Martha
Four days' wonder
Shepherd, Ledy
Tales from the Vienna Woods
The world's in love
Small, Louise
Melody of the lines

Smart, Jack
Love in a bungalow
Wildcatter
Smith, C. Aubrey
Garden of Allah
The hurricane
Lloyds of London
Prisoner of Zenda
Thoroughbreds don't cry
Woo Willie Winkie
Smith, Queenie
Special agent K-7
Smokarska, Jadwiga
Love or a kingdom
Sokoloff, Vladimir
Lower depths
Sondergaard, Gale
Life of Emile Zola
Maid of Salem
Seventh heaven
Sonja, Magda
Robber symphony
Sothern, Ann
Danger—love at work
Dangers number
Fifty roads to town
Super sleuth
There goes my girl
There goes the groom
Sparks, N.
This way, please
Wake up and live
Squire, Ronald
Action for slander
Stander, Lionel
The last gangster
League of frightened men
More than a secretary
A star is born
Standing, Sir Guy
Bulldog Drummond escapes
Lloyds of London
Stanley, Louise
Guards of Stirrup Basin
Lovers lane
Riders of the rocks
Sing, cowboy, sing
Stanywick, Barbara
Banjo on my knee
Breakfast for two
Internes can't take money
The plough and the stars
Stella Dallas
This is my affair
Starrrett, Charles
Cowboy star
Lodge City Trail
The old Wyoming trail
Trapped
Two-bated sheriff
Two-gun law
Westbound mail
Steele, Bob
Arizona gunfighter
Border phantom
Colorado kid
Doomed at sundown
Gun lords of Stirrup Basin
Gun ranger
Lightnin', Chandall
Red rope
Ridin' the lone trail
Trusted outlaw
Steinberg, Samuel
Where is my child?
Steltzer, Hannes
Truxa
Sten, Anna
Two who dared
Sten, Mario
Patria, amore e dovere
Stephens, Harvey
Forlorn River
Maid of Salem
Stephens, Marvin
Checkers
Stephenson, Henry
Bolied enemy
Charge of the Light Brigade
Conquest
Prince and the pauper
When you're in love
ACTORS AND ACTRESSES—Continued

Vinton, Victoria
Ambush valley
Vogan, Emmett
Empty holsters
Von Baumann, Cyril
White gods
Von Brincken, William
Wallsby Jim of the islands
Von Nagy, Kathe
Ave Maria
Von Stolz, Hilde
Masquerade in Vienna
Von, Vyola
Tim-Lesque
Von Wagner, Erika
Episode
Vogele, Frank
Heart's desire

Waechter, Albert
Madame Bovary
Wakefield, Hugh
Crimson circle
Walsh, you I want
Walbrook, Anton
Masquerade in Vienna
The rat
The soldier and the lady
Victoria the great
Walburn, Raymond
Born to dance
Breezing home
High, wide and handsome
Murder in Greenwich Village
Wales, Wally
Law and lead
Walker, Terry
Blonde trouble
Federal bullets
Mountain music
Twenty-three and a half hours' leave
Wallace, Morgan
Under suspicion
Walthall, Patricia
Empty holsters
Walton, Douglas
Damaged goods
Nation aflame
Walaby Jim of the islands
Wanka, Rolf
The world's in love
Ward, Sally
Danger patrol
Living on love
Waring, Fred
Varsity show
Warner, H. B.
Victoria the great
Warren, Bruce
Heroes of the Alamo
Watkin, Pierre
Larceny on the air
Wayne, John
Adventure's end
California straight ahead
Conflict
I cover the war
Idol of the crowds
Weaver, Marjorie
The Californian
Second honeymoon
Weber, Joe
Blossoms on Broadway
Weeks, Barbara
The old Wyoming trail
Two-listed sheriff
Weeks, Ranny
Bill cracks down
Weidler, Virginia
Outcasts of Poker Flat
Weldon, Marion
Colorado Kid
Dodge City trail
Wells, Jacqueline
Counsel for crime
Frame up
Girls can play
Paid to dance

Weszley, Paula
Episode
Dancer in Venice
Whitley, Helen
Banjo on my knee
Cafe Metropole
Hoist
Sing and be happy
Stowaway
Winston, Doris
The singing marine
Submarine D-1
Walton, Michael
Career woman
Lady escapes
Time out for romance
Woman wise
Wheeler, Bert
High flyers
On again—off again
Whitney, Eleanor
Blonde trouble
Clarence
College holiday
Thrill of a lifetime
Turn off the moon
Whittie, Dame May
Night must fall
Thirteenth chair
Wieman, Mathias
Eternal mask
Wiccox, Robert
Armored car
Carnival queen
Let them live
Man in blue
Wiccoxon, Henry
Souls at sea
Two who dared
Wild, Lois
Stormy trails
Wildren, Patricia
On again—off again
William, Warren
Firefly
Madame X
Midnight madonna
Outcast
Williams, D. J.
Wings of the morning
Williams, Eunice
Broken blossoms
Williams, Guinn
She's no lady
Williams, Lyman
Damaged lives
Williams, Maxton
Whistling bullets
Willis, Norman
Lady from nowhere
Wilson, Don
Behind the mask
Wilson, Dorothy
Speed to spare
Wilson, Marie
Melody for two
Public wedding
Without warning
Winchell, Walter
Wake up and live
Wing, Toby
Mr. Boggs steps out
Sing while you're able

Witherspoon, Cora
Big shot
Dangerous number
Lady escapes
Larger than life
Wood, Harlene
Whistling bullets
Wood, Harley
Border phantom
Law and lead
Wood, Helen
Can this be Dixie?
Crack-up
Woodbury, Joan
Living on love
Woods, Donald
Big town girl
Case of the stuttering bishop
Once a doctor
Sea devils
Talent scout
Woolsey, Robert
High flyers
On again—off again
Worth, Constance
China passage
Windjammer
Wray, Fay
It happened in Hollywood
Murder in Greenwich Village
Wray, John
A man betrayed
Wuest, Idla
The world's in love
Wyatt, Charlene
Any man's wife
Wyatt, Jane
Lost horizon
Wyman, Jane
Larger than life
Public wedding
Wynters, Charlotte
Let's make a million

Yacht Club Boys
Thrill of a lifetime
Yarotskaya, M. G.
The last night
Young, Loretta
Cafe Metropole
Love is news
Love under fire
Second honeymoon
Whistling bullets
Young, Robert
Bride wore red
Dangerous murderer
Emperor's candlesticks
I met him in Paris
Married between Fast
Navy blue and gold
Stowaway
Young, Roland
Ali Baba goes to town
Call it a day
King Solomon's Mines
Man who could work miracles
Topper

Zacharewicz, Witold
Return of Maxim
Love or a kingdom
Zakhov, Otto
Baltic deputy
Zrakevsky, A.

BOOKS (Adapted)
Adams, F. R.
Happiness preferred (Outcast)
Adams, S. H.
Perfect specimen
Anet, C.  
Idyl's end (Mayerling)  
Asbury, H.  
Gangs of New York (It might happen to you)  
Attwill, K.  
Sky steward (Non-stop New York)  
Baldwin, F.  
Fortia on trial  
Balzac, H.  
Gobseck  
Beach, R.  
The barrier  
Beaumont, G.  
Making of O'Malley (Great O'Malley)  
Borden, M.  
Action for slander  
Brande, D.  
Wake up and live  
Bruce, G.  
The good earth  
Burnett, W. R.  
Dark hazard (Wine, women and horses)  
The iron man (Some blondes are dangerous)  
Carey, L.  
The duke comes back  
Chambers, W.  
Murder for a wanton (Sinner take all)  
Coe, C. F.  
Nancy Steele is missing  
Cohen, O. R.  
Outer gate  
Conrad, J.  
Secret agent (The woman alone)  
Under western eyes (Razumov)  
Cown, W. J.  
They gave him a gun  
Cram, M.  
Wings over Honolulu  
Curtis, A. F.  
Wings of mercy (Man who found himself)  
Curwood, J. O.  
God's country and the woman  
Mystery of Dead Man's Isle (Galloping dynamite)  
Dell, E. M.  
The rocks of Valpre (High treason)  
Douglas, L. C.  
Green light  
Dunn, A., fils  
Camille  
Eggleston, E.  
Case of the schoolboy  
Ellot, G.  
Mill on the floss  
Elliot, Major G. F.  
Federal bullets  
Erksine, L. Y.  
Renfrew of the mounted royal  
Ferber, E.  
Come and get it  
Flaubert, G.  
Madame Bovary  
Gardner, E. S.  
Case of the caretaker's cat  
Case of the stuttering bishop  
Garrett, W.  
Man in the mirror  
Garth, D.  
Cabin cruiser (Hideaway girl)  
Gasparowicz, W.  
Pani Walewska (Conquest)  
Green, A., and Erodie, J.  
Bouty on the beat (Live on the run)  
Greene, W.  
Dean in the deep south (They won't forget)  
Grey, Z.  
Arizona Ames (Thunder trail)  
Dude rancher (Roll along, cowboy)  
Stairs of sand (Arizona Mahaley)  
Griffin, E.  
Class prophecy (When love is young)  
Haggard, S. R.  
King Solomon's Mines  
Haines, W. W.  
Slim  
Hall, J. N., and Nordhoff, C.  
The hurricane  
Hamilton, H.  
Ganjo on my knee  
Halafi, E.  
My second wife (Lady escapes)  
Hepburn, F.  
County fair  
Hichens, R.  
Garden of Allah  
Hilton, J.  
Lost horizon  
Without armor (Knight without armor)  
Hope, A.  
Prisoner of Zenda  
Hope, E.  
Marry the girl  
Jamison, Mrs. C. V.  
Toineff's Philippe (Rainbow on the river)  
Jordan, E.  
Daddy and I (Make way for a lady's wife)  
Josephson, M.  
Robber barons (Toast of New York)  
Kelland, C. E.  
Great crooner (Mr. Dodd takes the air)  
Mr. Boggs buys a barrel  
(Mr. Boggs steps out)  
Keskel, J.  
L'Equipage (Woman I love)  
King, G. S.  
Last slaver (Slave ship)  
Kipling, K.  
Captains courageous  
Lake, S. N.  
Velis Fargo  
Lamson, D.  
We who are about to die  
Lapaire, L.  
Eternal mask  
Latimer, J.  
Headed for a hoarse (Westland case)  
Lawrence, J.  
Tears are so long (Make way for tomorrow)  
Locke, W. J.  
Beheaded vagabond  
London, J.  
Abysmal brute (Conflict)  
MacConnell, G.  
When thief meets thief  
MacDonald, W. C.  
Riders of the whistling skull  
McKenna, M.  
Lancer spy  
McNell, H. C.  
Bulldog Drummond at bay  
Female of the species (Bull- 
dog Drummond comes back)  
Return of Bulldog Drum- 
mond (Bulldog Drummond's revenge)  
Mann, E. R.  
Stampede (Stormy trails)  
Marquand, J. P.  
Thank you, Mr Moto  
Think fast, Mr Moto  
Martin, C. M.  
Left-handed law  
Mason, A. E. W.  
Fire over England  
Milne, A. A.  
Four days' wonder  
Moore, K. L.  
Peacock feather (Pennies in the heaven)  
Muilford, C. E.  
Bar 20 days (Partners of the plains)  
Black Buttes (Hopalong rides again)  
Bring me his ears (Border- land)  
Cottonwood Gulch (North of the Rio Grande)  
Round-up (Hills of old Wyoming)  
Texas trail  
Trail dust  
Nakano, M.  
Two wives (Kimiko)  
Nebel, L. F.  
Fifty roads to town  
Oppenheim, E. P.  
The amazing quest of Mr Eremt Eliza (Romance and riches)  
Osce, Baroness  
Emperor's candlesticks  
Palmer, S.  
Case of the dashing pearl  
(Plot thickens)  
Riddle of the forty naughty girls  
(Poaty naughty girls)  
Payne, S.  
Black aces  
Porter, G. S.  
Michael O'Halloran (Any man's wife)  
Prouty, O. H.  
Stella Dallas  
Qian, E.  
Chinese orange mystery  
(Mandarin mystery)  
Reid, F. W.  
Big town girl  
Remarque, E. M.  
Road back  
St John, A. R.  
Angie shooter (Back in circulation)  
Sayre, G.  
Sky fever (Flying hostess)  
Shute, N.  
Lonely road (Scotland Yard commands)  
Smith, T.  
Topper  
Syri, J.  
Heidi  
Steel, K.  
Mugre goes to college  
Partners in crime  
Stout, R.  
League of frightened men  
Stringer, A.  
Heather of the high hand  
(Lady fights back)  
Sue, E.  
Les mysteres de Paris  
Sullivan, A.  
Great divide (The silent barriers)  
Tarkington, B.  
Penrod and Sam  
Tomsony, M.  
Charge of the Light Brigade  
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T_DEF, A. P.  
Trove (Mighty Trove)  
Thornclike, R.  
Doctor Syn  
Twain, M.  
Prince and the pauper  
Twist, J.  
Annapolis salute  
Vau, Dine, S.  
Greene murder case (Night of mystery)  
Verne, J.  
Michael Strogoff (The soldier and the lady)  
Vineuil,  
Maternite
BOOKS (Adapted)—Continued

Wallace, E.
Crimson circle
Nothing tramp (Strangers on a honeymoon)
The squawker (Murder on Diamond Row)
Wallace, F.
Kid Galahad
Wetjjan, A. R.
Wallyaby Jim of the islands
Weisman, S. J.
Under the red robe
White, E.
Book of Daniel Drew (Toast of New York)
Wilson, H. L.
Oh doctor
Wilstach, F.
Wild Bill Hickok (The plainman)
Wodehouse, P. G.
A dame in distress
Wright, H. B.
The Californian
Helen of the old house
(Western gold)
It happened out west
Wylie, P.
Death in Paradise Canyon
(Fair warning)
Second honeymoon

DANCE DIRECTORS
Dane, D.
52nd Street
Dixon, H.
Something to sing about
Felix, S.
Vogues of 1938
Gould, D.
Broadway melody of 1938
Haskell, J.
The is my affair
Lee, S.
Heidi
Life of the party
Loese, H.
Thin ice
You can't have everything
Prinz, L.
Mountain music
This way, please
Turn off the moon
Rasch, A.
Firefly
Raset, V.
Bride wore red
Scheck, M.
Sweetheart of the navy

DIRECTORS
Abbott, C.
Fighting Texan
Allegret, M.
Razumov
Archibald, G.
Blonde trouble
Clarence
Hideaway girl
Hotel baywire
Thrift of a lifetime
Arzner, D.
Bride wore red
Auer, J. H.
Circus girl
A man betrayed
Rhythm in the clouds
Bacon, L.
Evelyn Echo
Gold diggers of 1937
Marked woman
San Quentin
Book Submarine D-1
Baletti, A.
Patria, amore e dovere
Barrows, N.
Dangerous holiday

Barsha, L.
Trapped
Two-fisted sheriff
Two-gun law
Bartot, C.
Crime nobody saw
Forlorn River
Thunder trail
Bazemore, S.
Familjen som var en karusel
Best, M.
When's your birthday?
Beebe, F.
Trouble at midnight
West bound limited
Ben-Ami, J.
Green fields
Bennett, S. G.
Law of the ranger
Rangers step in
Río Grande ranger
Berkeley, B.
Great guy
Music for madame
Twenty-three and a half
hours' leave
Woman chases man
Boleslawski, R.
Garden of Allah
Last of Mrs Cheyney
Bonnard, M.
Thirty seconds of love
Borzage, F.
Big city
Green light
History is made at night
Bradbury, R. N.
God's country and the man
Gun ranger
Havin' for the Rio Grande
Hittin' the trail
Riders of the dawn
Riders of the Rockies
Sing, cowboy, sing
Stars over Arizona
Trouble in Texas
Trusted outlaw
Where trails divide
Brahm, H.
Broken blossoms
Brahm, J.
Counsel for crime
Bretherton, H.
County fair
It happened out west
Secret valley
Western gold
Brignone, G.
Love and money
Loyalty of love
Tre anni senza donne
Brown, C.
Conquest
Brown, K.
Any man's wife
Federal bullets
Burton, D.
Make way for a lady
Butler, D.
All Baba goes to town
Buzzell, D.
As good as married
Cabanne, C.
Annapolis salute
Criminal lawyer
Don't tell the wife
Outcasts of Poker Flats
We who are about to die
Westland case
You can't beat love
Cahn, E.
Red guy
Camerini, M.
Dard un millone
Cannon, R.
Outer gate
Swing it, sailor
Capra, F.
Lost horizon
Carroll, Z.
Lash of the penitentes
Carruth, M.
Fleeing none
Lady fights back
Man in blue
Reported missing
She's dangerous
Some blondes are dangerous
Chauvel, C.
Uncivilized
Chenal, F.
The late Mathias Pascal
Cherviakov, E.
Prisoners
Chisholm, J.
Materne
Clements, W.
Case of the stuttering
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Talent scout
Clift, D.
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Crusade against rackets
Death in the air
Mile-a-minute love
10 laps to go
Cline, E. F.
Forty naughty girls
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On again—off again
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Criminals of the air
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Connolly, B.
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Gala Galahad
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Le Prince Jean  
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Deval, J.  
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Dietlevis, W.  
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Great O'Malley  
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Donton, E. A.  
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On such a night  
Dunvegan, J.  
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Dwan, A.  
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That I may live  
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Eason, B. R.  
Don't pull your punches  
Empty hologists  
Land beyond the law  
Frisbie thunder  
Sergeant Murphy  
Edwards, H.  
High treason  
Eggert, K.  
Gobsch  
Elvey, M.  
Man in the mirror  
English, J.  
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Enright, J.  
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Sing me a love song  
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Farlow, J.  
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Forde, E.  
Charlie Chan at Monte Carlo  
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Step lively, Jeeves  
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Look out, Mr Moto  
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Franklin, S.  
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Fraser, H.  
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Frenkel, E.  
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Gance, A.  
The life and loves of Beethoven  
Lucrezia Borgia  
Gandara, F.  
Les metamores de Paris  
Garnett, T.  
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Headline crasher  
Goskind, S.  
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Green, A. E.  
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Let's get married  
Mr Dodd takes the air  
More than a secretary  
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Green, J.  
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Viddle with his fiddle  
Griffith, E. H.  
Cafe Metropole  
Grise, N.  
Fugitive in the sky  
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Public wedding  
White bondage  
Guidice, K.  
Timberesque  
Hale, S.  
Gangway  
Head over heels in love  
Hall, A.  
Exclusive  
Hall, K. G.  
It isn't done  
Wild innocence  
Harper, V.  
Nation affame  
Hasler, K.  
Nathaway, H.  
Seals at sea  
Hawks, H.  
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Hearst, J.  
Baltic deputy  
Henriksen, A.  
65, 66 och Jag  
Herman, A.  
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Higgin, H.  
Battle of greed  
Hill, B.  
Law and lead  
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Two minutes to play  
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Girls can play  
Speed to spare  
Hiscott, A.  
Death on the set  
Hitchcock, A.  
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Hogan, J.  
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Ebb tide  
Last train from Madrid  
Holmes, B.  
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There goes my girl  
Too many wives  
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Horne, J.  
All over town  
Horne, J. W.  
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Park Avenue logger  
Howard, W. K.  
Fire over England  
Murder on Diamond Row  
Humbertone, H.  
Charlie Chan at the Olympics  
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Ince, R.  
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Ivens, J.  
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Phantom of Santa Fe  
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James, A.  
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Jason, L.  
New faces of 1937  
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Johnson, R. K.  
Special agent K-7  
Jones, B.  
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Jouvet, L.  
Dr Knock  
Kane, J.  
Boots and saddles  
Come on, cowboy  
Ghost town gold  
Git along little dogies  
Gun Smoke Ranch  
Heart of the rockies  
Oh, Susanna  
Old corral  
Paradise express  
Public cowboy no 1  
Ride, ranger, ride  
Roundup time in Texas  
Springtime in the Rockies  
Kidnin' kid from Pine Ridge  
Keighley, W.  
God's country and the woman  
Prince and the pauper  
Janski show  
Kemm, J.  
Le Juif Polonais  
Kenton, E. C.  
Devil's playground  
Racketeers in exile  
She asked for it  
Kerahner, Q.  
Island captives  
Killy, E.  
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Saturday's heroes
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King, H. Lloyds of London

King, L. Seventh heaven

King, L. Bulldog Drummond comes back

Bulldog Drummond's revenge

Melody for two

That man's here again

Wild money

Wine, women and horses

Korda, Z.

Koster, H. 100 men and a girl

Three smart girls

Kozinsev, G.

Lamont, S.

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Lloyd, E.

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Lloyd, W. Second honeymoon

Love, doctor and nurse

Lederman, D. R.

Deanna Durbin and herself

Nightwaiters

They wanted to marry

You can't buy luck

Lanfield, S.

One in a million

Thin ice

Wake up and live

Lang, P.

You only live once

Lang, W.

Second honeymoon

Wife, doctor and nurse

Lederman, D. R.

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Danger, dead adventure

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Game that kills

I promise to pay

Motor madness

Lee, N.

Bulldog Drummond at bay

Lee, R. V.

Love from a stranger

The Tao of New York

Leff, L.

Where is my child?

Leisen, W.

Easy living

Swing high, swing low

Lejtes, J.

Love or a kingdom

Leonard, R. Z.

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Maytime

LeRoy, M.

King and the chorus girl

They won't forget

Lewis, J. H.

Courage of the west

Litvak, A.

Mayerling

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Woman I love

Lloyd, F.

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Wells Fargo

Logan, S.

First lady

Lord, D.

What price vengeance?

Lubin, A.

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California straight ahead

I cover the war

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Mysterious crossing

Lubitsch, E.

Luby, S. R.

Border phantom

Red rope

Tough to handle

Ludwig, E.

Her husband lies

The last gangster

Lydwall, E.

Shadows of the Orient

Mccarey, L.

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Make way for tomorrow

Mccarey, R.

Let's make a million

Life begins with love

Love in a bungalow

Oh doctor

McDonald, P.

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Dance, Charlie, dance

Fly away baby

Her husband's secretary

Midnight court

Smart blonde

Macedon, H.

Escape by night

It can't last forever

Legion of missing men

Sea racketeers

Three legionnaires

McGann, W.

Alcatraz island

Case of the black cat

Marry the girl

Penrod and Sam

Sh! the octopus

Machard, A.

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Call to arms

Macleod, N.

Mind your own business

Pennies from heaven

Topper

Malasoma, N.

I tre innamorato

Mansoulan, R.

High, wide and handsome

Manfield, D.

Girl loves boy

Sweetheart of the navy

Marian, D.

In the far east

Marin, E. L.

Man of the people

Married before breakfast

Marshall, G.

Can this be Dixie?

Love under fire

Nancy Steele is missing

Mattioli, M.

L'uomo che sorride

May, J.

Confession

Matho, A. L.

Black legion

Call it a day

It's love I'm after

Mazzoni, A.

Signora paradiso

Meins, G.

The Californian

Hit parade

Nobody's baby

Roll along, cowboy

Mendes, L.

Man who could work miracles

Mohr, H.

When love is young

Molander, G.

Under falsk flagg

Morgan, G.

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Murphy, R.

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Partners in crime

Top of the town

Nagel, C.

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Nurse, M.

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Natanson, J.

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Nathan, H.

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Neilm, R.

Sing while you're able

Swept it, professor

Neil, R. W.

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An orphan boy of Vienna

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Hold 'em navy

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Rainbow on the river

Nedick, S.

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Bar Z bad man

Boothill brigade

Colorado kid

Doomed at sundown

Gambling terror

Gun lords of Stirrup Basin

Guns in the dark

Harlem on the prairie

A lawman is born

Lightnin' Crandall

Melody of the plains

Moonlight on the range

Ridin' the lone trail

Roarin' lead

Stormy trails

Trail of vengeance

Nichols, G., Jr.

Portia on trial

The soldier and the lady

Nigh, W.

Atlantic flight

Bill cracks down

Boy of the streets

Bride for Henry

Hoosier schoolboy

Thirteenth man

Noy, E.

Meet Miss Mozart

Nowina-Fryhalski, W.

Yiddle with his fiddle

Nugent, E.

It's all yours

Obal, M.

Shalom

Petroff, B.

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The duke comes back

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The sheik steps out

Polland, B.

The dead march

Potter, H. C.

Beloved enemy

Wings over Honolulu

Preminger, O. L.

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Przybiski, J. N.

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Ratoft, G.

Lancer spy

Ray, A.

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Raymond, J.

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Talk of the devil

Reed, R.

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Red lights ahead

Reed, T.

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Reisch, W.

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Men are not gods

Reisman, J.

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Reiner, C.

Everybody dance

Manhattan merry-go-round

Murder goes to college

Sophie Lang goes west

Remy, C.

Les petits
Seitz, G. R.
Between two women
A family affair
Mama steps out
My dear Miss Aldrich
Thirteen chain
Under cover of night
You're only young once
Seiler, L.
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Boss rider of Gun Creek
Rides long rides again
LeAnn-handled law
Partners of the plains
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Selman, D.
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Shores, L.
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Simon, S. S.
A girl with ideas
Smith, N.
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Cherokee strip
Over the goal
Stahl, J. M.
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Join the marines
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Navy blues
Stein, P.
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Quality Street
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Man who lived again
Non-stop New York
Stiloff, E.
Fight for your lady
Sea devil
Viper slush
Stone, A. L.
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Stone, P. F.
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Strayer, F. R.
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Off to the races
Stroyeva, V.
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Stumar, J. S.
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Summers, W.
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Sutherland, A. E.
Champagne waltz
Taggart, E.
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Song of the city
Women men marry
Tassin, G. M.
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Five roads to town
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Taylor, R.
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Mystery of the hooded
horsemen
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Tourjansky, W.
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Traubers, L.
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Troyanovsky, Mark
Conquerors of the Arctic
Tryon, G.
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Small town boy
Tuttle, F.
College holiday
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Ulmer, E. G.
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Green fields
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Van Dyke, W. S.
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Love on the run
Personal property
They gave him a gun
Vidor, C.
A doctor's diary
Great Gambini
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Washberg, G.
Soder om landsvagen
Wallace, R.
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Walsh, R.
Artists and models
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When thief meets thief
You're in the army now
Watt, N.
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Carnival queen
Hills of old Wyoming
North of the Rio Grande
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Wellman, W. A.
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A star is born
Weker, A. L.
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Whale, J.
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Whelan, T.
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Farewell again
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Wilcox, C.
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We're in the legion now
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Backstage
This'll make you whistle
Victoria the great
Wiles, G.
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Mr Boggs steps out
Venus makes trouble
Women of glamour
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Witney, W.
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Woods, A.
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Wright, M. V.
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Roarin' lead
Rootin' rootin' rhythm
Wyler, W.
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Dead end
Young, H.
32nd Street
Let them live
Zarkhi, A.
Baltic deputy
Zeisler, A.
Romance and riches
Zemfrit, H. H.
Truxa
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Benes, J.
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Bernard, F.
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Evans, L.
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Forbstein, L. F.
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Perfect specimen
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Gordon, M.
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Jerome, M. K.
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She loved a fireman
Jessel, G.
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Kahn, G.
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Kaper, B.
A day at the races
Kay, A.
The girl said no
Renfrew of the royal
I mounted
Wallaby Jim of the islands
Kaylin, S.
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Borrowing trouble
Charlie Chan at Monte Carlo
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Charlie Chan on Broadway
Checkers
Dangerously yours
Lady escapes
Look out, Mr. Moto
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Thank you, Mr. Moto
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Kern, J.
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Kon, A.
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Kornegold, E. W.
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Kostelanetz, A.
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Wife, doctor and nurse
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Lawrence, M.
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I met him in Paris
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Magidson, H.
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Magnus, R.
Special agent K-7
Makjeckievicz, J.
Love or a kingdom
Masson, L.
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Melichar, A.
Aye Maria
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Sweetheart of the navy
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Blonde trouble
Blossoms on Broadway
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King of gamblers
Last train from Madrid
Mountain music
Night of mystery
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Sophie Lang goes west
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Thrill of a lifetime
Thunder trail
True confession
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Morton, A.
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Newman, A.
32nd Street
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Prisoner of Zenda
Stella Dallas
Woman chases man
Norton, A.
Topper
Oakland, B.
The awful truth
Life of the party
Pollack, L.
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Life begins in college
Thin ice
Porter, L.
Harlem on the prairie
Previn, C.
A girl* with ideas
100 men and a girl
Westland case
Rainger, R.
Ebb tide
King of gamblers
Revel, H.
All Baba goes to town
Danger—love at work
Thin ice
This is my affair
You can't have everything
Rice, B.
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Richman, H.
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Riesenfeld, H.
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Samucci, F.
Stars over Arizona
Schertzingier, V.
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Schmidt-Gettner, W.
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Scholl, J.
Devil's saddle legion
Ever since Eve
Over the goal
She loved a fireman
Shilkret, N.
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Toast of New York
Shostakovich, D.
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Siegel, A.
This way, please
Silver, L.
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Skiles, M.
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Smillie, L.
Madame X
Married before breakfast
My dear Miss Alrigh
You're only young once
Spina, H.
23rd Street
Steiner, M.
Tovarich
Stern, J.
Sweetheart of the navy
Stoll, O.
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Stoloff, M.
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This mahdow
Stothart, H.
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Strauss, O.
Make a wish
Strauss, J.
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Striker, F.
Pick a star
Stars over Arizona
Taylor, W.
The sheik steps out
Thompson, V.
Madame earth
Tobias, C.
Life begins in college
Tobias, H.
Sweetheart of the navy
Tours, F.
Fight for your lady
Uhl, A.
This is China
Ward, E.
Double wedding
Navy blue and gold
Suratoga
Warren, H.
The amazing marine
Waxman, F.
Bride wore red
Way out at the races
Webb, R.
High flyers
Life of the party
On again—off again
Stage door
Webster, P. F.
Make a wish
Whiting, R. A.
King of gamblers
Wright, B.
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Auerbach, G.
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Bolton, G., and Thompson, F.
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Bradell, M.
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The bad man (Cornered)
Bush, A.
Gram (Laughing at trouble)
Davis, O., and D.
The good earth
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Pierre ou Jean (Head over heels in love)
Deval, J.
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Dumas, A., fils
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Ferber, E., and Kaufman, G. S.
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Frank, B.
Storm over Patsy (Storm in a teacup)
Gogol, N.
Inspector general
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Hackett, W.
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Two Who Dared (GN) June 29 '36, June 28, Sept 27

U. S. S. R.—1937 (Amk) Sept 27
Uncivilized (Box O) Dec 27
Under Cover of Night (MGM) Mar 29
Under Falsk Flag (Sven) Mar 29
Under the Red Robe (20th-C) June 28, Sept 27
L'Uomo Che Soffrìe (NM) June 28

Varsity Show (War) Sept 27, Dec 27
Venus Makes Trouble (Col) June 28
Victoria the Great (RKO) Sept 27, Dec 27
Vienna Burgtheater (Fo-F) Dec 27
Vogues of 1938 (Wan-UA) Sept 27, Dec 27

Waikiki Wedding (Par) June 28
Wake Up and Live (20th-C) June 28
Wallaby Jim of the Islands (GN) Dec 27
Walter Wanger's Vogues of 1938, See Vogues of 1935
War Lord. See Cornered
The Wave (Gar) June 28
Way Out West (MGM) Mar 28, June 28
We Have Our Moments (Univ) June 28
We Who Are About to Die (RKO) Dec 28 '36, Mar 29
Wedding of Palo (Hoff) Mar 29
Wee Willie Winkle (20th-C) Sept 27
Week-End Millionaire (GB) June 28
Wells Fargo (Par) Dec 27
We're in the Legion Now (GN) June 28
We're on the Jury (RKO) Mar 29
West Bound Limited (Univ) Sept 27
West of Shanghai (War) Dec 27
Westbound Mail (Col) June 28

Western Gold (20th-C) Sept 27, Dec 27
Westland Case (Univ) Dec 27
What Price Vengeance (Rialto) June 28
When Love Is Young (Univ) June 28
When Thief Meets Thief (UA) Sept 27
Where You're in Love (Col) Mar 29
When's Your Birthday? (RKO) Mar 29, June 28
Where Is My Child? (Left) Dec 27
Where Trails Divide (Mon) Dec 27
Whistling Bullets (Amb) Dec 27
White Bondage (War) Mar 29, June 23, Sept 27
White Gods (Trek) June 28
Wife, Doctor and Nurse (20th-C) Dec 27
Wild and Woolly (20th-C) Sept 27
Wild Horse Round-Up (Mon) Mar 29
Wild Innocence (Garf) Dec 27
Wild Money (Par) Sept 27
Wildcat (Univ) June 28
Windjammer (RKO) Sept 27
Wine, Women and Horses (War) Sept 27, Dec 27
Wings of the Morning (20th-C) June 28, June 23
Wings Over Honolulu (Univ) June 28
Without Warning (War) Dec 27
Without Warning (20th-C) Dec 27
Woman Alone. See Too Who Dared
Woman Chases Man (UA) June 28, Sept 27
Woman I Love (RKO) June 28
Woman in Distress (Col) Mar 28
Woman Wise (20th-C) Mar 28
Women Men Marry (MGM) Dec 27
Women of Glamour (Col) Mar 29
The World's in Love (Syn) June 28
The Wrong Road (Rep) Dec 27

Yiddle With His Fiddle (G-Ka) Mar 29
Yodelin' Kid From Pine Ridge (Rep) Sept 27
You Can't Beat Love (RKO) June 28
You Can't Buy Luck (RKO) June 28
You Can't Have Everything (20th-C) Sept 27
You Only Live Once (UA) Mar 29
You're in the Army Now (GB) Mar 29, June 28
You're Only Young Once (MGM) Dec 27
Youth on Parole (Rep) Dec 27

Zamboanga (Fil) Sept 27
AB—Associated British
Acad—Academy
Ace—Ace
Acme—Acme
Ad—Andre Daven
AF—Associated Features
Aga—Aga
Ajax—Ajax
Al—Alliance
Amb—Ambassador
Amk—Amkino
Atl—Atlantic
B Emp—British Empire
B&D—British & Dominions
Ban—Banner
Bav—Bavaria
Be—Beacon
Beau—Beaumont
BF—Broadcast Films
BIP—British International Pictures
BL—British Lion
Box O—Box Office
B-T—Burroughs-Tarzan
Burr—Burr
CA—Contemporary Amusements
Caes—Caesar
Cap—Capitol
Capi—Capitani
Cel—Celebrity
CF—Collective Film
CFP—Centrala Filmow Polskich
CH—Contemporary Historians
Chest—Chesterfield
Cin-L—Cine Lux
Cin-P—Cines Pittaluga
Cipar—Cipar
Col—Columbia
Colo—Colony
Com—Comodore
Con—Concordia
Conn—Conn
Cres—Crescent
Crit—Criterion
Dar—Darmour
Deka—Deka
Div—Diversion
DM—Douglas MacLean
DuW—DuWorld
Ed—Educational
E-F—Eleka-Films
Emp—Empire
ET—Elite Tonfilm
Eu—Eureka
Euph—Euphono
Eur—Europa
F-Am—Franco-American
FD—First Division
F-F—France-Film
Fil—Filipine Films
FMP—French Motion Picture
Fo-F—Forst Film
Fu—Futter
Gains—Gainsborough
Gand—Gandera
Gar—Garrison
Garf—Garfield
GB—Gaumont British
Gen—General
GF—Green Film
GFS—General Foreign Sales
GK—Garrett Klement
G-Ka—Green-Kalish
Globe—Globe
GN—Grand National
Gol—Gogoltha
GP—General Productions
Grier—Grierson
Gros—Grosvenor
Guar—Guaranteed
Ha—Hammer
Hak—Hakim
Hall—Hallmark
HF—Henri de la Falaise
Hoff—Hoffberg
Imp—Imperial
Inv—Invincible
It-UFA—Italia-UFA
JH—Jacques Haik
JTPC—Jewish Talking Picture Co
K—Kraska
Kendis—Kendis
LC—L’Alliance Cinematographique
Le—Lenauer
Leff—Leff
Len—Lenfilm
LF—London Films
Lib—Liberty
Libk—Libkow
LP—Le Pelletier
Lux—Lux
Mal—Malvina
Mas—Mascot
MDP—Million Dollar Productions
Me—Menenti
Mel—Melody
Met—Metropolitan
MFC—Modern Film Corp
MG—Metro-Goldwyn-Mayer
Mon—Monogram
Mond—Mondial
Mos—Mosfilm
N—National
NC—New Century
NM—Nuovo Mondo
NP—National Provincial
O—O’Neill
Oly—Olympic
P—Pacific
Pal—Palestine Picture
Par—Paramount
Pathé—Pathé Natan
Pax—Pax
PCL—Photographic Chemical Laboratory
Pearson—Pearson
Peer—Peerless
Pied—Piedmont
Prin—Principal
Prog—Progress
Pur—Puritan
Regal—Regal
Rel—Reliable
Relia—Reliance
Rep—Republic
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DIRECTORY OF PRODUCERS

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, 112 Wardour St, London, W. 1

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.
Conn. Conn Pictures Corp, Talisman Studios, 9640 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. 65, Hedemannstrasse 19
Division. Division 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. Futter Films, 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.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, 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 Distributing Corp, 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.
Lihkow. Lihkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, 22 Grovenor St, London, W. 1

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Conn
MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Moscow film studios. See Amkino

Nuevo mondo. Nuevo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 729 7th Av, N.Y.

Pathé. Pathé Cinema, 6 Rue Françoise, Paris
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; RKO-Pathé Studios, Culver City, Calif.

Rio. Rio & Ltd, Blvd, St, Paris
Rome. Roma, Via Settebre, N.Y.
Rue. Rue Françoise, Paris
Shell. Shell Films, Inc, 5816 Sunset Blvd, Hollywood, Calif;

Sunset. Sunset Blvd, London, W. 1

Talisman. Talisman Studios, 1776 Broadway, N.Y.
Taliban. Talisman Pictures, Inc, 1501 Broadway, N.Y.
Talman. Talman Productions, Inc, 1501 Broadway, N.Y.


Wardour. Wardour Сorp, Ltd, Hollywood, Calif;

Wasserman. Wasserman Productions, Inc, 1709 Broadway, N.Y.
Wasslers. Wasslers Films, Inc, 1501 Broadway, N.Y.
Way. Way & Ltd, Blvd, St, Paris

West期. West End Films, Inc, 1501 Broadway, N.Y.

Winston. Winston Film, 1501 Broadway, N.Y.

X. X & Ltd, Blvd, St, Paris

Y. Y & Ltd, Blvd, St, Paris

Z. Z & Ltd, Blvd, St, Paris
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1546 Broadway, 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. I

Scandinavian. Scandinavian Talking Pictures, Scandinavian Talking Pictures, Inc, 229 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 3336 Washington Blvd, Culver City, Calif.; 230 Park Ave, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.

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 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.
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 sixty 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 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

CAMILLE
CAPTAIN'S COURAGEOUS
CONQUEST
THE GOOD EARTH
LIFE OF EMILE ZOLA
MAKE WAY FOR TOMORROW
NIGHT MUST FALL
STAGE DOOR
A STAR IS BORN
THEY WON'T FORGET

SECOND LIST

AWFUL TRUTH
BLACK LEGION
DEAD END
I MET HIM IN PARIS
LOST HORIZON
NOTHING SACRED
100 MEN AND A GIRL
THE PLAINSMAN
PRISONER OF ZENDA
STELLA DALLAS

TEN BEST FOREIGN FILMS

BALTIC DEPUTY
ELEPHANT BOY
ETERNAL MASK
JANOSIK
LIFE AND LOVES OF BEETHOVEN
LOWER DEPTHS
MAYERLING
REMBRANDT
THE SPANISH EARTH
VICTORIA THE GREAT

TEN BEST PERFORMANCES

Greta Garbo in “Camille”; Charles Boyer in “Conquest”; Barbara Stanwyck in “Stella Dallas”; Luise Rainer in “The Good Earth”; Paul Muni in “Life of Emile Zola”; Robert Montgomery in “Night Must Fall”; Dame Whitty in “Night Must Fall”; Harry Baur in “The Golem”; Bette Davis in “Marked Woman”; and Danielle Darrieux in “Mayerling.”
# The H. W. Wilson Company Table of Cumulative Indexing Service 1937 and 1938

## Period Covered

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### Notes

- The term "Period Covered" is necessarily only approximate due to delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.
- Few new entries are made in the bound cumulation, so that any delay in receipt of bound issues results only in the inconvenience of using more than one alphabet.

### Additional Information

- **The Art Index** is issued quarterly in December, March and June, with a bound annual cumulation in September and a permanent 5-year cumulation every third year.
- **The Book Review Digest** is published monthly, except July with six months' cumulation in August and bound annual cumulation in February including fully cumulated Subject and Title Index. The other issues are current only, but contain Subject and Title Index fully cumulated from March to August and from September to February. Cumulated subject and title indices for the previous five-year period are included in the annual volumes for 1921, 1926, 1931 and 1936.
- **The Motion Picture Review Digest** is published weekly, monthly and quarterly cumulations.
- **The Essay and General Literature Index** is published semi-annually in July and January, with annual, 3-year and 5-year cumulations, supplementing the Foundation Volume 1900-1925.
- **The Index to Legal Periodicals** is issued bi-monthly, in September, November, January, March, May, July, with a cumulation of the indexing for the year, in July, and a 3-year cumulated bound volume every third year.
- **Library Literature** is published annually in bound volumes.
- **The Wilson Bulletin for Librarians** is published monthly, except July and August. Subscription rate 50c a year.
- **The Educational Film Catalog.** published quarterly in December, March, June, September.

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*Bound cumulations, because of size, are necessarily delayed beyond the last month of the index year, although every effort is made to publish them promptly.*

*The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.*
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