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This is a cumulated issue. It includes all reviews since Vol. 3, Issue No. 52. No further reference to Issues Nos. 1-12 is necessary.

# MOTION PICTURE REVIEW DIGEST

**Vol. 4**
**MARCH 27, 1939**
**No. 13**

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

## Pictures Reviewed in This Issue

*A summary of the favorable and unfavorable reviews directly follows the title of the film.*

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(Continued on inside back cover)
These 40 Laughing and Lugubrious Lads Are the Motion Picture Critics in 40 Nation-Wide Publications.

If you want to leave the theatre smiling—use the Motion Picture Review Digest and let the critics be your guinea-pigs. Let them tell you what movies are worth your time and money. In the Motion Picture Review Digest each week you can find answers to Every Movie Entertainment Question.

1. Where can I tell at a glance what a picture is about? Directly following the credits on a film, a short summary of each film is given.

2. Where can I find a list of books and plays made into films? Look in the index of quarterly numbers under Books (Adapted), Plays (Adapted), Short Stories (Adapted).

3. Where can I tell at a glance what reviewers think about a film? Look on the alphabetical front cover where the ÷ and — signs are added up for each film.

4. Where can I find how long a film is? Look up the movie; on the top line after the producer, the running time is given, also the date of release.

5. Where can I read of new ideas in film exploitation for libraries? In the Tips and Tie-ups Department at the end of the monthly number.


7. Where can I find out if a film is suitable for my children? Under Audience Suitability Ratings, the findings of 20 expert groups who publish evaluations, are gathered together. If they say the film is suitable, let your child go.

8. Where can I find out what are the best films of the month? On the back cover of the monthly Motion Picture Review Digest the best films are selected—not on a basis of one opinion, but on a basis of FORTY nation-wide reviewers' opinions as gathered in the pages of the Motion Picture Review Digest.

9. Where can I find reviews for films released some time ago? Look in the Title Index at back of December cumulative number. It will tell you in what issue you can find the reviews of the film.

10. Where can I find out if I have seen a film before? Look under its title in the Motion Picture Review Digest. If it is a remake, notice is given.

11. Where can I find out what actors and actresses appear in a film? Look under Cast directly following title line; director, music and screen writer also are given.

12. Where can I find reviews of foreign films? Look under title in the Motion Picture Review Digest.

If you have any other question—just write to us and we'll do our best to find the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University Ave., New York City.
How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 ’38
Cast: Walter Huston, James Stewart.
Gene Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine
Director: Clarence Brown
Music director: Herbert Stothart
Screen writer: Bradbury Foote

Based on the novel Benefits Forgotten by
Honore Morrow. Backgrounded by a village
on the Ohio river in the days before the Civil
War, this tells the story of a bitter hatred
between a young man and his father, a stern
and exacting country pastor and of the sacri-
fice of a mother for that son. After he be-
comes a successful surgeon during the war,
President Lincoln teaches him his filial duty
to his mother, now widowed.

Audience Suitability Ratings

“General patronage.”

NAT LEGION OF DECENCY F 17 ’38

“It is a beautifully done slice of American
life, not geared up to modern pace but truth-
ful and moving. Mature.”

+ Wdly Guide F 12 ’38

Newspaper and Magazine Reviews

“Truly a great picture. A human document
which dignifies the medium recording it... its
very simplicity, its honesty, its completeness,
sends surging through it an emotional strain
which makes ‘Of Human Hearts’ one of the
great things the screen has done... Under
no circumstances miss seeing ‘Of Human
Hearts.’”

+ + Hollywood Spectator p5 F 12 ’38

“Metro-Goldwyn-Mayer has wrought a strong
and fine drama... Only the ending is out of
joint, disassociated from all that has gone be-
fore. Could that have been altered, Metro
might have claimed an incontestable niche for
one of 1938’s ‘best ten.’ Even as it stands it
is an eloquent, brilliantly performed and fas-
cinating document. To cast, writers and to
Director Clarence Brown go our compliments;
tinged only by our regret about the last act.”

Frank S. Nugent

+ + N Y Times p23 F 15 ’38

Trade Paper Reviews

“Penetrating drama of Mother love, this has
definite mass appeal, should garner plenty
word of mouth praise from women patrons...”

Preview audience reaction was very good. Es-
timate: good program drama.

+ Phila Exhibitor p83 F 15 ’38

“It is an elaborate production, painstakingly
made, containing reproductions of architecture,
costumes and manners of the period it depicts.
As such, it is an interesting contribution to
the screen’s library of Americana. Long on
narrative and short on romance, the boxoffice
reaction is likely to dampen the enthusiasm
of those who believe the film possesses any
wide public appeal... Chief cause for dis-
appointment with the film is its slow pace, and
the least interesting mood of the story.”

+ — Variety p14 F 9 ’38

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

The list of principal players, the director, music director and screen writer will
require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel
upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each
review the source is given, with date of issue and number of the page on which the
review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These
indicate the degree of favor or disfavor of the review as a whole (not just of the
quoted excerpt). The meaning of the various combinations of these signs is as follows:

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

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

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

Audience Evaluation Publications
Am Legion Auxiliary, Mrs. Robert J. Bonetto, 2519 Manhattan Av, Verdeguo City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs. Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs. Lot B. Hedges, 2635 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Soc of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs. Edna Davis, 1655 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution, Mrs. Richard R. Russe, 1418 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs. William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, 1337 S Vermont Av, Los Angeles

This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed 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. William A. Burke, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

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

Nat Soc of New Jewish Women—National Council of Jewish Women, Mrs. Florence H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin


See Fox W Coast Bulletin

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

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

S Calif Council of Fed Church Women—South California Council of Federated Church Women, Mrs. M. E. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Scholastic—Scholastic, $2, Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa

Wkly Guide—Weekly Guide to Selected Pictures, $1.50 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, Mrs. Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations
Com on Motion Pict, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Education Association, Room 1415, 1501 Broadway, New York

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript $4, (Thursday and Friday), Boston Transcript Co, Inc, Pub, 324 Washington St, Boston


Cue—Cue, $2, Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly, 3d per copy, Martlett House, 31 Bow St, London W C 2


N Y Herald Tribune—New York Herald Tribune, $17 (incl Sunday), N Y Tribune Inc, 200 W 42nd St, New York


New Yorker—New Yorker, $5, F R Publishing Corp, 25 W 42nd St, New York

Newsweek—Newsweek, $4, Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Photoplay—Photoplay, $2.50 Macfadden Publications Inc, Chain Bldg, 122 E 42nd St, New York

Stage—Stage, $3, Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time, $5, Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers
Boxofficce—Boxofficce, $2, Associated Publications, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York
Explanations

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

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

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

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

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

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

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

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

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

Key to Abbreviations

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ADVENTURE IN SAHARA. Columbia 58min N 15 '38
Cast: Paul Kelly, C. Henry Gordon, Lorna Gray, Robert Flase, Marc Lawrence
Director: Robert Leiderman
Original story: Sam Fuller
Screen writer: Maxwell Shane
Melodrama. Paul Kelly enlists in the French Foreign Legion to avenge his brother's death at the hands of a sadistic captain.

Audience Suitability Ratings
"A: depends on taste; Y: no value; C: no." Christian Century p166 F 1 '39
"General patronage." Nat Legion of Decency D 8 '38
"A: poor; Y: no; C: poor." Parents' M p56 Mr '39

Newspaper and Magazine Reviews
"The French Foreign Legion can't possibly be as bad as some of the movies they make about it. For instance, take 'Adventure in Sahara.' ... Egal, man, if such were the case the French colonial empire would long since have blown away and France today would be in the sad state of having no possessions left for Italy to demand." B. R. Crisler
— N Y Times p19D D 19 '38

Trade Paper Reviews
"A contribution of no particular merit to the desert anthology of the French Foreign Legion. The background has a synthetic quality while the physical construction of the film is along mediocre lines. It has, nevertheless, a fair share of action to make it acceptable for the duals." + Boxoffice p47 D 24 '38
Film Curb p6 D 31 '38

"Popular dish for thrill fans with hectic action with the Foreign Legion." + Film Daily p4 D 23 '38

Motion Pict Daily p7 Ja 19 '39
"Film's brevity is its prime virtue. Poor acting is probably accounted for because nobody could take the story seriously. Usually standard performances of Paul Kelly and C. Henry Gordon take a laughable turn at the wrong moments when reading the exceptionally poor dialog. Story is along the lines of the 'Mutiny on the Bounty' theme, wrapped up in a B-minus budget and located on sand instead of sea. ... The cameraman forgot to work, using flock of library stock and duplicate running shots."
— Variety p15 D 2 '38

"Designed as filler, 'Adventure in Sahara' is just that. Boasting of little in way of story substance, picture suffers further from uncertain direction. It is devoid of feminine appeal."
— Variety (Hollywood) p3 Ja 27 '39

ADVENTURES OF HUCKLEBERRY FINN. MGM 85min F 10 '39
Cast: Mickey Rooney, Walter Connolly, William Frawley, Elizabeth Risdon, Minor Watson, Lynne Carver, Jo Ann Sayers, Rex Ingram
Director: Richard Thorpe
Music: Franz Waxman
Screen writer: Hugo Butler
Melodrama. Based on the novel of same title by Mark Twain. Mickey Rooney is Huck and Rex Ingram plays the runaway slave Jim in this re-creation of the story. In a recapturing, leaves the placid household of the strait-laced women with whom he lives and embarks on his escapades. He helps the slave to freedom after adventures with bloodhounds, a wild mob and various well-meaning friends. The background is a river town, the Mississippi shore, shanty boats and cattails.

A guide to the appreciation of the screen version of Mark Twain's "The Adventures of Huckleberry Finn," prepared by Mary Imelda Stanton, with additional material by Carol Hovious, is for sale by the Educational and Recreational Guides, Inc. 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings
"A: fairly good; Y: good; C: strong but good." + Christian Century p866 Mr 15 '39

"Beautiful scenery and fine entertainment. Family," Am Legion Auxiliary

"The picture is well produced and ably directed. Family." Calif Cong of Par & Teachers

"A very good family picture with plenty of suspense and interest. Family," Calif Fed of Business & Professional Women's Clubs

"Mature-family." DAR

"A picture that reflects the able and understanding work of the director, and one that will be thoroughly enjoyed by young and old. All ages." Gen Fed of Women's Clubs (W Coast)


"For those who have loved and read and re-read the book, the film's scrambling of incidents and realignments of dramatic emphasis will be annoying. In spite of this, the spirit and atmosphere of the original story have been kept. Mature-family." Nat Soc of New England Women

"The plot is well developed and the picture holds interest, although it seems a pity that slick gadgets and crooks are introduced. Mickey Rooney as Huck enters into the spirit of the story and gives a good performance, but is his smoking necessary? On account of this, and the false stories he tells, an explanation to the young children is needed. Mature." S Calif Council of Church Women

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; - Poor; - - - Exceptionally Poor
ADVENTURES OF HUCKLEBERRY FINN—Continued

"Most lovers of Mark Twain have mental images of Huckleberry Finn. Mickey Rooney fits the picture as ideally as anyone who might be chosen to enact the role. Ado-

"The Adventures of Huckleberry Finn' is one of the most important and significant books ever written in the English language. It is a true classic, a work of the highest order, and it is easy to understand why it has been so popular. The story of Huckleberry Finn is one of the most fascinating and entertaining stories in American literature. It is a story of real people, of real places, and of real events. It is a story of adventure, of excitement, of adventure, and of adventure. It is a story of the American West, of the South, of the North, and of the East. It is a story of the heroic, of the adventurous, and of the true American spirit. It is a story of love, of friendship, of family, and of the American way of life. It is a story of the American people, of the American way of life, and of the American spirit. It is a story of the American West, of the South, of the North, and of the East. It is a story of the heroic, of the adventurous, and of the true American spirit.

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"No discounting the boxoffice potentialities of Mickey Rooney as Mark Twain's Huckleberry Finn. The picture will attract a wide range of customers—the oldsters who want to revive early associations with the Twain classic and, of course, the youngsters. Combination of 'Huckleberry Finn' and Rooney will do moderately profitable business in the key and suburban markets, top attraction for regular runs."

Variety p12 F 15 '39

"Mickey Rooney and Huckleberry Finn. Two of the most popular personalities of the screen in a natural in most districts, in both the ace and the deuce houses. Some permissible liberties have been taken with the film, but in the main and in spirit the impress of Twain's meandering, melodramatic tale is retained. This is a story of the Missouri boys, rather than forthright reality, in direction and narrative, as it should be in this case."

Variety (Hollywood) p3 F 8 '39

ADVENTURES OF JANE ARDEN. Warner 58-60min Mr 18 '39

Cast: Rosella Towne, William Gargan, Jackee Stephenson, Benny Rubin

Director: Terry Moree

Screen writers: Lawrence Kimble, Charles Carrao, Vincent Sherman

Melodrama. Based on a comic strip by Monte Barrett and Russell Ross. This is the first in a new series. The star, Rosella Towne, was chosen by the readers of the daily newspapers publishing "Jane Arden" strip. A debutante, needing money, joins a band of international gem smugglers and is slain. Rosella, with the aid of her paper, sets out to get the murderer.

Audience Suitability Ratings

"A well chosen cast helps make this a very interesting and entertaining picture. Mature-family."

Am Legion Auxiliary

"Reasonably interesting, beautiful settings, some amusing situations, and fairly interesting story. Adults."

Calif Cong of Par & Teachers

"A fairly well directed mystery-detective drama moving quickly with suspense sustained to a satisfactory climax. Adults."

Calif Fed of Business & Professional Women's Clubs

"Fair. Adults." DAR

"Entertaining program picture. Will entertain those who enjoy this type. Mature." Gen Fed of Women's Clubs (W Coast)

"A well made murder mystery. Mature-family."

Nat Council of Jewish Women

"Interesting shots of life in Bermuda. Otherwise, the thin plot follows a routine pattern, the dialogue is unconvincing, the humor inappropriate, comedy relief is rather flat. Adults." Nat Soc of New England Women

"An exciting, virile, melodrama with too much cold-blooded murder and plotting. Adults."

S Calif Council of Fed Church Women

"Fox W Coast Bulletin Mr 18 '39

"It follows the familiar pattern of newspaper-underworld stories and is passably entertaining of its type. Adolescents, 12-16; not recommended because of element of crime; children, S-12; no." Motion Picture R p4 Mr '39

"General patronage." Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"Styled to appease the cinematic appetites of that large portion of Americana which is not satisfied with simply telling one tale—though justifiably most of the time, it must be conceded—"The Adventures of Jane Arden" is a bit of all right."

The Reporter (W Coast) February 10, '39

"Two of the most popular personalities of the screen, Mickey Rooney and Huckleberry Finn, are natural in most districts, in both the ace and the deuce houses. Some permissible liberties have been taken with the film, but in the main and in spirit the impress of Twain's meandering, melodramatic tale is retained. This is a story of the Missouri boys, rather than forthright reality, in direction and narrative, as it should be in this case."

Variety (Hollywood) p3 F 8 '39

AMBUSH. Paramount 60-65min Ja 20 '39

Cast: Gladys Swarthout, Lloyd Nolan, William Henry, William Frawley, Ernest Truex, Beverley Crawford

Director: Kurt Neumann

Music director: Boris Morros

Original story: Robert Ray

Screen writers: Laura Perelman. S. J. Perelman, Ernest Truex

Melodrama. The story concerns the efforts of a gang of bank robbers to escape the police. Miss Swarthout, the bank secretary whose brother, William Henry, is a member of the gang.

Audience Suitability Ratings

"Gangster melodrama of the usual type with much killing. Medalotomists will no doubt be pleased. The direction are fair: direction lacks smoothness. Adults."

Calif Cong of Par & Teachers

"Good. A swiftly paced crime melodrama seems a strange vehicle for Gladys Swarthout. Adults."

DAR

"While the story is exciting, the subject matter is not to be commended. Adults and young people." E Coast Preview Committee

"An exciting, fast-moving melodrama... It is mostly interesting, exciting. It has the lovely operatic voice of Gladys Swarthout. The story and treatment of this picture make it adult fare." Gen Fed of Women's Clubs (W Coast)

"A tense, exciting "cops and robbers" melodrama. Adults." Nat Council of Jewish Women

"Good direction, atho at times uneven, several bits of good acting, and excellent photograph. It is an interesting, exciting murder mystery. Mature-family." Nat Council of Jewish Women

"Interesting shots of life in Bermuda. Otherwise, the thin plot follows a routine pattern, the dialogue is unconvincing, the humor inappropriate, comedy relief is rather flat. Adults." Nat Soc of New England Women

"Just another picture detracting to the gangster world a new method to use in a bank robbery. The culprits all pay the price of their crimes, but there is nothing constructive in this type of picture. Waste of time. Adults." S Calif Council of Fed Church Women

"Fox W Coast Bulletin Ja 28 '39

"If repetition is a factor in learning, we should all have committed to memory the crime-doesn't-pay—lesson by now. Ambush chooses a bank robbery and an attempted escape to demonstrate this truth. Among other defects, the picture suffers from added casting." Adolescents, 12-16; unsuited: children, S-12; no."

Motion Picture R p1 Mr '39

"Adults.

Nat Legion of Decency Ja 19 '39

"A: poor; Y & C: no."

Parents' M p30 Mr '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 F 18 '39

"Ambush. Old-fashioned, "cops and robbers" stuff, is taken out of the ordinary by several surprises in intelligence, suspense and understatement. (Could Motion Picture Daily have learned something from the Alfred Hitchcock technique?) Kurt Neumann's direction of this screenplay by Peter Viertel and Anita Loos is excellent."

Trade Paper Reviews

"Jane Arden's sally into celluloid falls far short of expectations. Perhaps it's because the young lady would do better to remain the heroine of the popular newspaper comic strip unless more care and intelligence is used in creating further screen adventures. The picture is weak, in every department from story to direction."

Boxoffice p33 F 15 '39

Reviewed by Gus McCarthy

"Initial in another series of newspaper picture adventures of Jane Arden is just filler—nothing of merit. While neither has come through production mill as strong entertainment trips up on screen play that occasionally does the work and the direction that wavers and fails to instill confidence in players."

Variety (Hollywood) p3 F 6 '39

"A: poor; Y & C: no."

Parents' M p30 Mr '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 F 18 '39

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Variety (Hollywood) p3 F 6 '39

"A: poor; Y & C: no."

Parents' M p30 Mr '39
AMBUSl—Continued

"Best film news of the week is 'Ambush,' the unheralded melodrama currently pounding heartbeats and breathlessness out of the Criterion Theatre. The Criterion has at long last hit pay dirt. For this small-budget melodrama, directed by Kurt Neumann, is so sound, so strong, so well with the magnificent chillers turned out by the master-bomber, that even the plump British Albert Ifitcheek's." Jesse Zunser

"One of the best crime pictures Hollywood has turned out, a queer sort of a vehicle for a singer as famous as Gladys Swarthout, who was put into it because Paramount made a mistaken supposition that the picture would be a hit, has been given to the public. It is an unusual story, and it is a constant picture to make and rather than pay her for not working, the studio put her to work in what was to be just another little class 'B' production, but which comes to the screen as one of the best examples of picture-making Paramount has given us in a long time."

Hollywood Spectator p11 Ja 21 '39

"role is a credible cops-and-robbers film. Not the least of the virtues of 'Ambush' is the way Kurt Neumann, the director, has concentrated on telling an exciting story, and in keeping it without unreasonably long dialogues, with no digressions, except a slight romance for tradition's sake, which adds no matter of importance to the story, and points up the action in brief, well-knitted episodes. Back this estimable direction with crisp dialogue, by Laura and S. Perelman, and the filmgoer has a better than Class 'B' picture on his list." J. P.

N Y Herald Tribune p17 F 9 '39

"For Gladys Swarthout's first appearance in what is generously referred to as a 'straight dramatic role,' the former song-bird of the Metropolitan Opera, in the two pictures in which she sang and attributed their lack of success to the fact of her having sung in them. Under the strong direction in which she has put a picture to make and rather than pay her for not working, the studio put her to work in what was to be just another little class 'B' production, but which comes to the screen as one of the best examples of picture-making Paramount has given us in a long time."

Hollywood Spectator p11 Ja 21 '39

"As a satanic killer, Ernest Truex seems oddly cast, yet he adds a nimble note to 'Ambush' to make it more interesting than those of the ordinary thriller which can tide you along over a singing spill." John Mosher

"Gladys Swarthout's new picture, 'Ambush,' in which she neither sings nor hums, was made as a class 'B' product, with the Swarthout salary representing about 10% of its modest budget. Nevertheless, the film offers sounder screen narration than most of its over-priced competitors. [1] has been transformed into a taut, suspenseful script which, under Kurt Neumann's direction, is notable for its imaginative detail and its lack of melodramatic clichés."

"This has thrills, romance and an ingenious plot, all blended nicely into a smooth production."

"Gangster item, slightly distinguished from other gangster items by smooth direction and a good performance by Paramount's ubiquitous Lloyd Nolan." + Time p20 F 13 '39

Trade Paper Reviews

"Splendid example of a tightly-knit, action-laden, cops-and-robbers yarn, this delivers all that can be desired in the way of melodramatic entertainment. Script has been imbued with the telling details of a slasher and the cast, headed by Gladys Swarthout, Lloyd Nolan and Ernest Truex, turns in sound and solid character acting."

+ Boxoffice p27 Ja 21 '39

"An extremely fast-moving gangster melodrama, which, combined with a very logical plot and an interesting story will serve to hold those who see it in tense suspense throughout." + Film Daily p3 Ja 23 '39

"The supposedly perfect crime forms the background for this story, but the cops, as usual, get there in a hurry, with the aid of the hero. There is plenty of action and suspense in the film and it makes lively program fare. The story is an odd-far-fetched and has been neatly worked out." Film Daily p5 Ja 18 '39

Reviewed by Roxovee Lee Williams + Motion Pict Daily p8 Ja 18 '39

"Ambush' has what it takes to keep them entertained for 96 minutes. It's hard hitting, fast moving, and all at times plausible. This cops-and-robbers fable should prove a highly agreeable item for the exhibitors seeking to link something punchy and exciting with a musical or a light romantic film."

+ Variety p12 F 15 '39

"Cops and robber melodrama, with enough action to carry over the druggy spots, 'Ambush' should fit nicely into its intended niche. As the finale for Gladys Swarthout on her Paramount contract, that is a decided departure from her previous starts, but presents the singer-actress with a character that is a far cry from the usual." + Variety (Hollywood) p3 Ja 14 '39

ANNABEL TAKES A TOUR. RKO 70min N 11 '38


Director: Lew Landers
Music director: Russell Bennett
Original story: Bert H. Zunser
Original screenplay: Joe Bigelow. Bert Granet.
Charles Hoffman. Screen writers: Bert Granet. Olive Cooper

Second in the Jack Oakie-Lucille Ball Annie series. In this Lucille Ball is a dimming motion picture star who tries to regain her professional prestige with the aid of Jack Oakie, press agent.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
A: feebie; Y: poor; C: no value. — + Christian Century p187 D 28 '38

Newspaper and Magazine Reviews

"In the field of catch-as-catch-can comedy the current exhibit seems to be well above average, although the field is one in which, generally speaking, the average is well below average. Even in admittedly secondary pictures, however, Jack Oakie of the balcony comedies, remains one of the screen's first comedians, and Lucille Ball still shows to advantage as one of the more attractive of collegiate comedians."

+ N Y Times p15 D 28 '39

"Hilarious comedy of star and goofy press-agent carries the laughs for popular entertainment."

Film Daily p4 D 28 '38

ARIZONA LEGION. RKO 58-62min Ja 20 '39


Director: David Howard
Music director: Roy Webb
Original story: Bernard McConnville
Screen writer: Oliver Drake

Western melodrama with music. George O'Brien and Charlie Wills do their best to keep the audience in a continuous state of suspense over the frontier element."

Audience Suitability Ratings
"It follows the beaten track so well worn by its predecessors. There is some good comedy, spectacular horsemanship, scenes of great pictorial beauty. It is a sleeper through and through in its romance. Family." E Coast Preview Committee

— Fox W Coast Bulletin F 11 '39
**ARREST BULLDOG DRUMMOND.**

Paramount 60min N 25 '38


Director: James Hogan

Screen writer: Stuart Palmer

Based on the novel, The Final Count, by H. C. (Sapper) McNeile. Another in the Scotland Yard series, this has John Howard as Drummond and Heather Angel as the girl he leaves at the altar while he goes after a gang who have stolen a death ray machine and murdered the inventor.

SEE ALSO Issue of December 26, 1938

**Audience Suitability Ratings**

"A: good of kind; Y & C: fairly good."

+ **Christian Century** p231 F 15 '39

"A: mediocre; Y & C: no."

— **Parents'** M p52 F '39

**Newspaper and Magazine Reviews**

"The whole thing's a weird concoction, with just enough of the usual conglomeration of vicarious celluloid excitement, competently assembled, to keep a not too particular audience from skipping out."

Jesse Zunser

— + **Cue** p38 Ja 14 '39

"It is disarming in its honest execution of a successful pulp formula. It is always the same story; the producers might issue the older Drummond pictures with new titles and nobody would notice it."

Franz Hoellering

— **National** p102 Ja 23 '39

"If you have seen any of the other items in the series, you will be able to anticipate nearly every plot twist in this one. The best it can boast is entertainment is some conventional suspense and melodramatic excitement."

Howard Barnes

— **New York Herald Tribune** p12 Ja 12 '39

"Like all the other 'Bulldog' adventures, this one is quite a lark, especially if you've a mind to boo the hero and cheer the villains."

Frank S. Nugent

— N **Times** p23 Ja 12 '39

Reviewed by John Mosher

New York p67 Ja 21 '39

**Trade Paper Reviews**

"Average 'Bulldog Drummond' film will hold interest of the mystery addicts."

— **FITAL** p7 Ja 17 '39

Reviewed by Jack Banner

+ — **Motion Picture Daily** p6 Ja 19 '39

**ARTISTS AND MODELS ABROAD.**

Paramount 90min D 30 '38

Cast: Jack Benny, Joan Bennett, Mary Boland, Clifton Webb, and the Yacht Club Boys, Fritz Feld, Phyllis Kennedy, Monty Woolley

Director: Mitchell Leisen

Music director: LeRoy Prinz

Music and lyrics: Ralph Rainger, Leo Robin

Music director: Boris Morros

Original story: Howard Lindsay, Russell Crouse

Screenplay writers: Howard Lindsay, Russell Crouse, Ken Englund

This is the second annual edition of the "Artists and Models" series. Instead of being a straight melodrama, the novel is a farce comedy in which Jack Benny leader of a troupe of straw-hatted performers in Paris, goes to visit from his hotel and finds quarters in the Feminine Arts Building where he stages a show. An American tour is planned which is to be played by Joan Bennett, is added to the troupe under the impression that she is stranded also.

SEE ALSO Issue of December 26, 1938

**Audience Suitability Ratings**

"A: very good of kind; Y & C: entertaining."

+ **Christian Century** p63 Ja 30 '38

**Newspaper and Magazine Reviews**

"All the routine film musical impediments are hauled across the screen. Even Jack Benny can't make dialogue sound funny. Adults and young people."

— **Christian Science Monitor** p15 D 24 '38

"'Artists and Models Abroad,' in spite of its collection of the names that worked on the picture, is no better than most Models, Gold Diggers, Melodies, Broadcasts, etc. It's all a bit of froth decorated with Jack Benny's being funny, but not as funny as he might be if he had some new material and Mary Boland's being as exasperated and gauche as usual."

Philip T. Hartung

— **Commonweal** p330 Ja 13 '39

"Crawling along from horn to horn, the latest edition of the annual 'Artists and Models' series touches what seems to me to be a new low for the series so lavishly furnished, so expensively outfitted, and so obviously Grade 'A' in budget, cast and production."

Jesse Zunser

— **Cue** p17 D 24 '38

"[It has] an extravagant pageant of styles. This should prove sufficient inducement for most women filmgoers. Fortunately for us men, the production also boasts Jack Benny, whose resourceful banter makes the show intermittently entertaining in spite of the inevitably static dress parades. It has a number of excellent comic conceits before it runs its course and several that are pretty old hat by this time, but it does offer Mr. Benny an opportunity to subject so much stuff and he comes through valiantly. 'Artists and Models Abroad' is a woman's show, which Jack Benny takes moderately enough for the men who will inevitably be taken to it."

Howard Barnes

— **New York Herald Tribune** p16 D 22 '38

"[It is] a bewildering farce and fashion show. A bit of nonchalance is part of every polite costume. So, too, is a certain void of manner which seems to be confusing nonchalance with boredom. If the gags aren't good enough for Benny, but good enough for normal people, and if that be reason to 1937's most popular program, it's too bad."

Frank S. Nugent

— **N Y Times** p23 D 22 '38

"[This is] a minor effort, with Jack Benny, Schiaparelli clothes, and a single bright moment against a background of Paris boulevards."

John Mosher

— + **New York** p54 D 24 '38

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BALDEVINS BROPOL. Scandinavian talking pictures 100min
Director: Emil A. Pehrson
Comedy. Filmed in Sweden, with English subtitles. Based on the play of same title by Wilhelm Krag. Persson portrays a waterfront tramp who is urged by a friend to forsake his indolent existence and court a rich widow. The film is also known as Baldevins’s Mr. Marriage.

Audience Suitability Ratings

“Family. A most enjoyable picture with plenty of first-rate comedy. Suffers from loose plot development and bad English titles, but story, acting and fine land and sea scapes definitely outweigh its defects. Instructive Swedish background.”

+ Weekly Variety p19 Ja 23 ’39

THE BEACHCOMBER. Mayflower-Paramount 82min D 24 ’38
Director: Erich Pommer
Music: Richard Addinsell
Music director: Muir Mathieson
Screen writers: Bartlett Cormack. B. Van Tricht
Based on the short story, Vessel of Wrath, by W. Somerset Maugham. Filmed in England and there released under title Vessel of Wrath. Distributed in the United States by Paramount. Charles Laughton is a remittance man on a Malay island who cashes his check each month and then remains drunk until the next one comes. He is of good family, sunk to his present station because of his father’s refusal to pay him to marry a barmaid in his local town. A missionary from England, Tyrone Guthrie and his sister Elsa Lanchester, a straight-laced spinster, become Laughton’s prosecutors and from dejection, both he and Elsa learn to love each other, marry and return to the public house in his local town and run it—he a real tee-totaler and she a tolerant person.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

“A: fine of kind: Y & C: by no means.”

+ + Christian Century p302 Mr 1 ’39

“Here is an extremely interesting psychological study. The story is unusual and intellectually arresting. Its sophistication is handled with tact and simplicity and the sardonic ending is a masterpiece. The cast is superb and the combination of Erich Pommer and Charles Laughton is a gratifying one. To adults who wish something out of the ordinary. I recommend.”

Adolescents: too mature; children: no.
Women’s Univ Club, Los Angeles
+ + + Christian Science Monitor D 10 38

“A unique social drama that is exquisitely told and enacted. . . Adults.”

Am Legion Auxiliary

“Intensely interesting social drama. Adults.”

Calif Cong of Par & Teachers

“The character delineations are excellent, photographic technique interesting, and the humor cleverly subtle. Adults.”

Calif Fed of Business & Professional Women’s Clubs

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"Charles Laughton gives a superb character portrayal. The ending, which is romantic, ingenious and touching, is marked by Charles Laughton's acting and the interpretation of the characters. The direction is most effective and despite slow movement, interest is held throughout. Critics are suitably impressed. 'The Beachcomber' is the best of its kind this year. Gen Fed of Women's Clubs (VW Coast)"

"An implausible and not too pleasant story is made interesting because of superb direction, lovely photography, and the magnificent acting of Charles Laughton and Elsa Lanchester who at last long is given a real opportunity to demonstrate his ability. Adults. Nat Council of Jewish Women"

"A well acted, sardonic comedy, rather too realistic only, sweats, effectively staged and pungently humorous. For ADULTS, amusing or objectionable according to type." Nat Soc of New England Women"

"This is entirely an ADULT picture. The scenes on the Islands with the native girls are absolutely unsurpassed. there is a great amount of drinking, all of which, however, is necessary to emphasize a moral conquest. Adults. S O Council of Jewish Women"

"Fox W Coast Bulletin D 17 '38"

"A: excellent; Y: too mature; C: no." + + Parents' M p42 F '39

Newspaper and Magazine Reviews

"Let Captain Bligh, Henry VIII, Ruggles, Rembrandt and all the others of that notable assembly move over a little and make room for Ginger, 'Ido, incorrigible, drunk and immoral. This is a classic piece of theater. Maugham's sardonic tale, 'Vessel of Wrath.' For this is the kind of tongue-in-cheek picture—very familiar cinema stuff and partial material of special fascination. The Maugham story is such a fine piece of work that any scenario writer needs courage to tackle it. The tackling did lead to some tangles, but Mr. Laughton has a tremendous battle for the heart and soul of the big climax. . . There is an irrelevant triteness, too, in conclusion, with our missionary still limping at last to the mission house. You might as well some inn back in England. . . You will find the fascination of the picture in the two major characterizations, which no overzealous discretion has enfeebled." John Mosher + + "New Yorker" 552 D 25 '38

"In bringing the Maugham character study to the screen, Bartlett Cormack transposes its ironic subleties into broader comedy—in this he is aided by Elsa Lanchester's exaggerated characterization of a prissy reformer—and builds up to a melodramatic climax that doesn't quite come off. Nevertheless, the engaging screen fare that more than compensates for its flaws by a sharpness of dialogue and freshness of its theme and adds a fascinating portrait to Laugh-" + Photoplay p53 Mr '39

"If we have a fault to find with this cinematic study of the ginger drink, it is that a short story has been stretched into a full-length picture which must of necessary dawdle on its way. But the fault is not a serious one, for the plot is never boring, merely repetitious; yet with Charles Laughton as Ted and Elsa Lanchester as Miss Jones, repetition becomes a display of

THE BEACHCOMBER—Continued

great character acting. Welcome, Mr. Laughton.

+ Stage p57 Ja '39

'Laughton's performance ranks with his Capt.
Bligh and his Henry VIII. The script,
by Bartley Cormack, is suave enough to make
the implications of its story acceptable to
U. S. censors.'

Time p17 Ja 2 '39

Trade Paper Reviews
Film Curb p8 D 31 '38

BEAUTY FOR THE ASKING, RKO 64-
68min F 4 '39

Cast: Lucille Ball, Patric Knowles, Donald
Woods. Frieda Inescort
Director: Glenn Tryon
Music director: Frank Tours

Original story: Grace Norton. Adele Buffington

Screen writers: Doris Anderson. Paul Jar-
icco

Drama. This has a background of the cos-
metic and beauty shop business and concerns
the efforts of Lucille Ball to market a face
cream called 'Flower Queen.' When her sweet-
heart Patric Knowles weds an heiress she turns to
an advertising man, Donald Woods, who aids
her and whom she finally marries.

Audience Suitability Ratings

‘Mediocre. “Frite story. Adults.” DAR
—Fox W Coast Bulletin Ja 28 '39

“Adults.”

Nat Legion of Decency F 16 '39

“A & Y; mediocre; C: no interest.”
—Parents' M p88 Ap '39

“Light and amusing. Mature.”
—Wkly Guide F 11 '39

Newspaper and Magazine Reviews

“Somewhat stereotyped drama. Adults and
young persons.”
—Christian Science Monitor p15 Mr 19 '39

“If you think 'Beauty for the Asking' is going to
be an expose of the beauty parlor business,
you’re mistaken. It’s a rather homely, 
HINT to RKO: since Miss Inescort is beautiful 
and doesn’t put her in something worth while?”
Philip T. Hartung
—Commonweal p497 F 24 '39

“Pausing briefly on its way to the neighbor-
hood hardware store, a comedy double-bill has
its feet firmly planted in the unromantic story
of a beauty salon, where it is expected to
produce value. The film seems to be well
made, but has faults which may cause an in-
adequate audience. Its success depends on the
ability of a parlor to withstand the scenes in it.
It has six authors, which may be why it wanders
in and out of the projectors, getting nowhere at
all in 60 minutes of running time.”
Jesse Zunser
—Cue p40 F 18 '39

“The inside of the beauty parlor. That’s
the background of this so-so yarn. . . . The
background—the interesting part anyway—shows
a beauty salon in full swing, from reception
room to beauty parlor. Ten lovely, fat boys, you
can get the lowdown on lice in the making.”
Beverly Hills
—Hollywood Spectator p15 F 4 '39

“The triangle story is stupid, the players not
at their best medium and the direction unin-
spired.’
—Photoplay p94 Ap '39

Trade Paper Reviews

“Aimed primarily at the feminine trade, this
goes to great lengths in exposing secrets of
American immorally profitaing cosmetics indus-
tory and, at the same time, proves itself worth-
while entertainment of the program variety.
Script has been intelligently written and is
excellently portrayed by Lucille Ball, making
rapid strides toward stardom, Donald Woods
and a good supporting cast.”
—Boxoffice p57 Ja 28 '39

“Beauty for the Asking’ is a weak dualler.
This is a tite bit of film-making let
ted 'quickie.' Story is a jumpy, confused af-
fair, holding little interest for any type of film-
lover. A cheaper film, for, with a few exceptions,
the players have been given roles entirely unau-
tilated to their personalities. Film is secondary
dual material only—and very poor in that category.”
David J. Hanna
—Film Bulletin p2 F 11 '39

“Story fails to be convincing despite 
dressy production value and the best efforts of
an able cast.”
—Film Daily p6 F 16 '39

Reviewed by Roscoe Williams

—Motion Pic Daily p10 Ja 26 '39

“Beauty for the Asking’ will rate as satisfac-
tory dual fare, without coming up to the
top standard recently set by Lee Marcus in this
RKO group. Good production values, an ex-
cellent cast, and capable direction by Glenn
Tryon put it in the ‘satisfactory’ class; a stodgy
scripting job keeps it from rating higher.”
—Office Digest p14 Ja 24 '39

“A lightweight double-biller with a fair but
draughtless cast, headed by Lucille Ball, who
deserves a better material than she has been
getting from RKO. The production is un-
pretentious and the direction by Glenn Tryon,
former light comedian of the screen, is routine.
Palpably the picture was brought in at low
cost. . . . Combined efforts of [scenarists] are
inept and the dialogue very mediocore.”
— Variety p13 F 19 '39

“Turned out for supporting position on dual-
the casting of the A pari doesn’t meet the
requirements. With intriguing story of con-
flittng loves laid against beauty parlor back-
ground, it’s a bogy, a story that was con-
tected. ‘Beauty for the Asking’ not only parades
beauty camera of Lucille Ball, but also show-
cases her talents as a parlor ing." Maturitic talents.”
—Variety (Hollywood) p8 Ja 20 '39

BLACKWELL'S ISLAND, Warner 71min
Mr 1 '39

Cast: John Garfield, Rosemary Lane. Dick
geor. Purcell. Victor Jory. Stanley Fields

Director: William McGann

Original story: Wilbur Katz. Lee Katz

Screen writer: Crane Wilbur

Melodrama. This is a highly-colored re-telling
of the famous life story made by Austin MacCormick
on Welfare Island prison in New York in 1934
which revealed a gangster as being completely
in control of the place with private quarters of
his own and fine food. John Garfield plays a
newspaper reporter out to get the political boss
who runs the racket in New York.

Audience Suitability Ratings

“Adults.”

Nat Legion of Decency Mr 9 '39

“Mature.”

Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

“Ystar John Garfield and wastes his tal-
ets on a fourth rate film so bad it might
amuse. Miss Lane is bad news. In any case
you’d better skip it.”
Jesse Zunser
—Cue p47 Mr 11 '39

8  MOTION PICTURE REVIEW DIGEST
"Garfield's striking technique is just as pronounced in this film as it was in his other pictures, but its setting is uninspired and strictly run-of-the-mill. In fact, some of the choreography in this drama of crooked politicians, gangster rule and prison disintegration, are more credible and finely etched than the spirited newspaper reporter," Robert W Dana

"Blondie's Hollywood" N Y Herald Tribune p15 Mr 2 '39

"It's a sound melodrama and amusing, too, in a cynical way. There is bitter laughter in the phenomenon of a protected mobster accepting a face-saving six-month rancor and dictating his terms to a pension-conscious warden. It seems almost too Hollywood to be true, but it is true. The Warners will, no doubt, have to grin and admit that the laugh is on us, even though the Warners are pretending they had nothing to do especially for us." Frank S. Nugent

NY Times p15 Mr 2 '39

"Scholars of the cinema following John Garfield's career needn't bother with 'Blackwell's Island,' which makes only incidental and quite negative use of the Warners' goonster boys. The piece is usual underworld stuff with a few prison garage cans thrown in for good measure." John Mosher

+ + New Yorker p91 Mr 11 '39

"The film takes neither its sociology nor its romance seriously. The picture is broadly comedy mixed with regulation gangster melodrama, paced at the clip that Warner Brothers usually manage to give to this type of entertainment."

+ + Newsweek p34 Mr 13 '39

"Trade Paper Reviews"

"Gangster melodrama filled with hectic incidents and John Garfield featured."

Film Daily p6 Mr 2 '39

"'Blackwell's Island' will make a triple appeal for the business—entertainment, for its effect upon the rising career of young John Garfield, and for its disclosure of the miserable background of Stanley Riber as still a graduate. That checks up a big order, but credit the Bryan Foy production with packing a whale of a lot of exciting and amusing evidence with each count. It is by heavy odds strong entertainment, and will play to top billing in the important markets without question."'

+ + Hollywood Reporter p3 Mr 2 '39

Reviewed by Jack Bannen

"One of the better prison melodramas in the Warners' penal cycle, spiced and garnished this time with factual recording of almost unbelievable coarse, which penal reform pictures has three elements sufficiently outstanding to establish boxoffice power. These are enough to overcome script and production deficiencies which might have made the picture much stronger. Pulling power comes from standout work of John Garfield and Stanley Fields, a strongly exploited title and a portrayal of incredible events taken from real life."

+ + Variety p18 Mr 8 '39

"While 'Blackwell's Island' is by no means an outstanding picture, it no doubt will do good business in those sectors where theatre customers find relaxation in newspaper, crime and prison pictures. For this, be it known, is a combination of the three—of course, there is nothing much new in first half of film... It is necessary footage building to main theme."

+ + Variety (Hollywood) p9 Mr 2 '39

BLONDIE. Columbia 70min Mr 8 '39

Cast: Penny Singleton, Arthur Lake, Larry Simms, Dorothy Moore, William Tabbert

Director: Frank R. Strayer

Screen writer: Richard Flournoy

Based on the comic strip, Blondie, created by Chic Young. The principals follow the original characters of the comic strip. The Dagwood Bumstead family find themselves in difficulties on their fifth wedding anniversary when they lose their furniture and Dagwood loses his job. How Blondie helps him to set everything straight.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A": hardly; Y & C: funny.

"A": + Christian Century p166 F 1 '39

"The production rises no higher in artistic or dramatically value than its origin. However, for those who enjoy Blondie as a comic strip, it might afford some entertainment. Family." E Coast Previews Committee

FOX W Coast Bulletin D 24 '38

Newspaper and Magazine Reviews

"2 stars predicted. It's hard to translate a creation of comic strips to flesh and blood... Blondie's future depends on you." Beverly Hills

"In Lady p55 D 10 '38

"At last the Hardys have competition! 'Blondie,' is remarkably true to its source; its cast is excellently chosen, and its story is developed with fine humor, tenderness and an understanding of domestic eccentricities. One of the nice things about the film is that it is able, at one sitting, to present the Bumsteads in a number of characteristic scenes." Richard W. Danby

+ + N Y Herald Tribune p16 D 22 '38

"[T] is the first picture we ever saw that was admitted based on its comic strip... In this case, therefore, it seems quite natural that the characters should be comic-strip characters, even if the comic strip is a piece of fiction which obviously belongs somewhere between the Kate and the Bumsteads, and Boob and Joe McGee. It's a homely, harmless little strip, however." E. R. Crienser

+ + N Y Times p25 D 22 '38

BLONDIE MEETS THE BOSS. Columbia 68min N 30 '38

Cast: Penny Singleton, Arthur Lake, Larry Simms, Dorothy Moore

Director: Frank R. Strayer

Dance director: Eddie Larkin

Music director: M. W. Stoloff

Original story: Kay Van Riper. Richard Flournoy

Screen writer: Richard Flournoy

Comment: Based on the comic strip by Chic Young which appears in thousands of newspapers. This is the second of the series. In this one Dagwood makes his name Mrs. Bumstead, and will not give him a vacation and is replaced on the job by Blondie. Dagwood wins a jitter bug contest, but when he sees Blondie's family, he changes his mind but in the end everything works out satisfactorily.

Audience Suitability Ratings

"A": elementary; Y: fair; C: good.

+ + Christian Century p96 Mr 15 '39

"Good. Delightful for the family. This second of the series is as hilarious as the Chic Young comic strip from which it is adapted. Family."

DAR + FOX W Coast Bulletin F 25 '39

Newspaper and Magazine Reviews

"It is clean and certainly will please the matinee girls. Even Mrs. Bumstead, played by Mrs. Dagwood Bumstead in one of her newspaper homes, I had no preconceived notions about what sort of a person she is, but I thought I detected in the picture a too great effort to make all the characteristics conform to the conception of them created by their newspaper appearances—too great, that is, to make them complete entertainments. However, to those, like myself, who will meet them for the first time when this picture is released... For family trade, and only for those, like myself, who will meet them for the first time when this picture is released..."

+ + Hollywood Spectator p9 Mr 4 '39

Trade Paper Reviews

"This is the second Columbia film based on Chic Young's comic strip, 'Blondie'—and it is better than the first, which was good wholesome fun... An amusing and natural
BLONDIE MEETS THE BOSS—Cont.

yarn has been concocted by Richard Flournoy and J. Roy Strayer. Ripech's direction keeps it moving at a merry clip from start to finish.

Film Bulletin p5 Mr 11 ’39

Reviewed by Vance King

"It is plenty entertaining stuff, the same time presenting its share of worry. In this reviewer's humble opinion if Columbia does not knock off about this time, the gags that make 'Blondie' tick then are evidenced in this episode they might just as well wrap the series to a suitable 'finale' with the result that there are plenty of laughs, and most audiences won't complain. But the gags are an unimproved collection of twaddle, the story is conspicuous by its absence, and the whole doesn't add up to spelling 'Blondie'."

Nat Box Office Digest p7 F 24 ’39

"Chic Young's comic strip characters, Blondie, Dagwood, and Baby Dumpling, go another step in Columbia's 'Blondie' series. It's amusing only in spots, and will find itself mostly relegated to duds and the neighborhood rousing principal faults are the recurring gags from the previous 'Blondie'."

Variety p18 Mr 9 ’39

"Socially 'Blondie' series keeps up the pace and calibre of the first as exceptional comedy and family entertainment. Note of freshness has been largely maintained — even topped—and there seems every reason to justify confident exploitation campaigns and enthusiastic word of mouth that these pictures will prove a business magnet."

Variety (Hollywood) p3 F 22 ’39

BOUQUETS FROM NICHOLAS. Walch

75min Mr 1 ’39


Director: Maurice Camagne

Screen writers: Noel-Noel. C. Wheeler

Satirical drama. French dialogue film with English subtitles. Called also "L'Innocent."

This is a satire on American methods of gangsterism with mention of dope peddling, kidnapping and assorted grim-visaged hoodlums. Noel-Noel portrays a simple flower vendor who becomes involved with them.

Audience Suitability Ratings

Adults

Nat Legion of Decency Mr 16 ’39

Newspaper and Magazine Reviews

"The French have taken to kidding Hollywood's rip-roaring gangster films, and have done it pleasantly, if not hilariously, in 'Bouquets From Nicholas'. It's all amiable fun."

Jesse Zunser

Cue p47 Mr 11 ’39

"The satirical implications of the new French film at the Cinema 49 are obvious, but not overly entertaining. 'Bouquets From Nicholas' mocks both our gangster films and our gangster problems. Unfortunately, it fails to make its tongue-in-cheek treatment sufficiently amusing for the American audience, while melodrama is not nearly grim enough to intrigue local filmgoers. Like its predecessor at the Cinema 49, 'Bouquets From Nicholas' is a well-executed, well-acted product — and short on script and production."

Howard De Bree

N Y Herald Tribune p15 Mr 2 ’39

"The French can acknowledge indebtedness with so much charm that it seems almost beneficial to the matter. Yet we must quietly insist that 'Bouquets From Nicholas' is less a satire—as the program hopefully suggests—than an imitation of one of the American gangster film, Class 'B'. 'Bouquets From Nicholas' is one of those Gallic films which offer release from the excruciating tedium of the American spectacle. Strayer's performance promise to be much more entertaining than the film."

N Y Times p19 Mr 2 ’39

"It may be a satire on our American gangster films. It may be, too, a French attempt to be tough which doesn't come off. Certainly it is more droll than it is exciting, but there is no actual guffaw to it, except in the way censorial blots have smudged the English captions."

— New Yorker p91 Mr 11 ’39

Trade Paper Reviews

"Although there are some very fine sequences in this new French film it falls as a satire on American methods, and does not have the dramatic high spots to counteract the faltering comedy. The melodramatic scenes are not grim enough to overcome the excruciating tedium."

Film Daily p14 Mr 6 ’39

BOY SLAVES. RKO 70min F 10 ’39

Cast: Anne Shirley, Roger Daniel. James McCollum

Director: F. J. Wolston

Music director: Frank Tours

Original story: Albert Bein

Screen writers: Albert Bein. Ben Orkow

Drama. This is a tale of the evils of child labor as found in juvenile camps. A group of boys are picked up by a sheriff in a small town while they are roaming over the countryside. The sheriff makes these good boys who makes them accept employment in the camp where they are held virtual prisoners.

Audience Suitability Ratings

Adults

Nat Legion of Decency Ja 26 ’39

"A: sordid; Y & C: no."

Parents’ M p50 Mr ’39

"Boy Slaves' has the makings of a great picture: a vibrant sociological problem for its theme—child labor; extremely fine and sensitive acting; and clear direction. Where it falls short of greatness is in shifting the accent from realism to melodrama about half way through the film. The story suddenly goes bang-bang. Still, it has the makings."

Scholastic p33 F 11 ’39

"Family. An excellent presentation of the case against child labor. The story is unpleasant but gripping and the acting of the boys is excellent, especially that of Roger Daniel, the boy friend of the leads and James McCallion as the leader of the boys."

Wkly Guide Ja 21 ’39

Newspaper and Magazine Reviews

"Your hands come out in a call for the release of boys and one girl... P. J. Wolfson's realistic direction and the acting of the young falls whose viciousness is not broken by the inhumane conduct of the camp's bosses make an unforgettable impression only partially softened by the promise of greater understanding of these youngsters who suffered too early in life."

Philip T. Hartung

Christian Science p413 F 3 ’39

"'Boy Slaves' is not entertainment by any usual standard. Grim, bloody, shocking, it is an indigent invite to the lowest form of imitation. The melodramatic story is whipped out with a power and lashing fury that is unforgettable—and should be seen."

Jesse Zunser

Cue p45 F 11 ’39

"In 'Boy Slaves' is presented perhaps the most abject misery ever to be brought to the screen. Rarely, if ever, a motion picture has described such horror. The picture will hold especial interest for those having an immediate concern with social reform. For the excruciatingly detailed spectator will regard it as entertainment. True, it keeps one on the edge of his seat, but with no pleasurable sensation, and the piece leaves an abysmal depression. There is nothing more wrenching than the suffering of children, and here it is heaped on aplenty."

Bert Harlen

— Hollywood Spectator p15 Ja 21 ’39
"This misses being a gripping screen docu-
ment. It is a grave disappointment, but it
misses. More time, more care, more expert
direction—and a grimly forceful film would
have been produced. "The Dead End Kids," Beverly Hills
+ Liberty p21 Mr 11 '39

The theme is timely—the deadline for this
column coincides with the demise of
young boys in Sing Sing; it is true; and it
concerns us all. Moreover, it is treated with
honesty, respect, and realism, as it was played in an
admirably realistic style; the youngsters are
better than the 'Dead End Kids,' not touched yet by
Caligariism. Certainly there are shortcomings, es-
specially the lack of explanation for the inhuman
behavior of the boys' exploiters, could have been
avoided if more of their zest and money had been invested. Nevertheless,
this Class B picture triumphs over the 'Gunga
Din' success, 1933, suspends the appealing
hope. Every friend of the movie art should see it—for his own good and to encourage
Hollywood to do more honest work of this
kind." Franz Hoellerig
+ Nation p159 F 4 '39

It is one of the most interesting films, cer-
tainly the most courageous, presented so far
this year. . . . The plot of 'Boy Slaves' is none too
close to the truth; it is entirely stilted and its sturd-
iness of theme far outweighs limited technical
lapses. . . . It is to the great credit of the pro-
ducer that he felt able to present this. This is
a terribly real drama. It is nasty and ugly, but
it is truthful. That's what makes 'Boy Slaves'
so real and so strong. "— N Y Herald Tribune p17 F 9 '39

"It is not a pretty picture, and P. J. Wolfson,
its producer-director, does not save the public
conscience either by a profound or enlighten-
ing film. He is totally wrong in trying to
prove that 'events herein depicted are fiction-
al or not longer are true'. One will be
mised by this film. Hollywood, for a change
is actually standing up on its hind legs and say-
ing that something is wrong in the world. It is
the duty, after raising this half-incredible cheer for a purposeful film, to
adapt it to the audience. This is not a
much indignation as the theme—indigation
against, rather than for. The supplementary
story of a boy is quite pathetic and
therefore convincing. . . . Withal, it is an interesting, disturb-
ing and cogently told film. Given the under-
standing patronage it merits, it should encour-
ge RKO to continue its experiment. Eventu-
ally, perhaps, there will be films designed spe-
cifically for that portion of the picture audience
which doesn't insist on a steady diet of love." 
Frank S. Nugent
+ N Y Times p17 F 9 '39

"Boy Slaves' may cause some discussion and
disconcert the smug. It's a harsh, violent
tale of our underprivileged children. . . . A cer-
tain factor that made the end of the film, as we feel inclined to suspect the whole thing is
just a regrettable accident and a very serious case.
Instead of being told the story of a little human society rather than a big wallop." John Mosher
+ New Yorker p17 F 11 '39

"Once again the studio that produced 'A Man to Remember' offers a low-budget film
that profits by its lack of starring names. There are awkward moments in the acting of
Albert Beim's story. . . . P. J. Wolfson directs this grim,
disturbing drama—his first—with a courageous
aversion to sentimentality and
+ Newsweek p29 F 20 '39

"Here's a dismissal of a preachment as ever
emerged from Hollywood—or anywhere else, for
that matter. If you're an invertebrate re-
former and are wallowing in the current run of
cut pictures which make a point of depicting the
ugly side of life, probably this is. . . .
Maybe if these were used purely as humanitar-
ian propaganda it might do some good, but an
attempt at entertainment is sacrificed
realism. . . . + Photoplay p53 Sep '39

"In general the movies may be applauded for their attempt to make amends for
U. S. social ills. As example of a trend, 'Boy Slaves' is commendable. Unfortunately it
is also an individual film. Judged
according to its merits, and as such it is
disturbing. First requisite of a
picture with a moral is that it make its moral
seen important. Second is that it make
some attempt at entertainment. Third is that it
suffer from anamorphic acting, writing and direction."
+ Time p68 F 20 '39

Trade Paper Reviews

"This might have been a powerful document if
more of the facts were written in story and
direction. As it is, it will serve nobly as an at-
tention-drawing programmer.
+ Broadway p27 F 25 '39

"Rates good in action houses, if sold; good
dueller. . . . This is a sombre, thought-provoking
drama, a very fine attempt to interest
those few who prefer entertainment of a soi-
ological type. The ladies may find it too
strong for their liking, but the young man
will definitely appreciate it." + Film Bulletin p6 J 25 '39

"Powerful and grim drama of boy life with
emphasis on realism carries punch."
+ Film Daily p5 J 18 '39

Reviewed by Roscoe Williams
+ Motion Pict Daily p6 J 16 '39

"A poor picture which seems to have a
far too small an audience to
encourage presentation for this
season. Despite its
seriousness the picture is
unfortunately rather a
boring attempt to transfer a localized so-
cial problem into
screen fare—and misses. As a
filmy panorama, it may be
missed by too much
complaint."
+ Variety p17 J 18 '39

"For those John and Jane Publics—if any—
who go to the theatre to be entertained, 'Boy
Slaves' is grade 'A' product. But for those
millions who lay their coin on the wicket line
to buy screen entertainment . . . well, they'll
wait until there comes along something that is
more serious. And 'Boy Slaves' is not the kind
which the cinema was built. By no stretch of
the imagination can one vision lines waiting in
front of show houses to see anything so drab
as 'Boy Slaves'. . . . One sits through its unfold-
ment wishing the film would break or a projec-
ction lamp would blow."
+ Variety (Hollywood) p3 J 11 '39

BOY TROUBLE. Paramount. 70min. J 27 '39

Cast: Charlie Ruggles, Mary Boland, Joyce
Mathews. Donald O'Connor. Billy Lee
Director: George Archainbaud
Music director: Boris Morros
Original story: Lloyd Corrigan. Monte Brice
Screenwriters: Laura Perenchon, S. J.
Perelman

Comedy-drama. Charlie Ruggles portrays
the husband of Mary Boland. He has longed
for a son but when his wife adopts two energetic
boys, he finds he has more than he bargained
for as they turn his house into a bedlam. He
wishes to get rid of the boys but when one be-
comes very ill and the other tries to run away,
Ruggles finds that pulling them and
gets to retain guardianship.

Audience Suitability Ratings

"Good. Mature-family." DAR
+ Fox W Coast Bulletin F 4 '39

"A beautiful, amusing story with pathos. The
22nd Psalm recited by Ruggles at the
sick bed of the boy is most impressive and
beautiful. Family. Am Legion Auxiliary

"Mildly entertaining some thought-provoked
pretty much according to pattern. Not too
convincing, although some of the acting is
even good there is some refreshing humor.
Family." Calif Cong of Par & Teachers

"Silly, farcical comedy with many anticipated
slapstick gags and stickly sentimentality.
Sequence preceding the 22nd Psalm may seem in poor taste to many.

Suggested by the Fed of Business & Professional Women's Clubs
BOY TROUBLE—Continued

"The unpretentious story is full of human interest and is adapted with a good understanding of child psychology. Family," E Coast Preview Committee

"A very entertaining, human-interest picture, that will captivate and sympathetically acted by a fine cast. Family." Gen Fed of Women's Clubs (W Coast)


"A fairly amusing comedy. The story is rather flabby but holds interest. Charles Ruggles good; his repeating of the 23rd Psalm is unusually fine and inspiring. Family." S Calif Fed of Women's Clubs

— Fox W Coast Bulletin F 11 '39

All in all it is full of moral cliches, not too deeply played p4 Ap '39. It may please uncritical audiences with its almost burlesque adult characterizations, and the repetition of Donald O'Connor and Billy Lee. Adolescents, 12-16; passable, but over-sentimental: children, 8-12; not recommended.

— Mot Com R p4 Mr '39

"General patronage.

Nat Legion of Decency Ja 26 '39

"Family. Anyone who enjoys the domestic complications that Ruggles and Boland can carry off so well, and the antics of little boys, will no doubt like this picture." Wky Guide Ja 21 '39

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 F 25 '39

"Pretty puerile stuff. So intent is the picture on ringing the bell with family audiences, it makes the mistake of writing down to them. The result is an alternation of childish comedy and broad sentimentality. Bert Harlen

Hollywood Spectator p14 F 4 '39

"It is a comedy, and the laughs are timed in the unfailing tradition of the two top players. Take your entire family to see this."

— Photo J 31 '39

Trade Paper Reviews

"Reuniting Charles Ruggles and Mary Boland in the type of homespun, humorous vehicle which carried them to the top as a popular combination. Here, too, is the same wholesome entertainment ideally geared for family consumption, letting it be solidly as unpretentious diversion and recreation for general entertainment. The co-operated co-starring efforts by the Ruggles-Boland duo are a success.

— Boxoffice p73 F 4 '39

Reviewed by Gus McCarthy

— Motion Pict Daily p4 Ja 31 '39

"Family audiences. As an entry in the family picture stables, or as just a good evening of motion picture standing on its own feet, it will rate okay. A working picture for small town and rural trade, a good bet for city houses wanting a 'family' picture to balance the film, is credit to all concerned anywhere where it will be shown."

— Nat Box Office Digest p9 F 1 '39

"Well-knit domestic comedy, offering choice family entertainment. 'Boy Trouble' steps out of the modest production groove to surprise in its class. It will find welcome on any neighborhood program and may even work in faster company where home spun amusement is relished.

— Variety (Hollywood) p3 Ja 26 '39

BRONZE BUCKAROO. Sack-State rights 59min Ja 1 '39

Cast: Herbert Jeffery. Artie Young. Relle Hardin

Director: Richard Kahn

Screen writer: Richard Kahn

Western film with an all-Negro cast. The plot concerns the efforts of a gang of villains to obtain a piece of land which they know contains a valuable gold mine.

Trade Paper Reviews

"On a par with other very well made films. The usual run of Western fare is this musical sagebrusher, outstanding selling point of which is its competent all-Negro cast. Surprisingly free of the temporary quota of thrills and excitement and the film should serve as an action fare in both white and colored houses.

— Boxoffice p29 Ja 21 '39

"An all-Negro Western, the story is worked out in an interesting fashion, the outdoor locations are well photographed and show the production off to good advantage, the players all perform adequately and the plot moves nicely. Comedy is played up throughout, but there still is enough of the fighting and shooting to make it 'Western."

— Film Daily p10 Ja 23 '39

BURN 'EM UP O'CONNOR. MGM 65-67min Ja 13 '39


Director: Edward Sedgwick

Music director: David Snell

Screen writers: Milton Merlin. Byron Morgan

Mystery melodrama. Based on the novel, Salute to the Gods, by Sir Malcolm Campbell. This film has an auto racing background. Three drivers are killed in accidents before the culprit who caused the deaths is found out.

Audience Suitability Ratings

"Not very interesting dialogue altho the race at the end of the picture becomes quite interesting. A family picture. Am Legion Auxiliary

"Exciting melodrama. Adult." Calif Cong of Par & Teachers

"Thrilling sequences of auto racing will hold the interest of sports fans, but terrifying scenes of helpless drivers crashing thru forces may be distasteful to others. The acting is labored, the direction uninspired and the whole is lacking in story interest. Mature."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Too many accidents for children. Mature." DAR

"Authentic in its details this film should prove of good interest to devotees of that sport. However, too much suspense, horror and prolonged dwelling upon the fatal accidents somewhat detracts from the general appeal. Adults and young people." E Coast Preview Committee

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


"A rather over-acted social drama. Adults." Nat Soc of New England Women

"The picture is full of suspense, and is an unethical hodge-podge. Waste of time. Adult." S Calif Council of Fed Church Women

— Fox W Coast Bulletin F 4 '39

"It shows innumerable authentic scenes of race跟踪, and realistic driving, which, for devotees of the sport, will make the film sufficiently entertaining without the addition of the who-caused-the-deathuals. More action of the film, the story revolves. Though thrilling, the accidents are not gruesomely pictured. However the idea that a numerous villain is responsible for the death of one driver after another is rather a horrid and sinister thought if the plot is not considered at all plausible.

Adolescents, 12-16; passable; children, 8-12: no.

— Motion Pict R p3 F '39

"General patronage." Nat Legion of Decency Ja 19 '39

"A & p: very good: G-veniment."

— Parents' M p50 Mr '39

"Family. Spills, thrills and laughs."

Wky Guide Ja 14 '39
MOTION PICTURE REVIEW DIGEST

13

Newspaper and Magazine Reviews

"First of a series of pictures dealing with sports and featuring Dennis O'Keefe, 'Burn 'Em Up O'Connor' is a rapidly moving and suspenseful melodrama, containing well plotted story material and excellent direction." Bert Holton

Hollywood Spectator p12 Ja 21 '39

"The value of this picture rests mainly in the work of miniature cars. See it if you like midget racing." Photoplay p86 Mr '39

Trade Paper Reviews

"For juveniles exclusively is this none-too-believable story of the automobile racing game; for even the most rabid of adult action fans—as well as followers of the speed business—will find the plot development and atmosphere little short of preposterous." Boxoffice p53 Jla 14 '39

"Mystery melodrama with auto racing background packs real thrills." + Film Daily p30 Ja 12 '39

Reviewed by Gus McCarthy + Motion Picture Daily p6 Ja 12 '39

"Off to a good start, series may hoist O'Keefe to top rungs, as the first one is 95% O'Keefe, in talking-part starring part. He breezes through the film in fast-talking likeable style. It is his best, part to date. Film is an excellent diller." + + Variety p15 Mr 1 '39

"Murder mystery set to the pace and pattern of auto racing, with enough suspense and thrills to hold throughout. Alert treatment, tags this one as satisfactory program material in majority of houses. Minus standpoint, but with the capable young O'Keefe, well supported by number of veteran trouper, it relies for entertainment chiefly on the story and unspotted screenplay and road race excitements." + + Variety (Hollywood) p8 Ja 7 '39

CAFE SOCIETY. Paramount 82-88min Mr 3 '39

Cast: Madeleine Carroll, Fred MacMurray, Shirley Ross, Jessie Ralph, Claude Gillingwater, Allyn Joslyn.

Director: Edward H. Griffith

Music: Burton Lane. Frank Loesser

Music advisor: Arthur-Franklin

Music director: Boris Morros

Screen writer: Virginia Van Upp

Drama. The background is that of cafe society—a supposed blend of El Morocco and the Colony. Allyn Joslyn plays a composite type of Cholly Knickerbocker, society reporter and Walter Winchell. Madeleine Carroll portrays a jaded heiress who meets Fred MacMurray, ship news reporter. In order to win a bet with Joslyn, she marries MacMurray and from then on a Taming of the Shrew angle begins. Shirley Ross portrays a cafe enterntainer who loses her job when Madeleine finds that her husband is friendly with Shirley.

Audience Suitability Ratings

"A: very good of kind; Y & C: by no means." + + + Christian Century p566 Mr 15 '39

"Good. Mature." DAR

Fox W Coast Bulletin F 18 '39

"A constructive feature that is very true to life. Family." Am Legion Auxiliary

"Not an inspired theme, and further impaired by much manhandling of the bride by her re- spective bridegroom, he even after he discovers her motive in marrying him. Adults." Calif Cong of Par & Teachers

"This picture, while unsuited in theme and treatment for the young member of the family, will highly amuse and entertain the adults... The work of the director merits high praise. The full quota of entertainment has been extracted from all material, every situation cleverly handled. The film itself is in accord with the life of the smart, idle rich. Adult." Gen Fed of Women's Clubs (W Coast)

"The entire cast deserves an enthusiastic applause. Mature-family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women for Film Reform p4 Mr '39

"This is a picture which is sure to be popular. The theme is a hardy perennial. Adolescents, sensitive: too sophisticated; children, 8-12: unsuitable." + Motion Pict R p4 Mr '39

"Adult." Nat Legion of Decency F 23 '39

"A & Y: good sophisticated satire; C: no interest." + Parents' M p88 Ap '39


Newspaper and Magazine Reviews

"Supposedly a lampoon of that phenomenon of New York society which MacMurray has found to be a field highly healthy to take part in it." John Gibbons, Jr.

"Artificial yarn. Adults." + + San Francisco Science Monitor p15 Mr 11 '39

"This started out, I am told, as a devastating satire and then degenerated into the artificial Cafe Society... Be that as it may, 'Cafe Society' arises from the cutting-room floor as merely an occasionally amusing and scintillating, but on the whole not very exciting combination of those two old filmic standbys: the Magazine-Reporter-Society-Girl story and the other one about 'The Taming of the Shrew. It's bright, brittle, and shallow." Jesse Zunser

"It's a decorative, decadent yarn of the bored, alcoholic strata of our so-called civilization." Beverly Hufnagel

Liberty p51 F 18 '39

"Under Edward H. Griffith's smooth direction the melange of material has been compressed into a showy whole, with moments of picturesque drama, but it is more showy than persuasive... Where the film fails most completely is in justifying its title... By putting most prospective spectators on the back, 'Cafe Society' looks to me like a money show, but it is short on entertainment as well as distinction." Howard Barnes

"It is possibly a next-best treatment of the story about the spoiled heiress and the impression newspaper man. The best treatment, of course, would be folding the plot back into its cedar chest and tossing the chest on a bonfire. Still, if it has to be remade every month or so, it might as well be handled this way: lightly, with a drooping of wit, agreeable performances and actually a few sequences which seemed freshly made for the occasion." Frank S. Nugent + + + New York Sun p39 F 23 '39

"The film is slight and harmless in spite of everything, and it may put you right in the mood for something tough." John Mosher

New York Star p62 F 23 '39

"This is the old story of the Taming of the Shrew, combined with the Cinderella theme in reverse and a mild satire on New York's night-club society. Fresh treatment and a capable
CAFE SOCIETY—Continued

cast, however, make this comedy brighter than average entertainment.
+ — Nasaw p25 F 27 '39

"The story is built on the controversial premise that all cafe society is as dull as B mustard. It is achieved by strata connecting femmes with ignoble ideas and of men without ideas at all. All the players have a good deal of vitality. High they certain that the picture hops from scene to scene with very few dull moments. You will get a big laugh out of the film."
— Variety p31 Mr 6 '39

Trade Reviews

"As bubbling as vintage champagne—and just as prone to go flat if allowed to stand too long, as is the case during some of its mid-footage—here, nevertheless, is de luxe entertainment for the sophisticated. It is made with additional potentialities for mass appeal through erudite exploitation. With more than ordinary success, it subjects the audience to all sort of silly soubrettes and situations which it derives its name to a large dose of plain and fancy spoofing.
— Variety p30 F 3 '39

"Despite its frequent moments of hilarious, pointed humor, this comedy-drama has many dull spots. It bears a marked resemblance to previous rich girl-poor man stories. The title suggests a sort of expose of the highly sophisticated cafe society, and it bears no relationship to them, for what goes on around the edge of this theme, revealing little of their activities. . . . It is passable for more sophisticated audiences. Family houses and action plots will not welcome it,
— David J. Hanna p6 F 11 '39

"One of the fastest, smartest, and cleverest dialogue jobs heard on the screen in a long time. "Cafe Society" makes up for the redemptive qualities of the theme by making it only hovers around the edge of this theme, revealing little of their activities. . . . It is passable for more sophisticated audiences. Family houses and action plots will not welcome it.
— Film Daily p6 F 8 '39

"Cafe Society' has highlights of sophistication that will make it a good bet in most key city trade circles and has sufficient of the good old picture entertainment values to ride it through successfully in most mass situations. The fact that the humor doesn't click both ways for a better rating can only be due to the handicaps imposed by the first mentioned virtue: Cafe Society.'
+ — Variety p30 F 3 '39

"Madeleine Carroll, Fred MacMurray, Shirley Ross and a good cast will carry 'Cafe Society' nicely into okay if not wow business. Title is sufficiently exploitive for many types of selling stunts, but actully it's no 'expose,' merely utilizing the chi-chi nitet and its ritty clientele as background."
+ — Variety p30 F 3 '39

"Light, frothy comedy, marked by sophisticated dialog, 'Cafe Society' offers a biting satire on the social climbers who take the easy road to affluence and that should fare well in the key spots. Whether other situations have been educated enough by the sobering columns of the daily press to appreciate the doings of ermine and top hat is a question. Word-of-mouth and exploitable theme will play ratings well in putting it over.
— Variety (Hollywood) p3 F 4 '39

CALIFORNIA FRONTIER. Columbia-Coronet 54min D 15 '38
Cast: Buck Jones, Carmen Bailey, Milburn Stone, Jose Perez
Director: Elmer Clifton
Screen writers: Monroe Shaff, Arthur Hoerl
Western melodrama. Buck Jones portrays a captain in the United States Army who is sent to California in pioneer times to aid some Mexican landowners who are being driven off their property by a wave of American land-grabbers.

+ — Audieon Suitability Ratings

"There is too much obviously faked fighting, resulting in mediocre entertainment for the family.
— E Coast Preview Committee
+ — Film Daily W Coast Bulletin Ja 28 '39

"General patronage.
— Nat Legion of Decency Ja 12 '39

"A T & C: Fair Western.
+ — Parent's M pédly '39

Trade Paper Reviews

"Western exhibitors can toss away their alibi book when this one comes along. There isn't a flaw in it. In fact, if there was less evidence of typical Western props, the film might easily have represented a commendable dramatization of an early chapter in American tolerance."
+ — Boxoffice p7 D 24 '38

"Buck Jones wasted on Western marked by poor story, treatment and direction. A very poor effort in the school of Western action films.
— Film Daily p8 D 13 '38

"Unusual Missions are made for a Western. Besides the customary sagebrush excitement, it's been given a touch of adult realism, with attention to character, mood, suspense and realistic playing. As a result, 'California Frontier' is more credible than the usual horse opera, but it loses a little of its frontier appeal in the civilizing process. Not strong enough for solo billing, but packs ample punch to mop up in the duals.
+ — Variety p14 D 14 '38

CAPTAIN GRANT'S CHILDREN. Amkino-Mosfilm 80min Ja 11 '39
Cast: Y. Yuriev, I. Chuevlev, Nikolai Cher-kassov, M. Strelkova
Directors: V. Weinstock, D. Gutman
Music: J. Dunayevsky
Screen writer: G. Leonidov
Fantasy. Based on the novel and play of the same title by Jules Verne. Filmed in Russia with English subtitles. An adventure story of a trip to the moon and a search of a ship-wrecked captain who is found on a small island off the coast of New Zealand.

— Newspaper and Magazine Reviews

"Captain Grant's Children," starts to unroll with what doesn't develop into a successful and absorbing science fiction. Noteworthy for its startling imagery, which is largely created by A. Plushko, director of the provocative 'New Gulliver'; resourceful acting and direction, and a peculiar charm. . . . It is a stirring film, which should be popular for its entertainment value alone.
— Robert W. Dana
+ — N Y Herald Tribune p12 Ja 12 '39

"Just why any of these minor efforts should be exported, especially to the country where their type originated, seems incomprehensible, unless it is hoped that their rental may bring welcome to the world's wallet of the Russian treasure. . . . It is likely to amuse the spectators in many ways than V. Weinstock and D. Gutman.
— H. T. S.
— N Y Times p23 Ja 12 '39

Trade Paper Reviews

"[I]t will entertain. The picture is slow in spot but it gets under way it moves at a good pace.
— Film Daily p10 Ja 23 '39

"Minus even a message, along with everything else, why this failed was ever made is hard to understand. Story and actors are there, but one is lost in a maze of sloppy direction and acute budgetitis on production. . . . Sea wrecks, landslides, erupting volcanoes, etc., are so patently phoney as to make for laughs.
— Variety p15 Ja 25 '39
CHARLIE CHAN IN HONOLULU. 20th century-Fox 05-67min Ja 20 '39
Director: H. Bruce Humberstone
Music director: Samuel Kaylin
Screen writer: Charles Belden
Mystery story. Sidney Toler takes over the title role from the late Warner Oland. A man is murdered in order to secure a trumpeter as anchor in the harbor of Honolulu. Toler clears up the mystery.

Audience Suitability Ratings
"Mediocre. Mature-family." DAE
— + Fox W Coast Bulletin D 24 '38
"An exciting the not too well cast Charlie Chan mystery. Not up to the regular. Chan stories. A family and children picture." Am Legion Auxiliary
"Fairly entertaining. The whole is rather lightly presented and there are few gruesome details. Mature-family." Califf Cong of Par & Teachers
"Another mystery picture depending upon individual taste for its appeal. It offers some drags because of repeated attempts to confuse the audience and lack of dramatic suspense. Mature." C Council of Business & Professional Women's Clubs
"Adults and young people." E Coast Preview Common Council
"Entertaining for all who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)
"Long and tiresome mystery. Mature." Nat Council of Jewish Women
"Mature-family." Nat Soc of New England Women

"Entertaining from the standpoint of the success of Sidney Toler in the Charlie Chan portrayal, this film will be gratefully accepted by those who we helped to popularize these series. Mature." S Calif Council of Fed Church Women
"Adolescents: entertaining; children: questionable, depends on temperament of the child. Mature-family." Women's Univ Club, Los Angeles
— + Fox W Coast Bulletin F 8 '39
"General patronage." Nat Legion of Decency Jb 12 '39
"A. & Y: fairly good mystery; C: unsuitable." — + Parents' M p50 Mr '39
"Family. A good murder mystery." + Wkly Guide Ja 7 '39

Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p15 F 25 '39
"Sidney Toler was handed a tough assignment when chosen to carry on the 'Charlie Chan' series which the late Warner Oland had made famous and which returned the compliment by making Warner famous. To millions of people Warner was Chinn, and now they are asked to accept another as the noted detective. After viewing the first of the Toler series, 'Charlie Chan in Honolulu,' I feel Sidney will win his way through. He gives an excellent performance."
— + Hollywood Spectator p8 D 24 '38
"The result is startlingly good. . . All we can say is, bring your smelling salts."
— + Photoplay p53 Mr '39

Trade Paper Reviews
"A waiting world in general, and Charlie Chan fans in particular, can now sit back and relax, for this first picture in the venerable series with Sidney Toler as the Oriental hawkshaw measures up in every way to the excellent caliber maintained in the past. Toler measured it all to the Toler fans who have enjoyed the late Warner Oland, turning in a convincing and entirely pleasing characterization; while the film is held up by the given the same production treatment which has made the series a winner." + Boxoffice p45 D 24 '38
CHARLIE CHAN IN HONOLULU— Continued

"Rates average + in neighborhood and action houses. A debit, Dave, the new Charlie Chan is a send-off. Can't he get the best character in mystery fiction—a character that will never die—like J. H. Vera?"

- Film Bulletin p7 D 31 '38

"With Sidney Toler playing the Charlie Chan role, a worthy and splendid successor to Warner Oland has been discovered. Toler handles the assignment so well that as the picture unravels one forgets that he is seeing a different player in the part. Toler makes Chan a smooth, clever, and a most enjoyable character and now the series can go along for the Chan followers should certainly like Toler as Charlie."

- Film Daily p8 D 20 '38

Reviewed by Gus McCarthy

"Adventures of Charlie Chan get off to a fresh start, with Sidney Toler handling the title role in most capable fashion. His Chan has more poise and lightness, and is less theatrical than previously. Followers of the series should quickly accept him as Chan, and if comparisons with the late Warner Oland's conception are made they will generally be in Toler's favor."

- Variety p15 D 21 '38

"Sidney Toler makes his debut in the late Warner Oland's role in 'Charlie Chan in Honolulu.' Making it effort to fill the same role in the shoes that Oland wore, he moves in without any attempt to imitate, and, because of this, the series is better than it had been. Toler has the chance of building for himself a following equal to that won by his predecessor."

- Variety (Hollywood) p3 D 17 '38

CHASING DANGER. 20th century-Fox 60min My 5 '39

Cast: Preston Foster, Lynn Earl, Wally Vernon, Henry Wilcoxon

Director: Ricardo Cortez

Music director: Samuel Kaylin

Original story: Leonard Bercovici

Screen writer: Robert Ellis, Helen Logan

Comedy-drama. This is the second and last in the Camera Daredevils series which will not be continued. Preston Foster and Wally Vernon, newsreel photographers, assigned to cover an Arab rebellion discover the leader of the rebellion is an arms distributing agent.

- Audience Suitability Ratings

"A & Y: poor; C: no."

- Parents' M p60 Mr '39

Trade Paper Reviews

"Briskly paced, with an action-laden story and competent cast, this second in the 'Camera Daredevils' series reflects a major improvement over its predecessor and should score solidly with the mature trade and thrill-fans."

- Boxoffice p68 Ja 7 '39

Reviewed by Gus McCarthy

- Motion Pict Daily p6 My 5 '39

"Story weaknesses and uneven direction relegate 'Chasing Danger' to the lower berth on duikers. Planned as second in 'Camera Daredevils' series, it sags into an off-pitch voice. What once sounded like an exciting idea for a successful chain of bread-and-butter Sinclair 'thrills,' crashed on the decks of foreign censorship, leaving a pair of characters portraying American newsreel adventur- ers courting in unconvincing roles."

- Variety (Hollywood) p3 D 31 '38

A CHRISTMAS CAROL. MGM 69-70min A 16 '38

Cast: Reginald Owen, Gene Lockhart, Kathleen Lockhart, Terry Kilburn, Barry Mack, Lois MacDonald, Junior Carver

Director: Edwin L. Marin

Music: Franz Waxman

Screen writer: Hugo Butler

Romantic fable. Based on the novel of the same title by Charles Dickens. All the actors are British with the exception of Lynne Carver. The role of the fabled miser Scrooge was changed into an amiable old man as the spirit of Christmas averts bad world, but the result is a bit of yuletide feasting that has been seen in better bargain."

- Audie Ce C: very good."

- Christian Century p93 Ja 4 '39

"Good. A fine lesson, interestingly told. Family."

- Fool's Weekly p281 D 17 '38

"Delightful for all ages. Family."

- Fox W Coast Bulletin D 17 '38

The spirit of the tale is caught by the director and cast with pathos and humor finely shaded and a series of lovely scenes of English life of the time. An otherwise up-to-date production is somewhat marred by the tawdriness of its 'spirit.' Family."

- Nat Council of Jewish Women

"It is a film particularly suitable for holiday shows, but it is not to be missed. Family."

- Nat Soc of New England Women

"The picture is a masterpiece in its class. An inspiring picture with high ethical standards. It is a film made for young members of the family."

- Nat Council of Fed Church Women

"It is a picture just as unpretentious as the book and equally charming. It is delightfully acted, a wholesome cast, and its warmest qualities easily overshadow its few flaws."

- Scholastic p32 Ja 7 '39

"Family juvenile."

- Wky Guide D 17 '38

Newspaper and Magazine Reviews

"It is a very heartwarming business. You may very well have doubted that M-G-M, with all this in the world, dare take justice to 'A Christmas Carol' what with most of the English-reading nations having so special a night and therefore ready to pronounce on the slightest slip. The great story is finely told—with honest feeling and humor and that sentimentality which is permissible during at least this fortnight."

- J. K. Hutchens

- Boston Transcript p20 D 16 '38

"The screen version takes a few liberties, with the Dickens' classic—Bob Cratchit is hit on Christmas Eve, for instance—but on the whole, the original is closely followed. It probably will garner the proper number of laughs and tears, most of them in the right places. As a Christmas story, it is too comfortable. It is too nice a holiday lot, and therefore ready to pronounce on the slightest slip. The great story is finely told—with honest feeling and humor and that sentimentality which is permissible during at least this fortnight."

- J. K. Hutchens

- Christian Science Monitor p5 D 17 '38

"Liberties were taken in the filming of 'A Christmas Carol,' but too many spoilt the cheery spirit of Dickens' lovable book. The picture is somewhat disappointing, principally the Hollywoodization making things slicker than they are, because the 'Carol's' vivid prose and luscious descriptions of save for the actual Christmas trimmings. Christmas trimmings can be captured by the cinema and because the lively Fezziwig Ball is omitted."

- T. Hartung

- National Review p871 D 30 '38

"'A Christmas Carol' is a sweet and sentimental film version of the classic which will warm the cockles of your heart. Understand
me properly; if we are to judge this picture by any usual standard of film construction and entertainment, we should not blame it 'Not to be opened before Christmas, nor long after it,' since it gets somewhat sticky during its 76 minutes of running time and, in general, But that, I think, may be forgiven during this holiday week, if no other. Jesse Zunser

"As screen entertainment, 'A Christmas Carol' truly is a honey. As a moral lesson it is a mystery. For cooking together so skillfully and compassionately all the elements composing it, Edwin L. Marin is due a special award of gratitude."

+ + Hollywood Spectator p11 D 21 '38

"It is a film which is unpretentious, jolly and, to a certain degree, moving; It is specialized in production, with a strictly seasonal appeal, but as such, it is honestly engaging. . . . If there is a quality of remoteness and animism sentiment about the photoplay which makes it something of a museum piece today, it is the same quality that I find in the original. 'A Christmas Carol' is a special film for specialized audiences, but those who are fond of the Dickens story are likely to find it entertaining and sentimentally stimulating at this particular time of year."

Howard Barnes

"A Christmas Carol.' Metro's film of Dickens' beloved tale is the season's most delightful gift. It is good, Dickens, good Dickens and good for the soul. We recommend it to all you fellow-busters who, weary of browsing through the usual gag and flirt, past crowded gift counters, have begun to feel, with old Scrooge, that Christmas is a humbug. Go see it, you spectators! Go see it, you cinemagogs! Go see it, you tired shoppers; go see it, all you people! For there is tonic in it and much humanity in it, Frank S. Nugent

+ + N Y Times p16 D 23 '38

"The trouble with 'A Christmas Carol' may be that it's exactly what you expect. The movies are not as joyous to Dickens in their handling of the classic, although they did deserve more of the success than Mr. Dickens ever saw in his life. They have been conscientious, but they have not been inspired. Just how one could be inspired by it in this year of grace I do not know."

John Mosher

+ + New Yorker p53 D 24 '38

"This handsome and thickly sugar-coated adaptation of Charles Dickens' beloved story about the miserly Scrooge and the spirit of Christmas conveys the same elements of yogurts and sentimentalists."

+ + Newsweek p23 D 26 '38

"This is an amazing picture, alternately touching and comical. In some scenes you never saw such shilling and one of the Spirit comes to take you on a turn at the wig-topped by what looks like a Christmas tree ornament. Then, just as you are working yourself up to a good laugh at the expense of the production, along comes a sequence so nicely done it floods you with tears."

+ + Photoplay p26 Mr 2 '38

"A Christmas Carol' leans a little too heavily on the assumption that cinemaddicts' eyes, starved by months of Hollywood's thin fare, will not be able to keep from watering over Charles Dickens' famed classic. . . . Consequently, while 'A Christmas Carol' is a doubling addition to holiday lists of worthwhile pictures for juvenile audiences, it cannot be recommended to adult audiences who feel that the mere transplantation of such a classic to the Hollywood screen constitutes an excuse for general holiness. In the deep drifts of artificial snow, cold storage poultry, painfully quaint mannerisms and hideously false jollity which make the tender fable, certain genuine bits stand out by contrast."

+ + Time p21 D 19 '38

Trade Paper Reviews

'A superb bundle of Yuletide entertainment, capturing all the heartwarming spirit of Charles Dickens' immortal classic, this has tremendous marketability during this holiday season. Less tangibly, it can be counted a lasting asset to Metro and to the industry in general, one that can be brought back from year to year for successful seasonal playdates and one whose familiar message is food for thought."

+ + Boxoffice p11 D 17 '38

"Mostest and unassuming, this M-G-M production is a faithful screen translation of the immortal Dickens classic. Lunes, settings and situations and characters are unchanged and the sets follow closely the Dickens' descriptions. . . . This typical Metro offering of a holiday release which will attract particularly the younger contingent. After the holidays it will serve as an A-l dualler."

David Hanna

+ + Film Bulletin p4 D 17 '38

"Both director and cast have given their all to put forth a superb picture."

+ + Film Curb p7 D 24 '38

Reviewed by Gus McCarthy

+ + Motion Picture Daily p4 D 14 '38

"It will roll up substantial grosses in the keys and subsequents for holiday bookings. Just how far it will get in the lesser spots several months after the spirit of Christmas has subsided, is questionable. Not much good then, anyway. . . . 'A Christmas Carol' welds superb acting, inspired direction and top production values into an intensively interesting exposition of the Dickens' story. . . . It emerges as a superb entertainment, a picture that will be good for profitable holiday bookings repeatedly during the next several years. . . . In total, a fine combination resulting in an impressive picture."

+ + Variety p14 D 14 '38

CODE OF THE FEARLESS. Atlas-Spectrum 56min Ja 3 '39

Cast: Fred Scott, Claire Rochelle, John Merton, Frank LaRue, Walter McGrail

Director: Raymond K. Johnson

Screen writer: Fred Myton

Western melodrama with music. Scott is a ranger who sets out to capture some outlaws. Under instructions from his superior he stages a fight and is supposedly dismissed from the ranger's under suspicion. He throws in his lot with the outlaws, learns their plans and aids in their capture.

Trade Paper Reviews

"A conventional Western whose budgetary limitations are fairly obvious. It's the old plodding plot which makes the basis for many similar sagebrush dramas."

+ + Boxoffice p27 Ja 21 '39

"A Western in which the combination of fast riding and deadly action make it attractive for cowboy fans."

+ + Film Curb p4 Ja 21 '39

+ + Motion Picture Daily p6 Ja 19 '39

CODE OF THE STREETS. Universal 70mm My 26 '39

Cast: Harry Carey, Frank Thomas, James McCallion, Juanita Quigley

Director: Harold Young

Music director: Charles Previn

Screen writer: Harriet B. Stansbury

Western melodrama. The Little Tough Guys here concern themselves with efforts to save from execution an innocently condemned elder brother of the kid's leader.

Audience Suitability Ratings

"Adults and young people." E Coast Preview Committee

"Adults." Fox W Coast Bulletin F 18 '39

"Adults only." Nat Legion of Decency F 16 '39

Family." Wkly Guide F 4 '39

Newspaper and Magazine Reviews

"A rare display of detective fiction comes from Universal in 'Code of the Streets.' It is simple fare, definitely aimed for family audiences, with boys as the chief pro-

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CODE OF THE STREETS—Continued

tagonists, but, considered in the light of its purpose, the film is a rather neat job." Bert Harlen

Hollywood Spectator p14 F 4 '39

"The Little Tough Guys, following closely on the heels of "The Dead Beat," is another in the Little Tough Guys series, which hits a fast-action level but fails to qualify as anything but passable entertainment. Plenty of motion picture "juvenile violence," but no pointed about crime not paying."

— Photoplay p94 Ap '39

Trade Paper Reviews

"More stress on the melodramatic and less on the comic side than has been the case in this line of the Little Tough Guys series, which hits a fast-action level but fails to qualify as anything but passable entertainment. It is designed to satisfy the entertainment appetites of the action and juvenile fans." David J. Hanna

Film Bulletin p21 F 11 '39

Reviewed by Gus McCarthy

Motion Pic Daily p8 Ja 26 '39

"Another evening out with the Little Tough Guys, and through the appeal of a melodramatic cops and robbers yarn and clear cut direction, an evening that will rate well in this Universal series."

— Nat Box Office Digest p11 Ja 24 '39

"Relatively speaking, a family trade, "Code of the Streets" fills its niche satisfactorily. Unpretentious and frankly of the dual program calibre, picture plays to the comic and rumormongering potential of the Little Tough Guys, while giving Harry Carey and Frankie Thomas solid roles."

— Variety (Hollywood) p3 Ja 21 '39

COEUR DE PARIS. See Heart of Paris

COMET OVER BROADWAY. Warner 69min D 3 '38

Cast: Kay Francis, John Litel, Ian Hunter, Minna Gombell, Sybil Jason, Donald Crisp

Director: Busby Berkeley

Screen writer: Mark Hellinger

Drama. Based on the novel of the same title by Faith Baldwin, Kay Francis goes to work as an actress in order to get money to free her husband from prison. While on the stage she achieves success and finds love but renounces both to return and start life with her pardoned husband.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

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

Christian Century p1520 D 21 '38

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

Parents' M p42 F '39

Newspaper and Magazine Reviews

"Adults.

Christian Science Monitor p2 Ja 7 '39

"Her last for Warners under her old contract is one of the best things Kay Francis has done on the screen. Her "Comet Over Broadway" demonstrates the foolishness of her studio in having vented its displeasure on her by assigning her to parts in unimportant pictures. Kay herself makes this one important, as she would have made any picture in which she had been given half a chance. I admire the chutzpah with which she accepted every part that came her way and the honesty of her performance in each of them."

— Photoplay p17 D 24 '38

Reviewed by R. C. Crisler

N Y Times p33 D 16 '38

Trade Paper Reviews

"Kay Francis' last time at bat under her Warner contract, this is the statueque brunette star's best of the last several in which she has appeared. As to story it is typical of the material with which she has been supplied during the past year—a bit on the mawkish side with mother love, burning ambition and ultimate sacrifice providing the plot structure. However, its production, direction and cast are of superior grades throughout and the feature is dependable entertainment for most tastes."

— Boxoffice p41 D 17 '38

Film Curb p6 D 31 '38

"It is a heart-throbbing drama, with Kay Francis the succumbent, the girl who gives up love and her stage career in order to be loyal to the man she married. It has sufficient human interest and was written with an intention to go to the neighborhood spots where the women like a good cry."

— Film Daily p4 D 23 '38

Reviewed by Gus McCarthy

Motion Pic Daily p7 D 20 '38

"Despite the far-fetched foundation of the narrative, "Comet Over Broadway" has the sort of heart appeal that will pass with the family trade. No device for tapping the tear ducts is overlooked. Even rocketing success doesn't ease the strain and what makes it doubly overbearing is the lack of comedy relief. . . . For the dealers and neighborhoods."

— Variety p15 D 21 '38

CONVICTS' CODE. Principal-Selig 57min D 15 '38

Cast: Ralph Forbes, Paula Stone, William Royle, John Kelly

Directors: Scott E. Beal, David Friedman

Original story: Ambrose Barker

Screen writers: Walter James, Scott E. Beal

Convicts, gangster background. A young architect is made a pawn for an escaped convict. A gang chief running a night club tries to get some information about stolen jewels from the architect who has fallen in love with a singer in the night club.

Audience Suitability Ratings

"A & Y: poor; C: no."

Parents' M p30 Mr '39

Trade Paper Reviews

"There seems little doubt that this was intended to be a comedy of errors, with gangsterism as the butt of the comedy. It turns out to be a tale of errors. Fundamentally, the film suffers from a silly plot, poor casting (most inferior, casting, bad lighting and irritating dialogue)."

— Boxoffice p47 D 24 '38

"An unskilful attempt is made to do a light comedy. The gangster setting gets attention, and the material falls pretty dismally, for the simple reason that light comedy is the most difficult thing to create. Unfortunately, the finest creation is in the production, direction and acting. And this little offering sadly lacks all the essential elements. It would have been better if they had stuck to a straight gangster thriller, which requires no finesse or subtleties to register with the indiscriminating audiences who will see this production in the smaller houses."

Film Daily p3 D 13 '38

"This one's no jailbreak. It's neither melodrama, farce nor heart-throb romance, but a wackie that flounders about. It's negligible entertainment. The plot is constructed around a few visible selling points, and is apparently due for starration returns. Padding for the multiples, if at all."

— Variety p15 D 14 '38

CONVICTS' CODE. Monogram 63min Jan 18 '39

Cast: Robert Kent, Anne Nagel, Sidney Blackmer, Helen McDowell, Victor Kilian

Director: Lambert Hillyer

Music director: Abe Meyer

Screen writer: John W. Kraft

Drama. The story concerns a former football star, convicted with his wife of murder, who is the statuesque brunette star's best of the last several in which she has appeared. As to story it is typical of the material with which she has been supplied during the past year—a bit on the mawkish side with mother love, burning ambition and ultimate sacrifice providing the plot structure. However, its production, direction and cast are of superior grades throughout and the feature is dependable entertainment for most tastes."

— Boxoffice p41 D 17 '38

Film Curb p6 D 31 '38

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The film is tuneful and lively in a light operetta fashion.

Film Daily p7 F 2 '39

"Cossacks in Exile is a tuneful foreign language calculated to interest music lovers who appreciate this sort of film done in the native language. All native material is limited appeal even with the addition of English titles. . . . Production has fairly good direction and camera is fair. There are two minor snags: a horse feet and several almost gashly closeups. Film continues on its leisurely way, uniformly following the operetta style of story treatment."

Variety p13 F 15 '39

CRISES. Arthur Mayer-Kline 86min Mr 11 '39

Directors: Herbert Kline. Hans Burger. A. Hackman


Narrator: Leif Erickson

Screen writer: Vincent Sheean

Documentary film. Filmed in Czecho-Slovakia. An anti-Nazi film which shows how Hitler followed his policies in the matter of Czecho-Slovakia and Austria. It details the happenings of the time between the annexation of Austria and the Munich Conference. Fact, the betrayal of a republic. Newsreel clips have supplemented film made in the Sudetenland.

Audience Suitability Ratings

"Family. Outstanding. An excellent job of film-making, and a commentary by Vincent Sheean that is often both unqualified in its indignation against Nazi tyranny. Recommended for schools and libraries."

+ + Wkly Guide Mr 11 '39

Audience Suitability Reviews

"Here is another fine and provocative documentary film to demonstrate that the motion picture is a powerful medium. In a living history, no matter how little the organized industry wishes to think so . . . Taken for the most part in the Sudetenland, the film is a terrible warning as well as a splendid summation of contemporary history. In none of the accounts have I read of the dark days of last September have those days been given so compelling an interpretation as they have in 'Crisis.'"

Howard Barnes

+ + N Y Herald Tribune p8 Mr 13 '39

"It must be regarded as one of the finest political films ever produced. . . . Director's Kline and his crew have succeeded remarkably, where most documentarians fail, in stating the issues and taking a strong stand without forgetting the objectivity that is the primary attribute of good reporting, whether it be with words or pictures."

+ + N Y Times p12 Mr 13 '39

COSSACKS IN EXILE. Avramenko

82min Ja 28 '39


Director: Edgar G. Ulmer

Music: Anthony Rudnick

Operetta. Based on the operetta Zaporozhetz Za Dunayem by Semyon Artemovskiy. Filmed in New Jersey with Russian and English subtitles. It portrays the struggle of the Ukrainian people against the oppressions of Catherine the Great.

Audience Suitability Reviews

"...very enjoyable, of course it involves a lot of operetta and its equivalent in music. The operetta is entertaining."

+ N Y Herald Tribune p6 Ja 30 '39

Trade Paper Reviews

"The film is tuneful and lively in a light operetta fashion."

Film Daily p7 F 2 '39

"Cossacks in Exile is a tuneful foreign language calculated to interest music lovers who appreciate this sort of film done in the native language. All native material is limited appeal even with the addition of English titles. . . . Production has fairly good direction and camera is fair. There are two minor snags: a horse feet and several almost gashly closeups. Film continues on its leisurely way, uniformly following the operetta style of story treatment."

Variety p13 F 15 '39

CROSSROADS. Tri-national-Tusher

75-80min Mr 13 '39


Director: Kurt Bernhardt

Music: Michael Eimer

Original story: Hans Kofka

Drama. Filmed in France with English subtitles. A rich French manufacturer is left with a double personality as a result of shell shock
DARK VICTORY. Warner 104min Ap 8 '39

Cast: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald
Director: Edmund Goulding
Music: Max Steiner, Elsie Janis, Edmund Goulding
Music director: Leo F. Forbstein
Screen writer: Casey Robinson
Drama. Based on the play of same title by George Emerson Brewer, Jr. and Bertram Bloch. Miss Davis portrays a society girl in the "horsey" set who knows she is doomed to die with her beauty. She falls in love with a physician who also is desperate in love with her. Much of the film is taken up with the bravado, frenzied fear and final courageous composure in the anticipation of death.

Audience Suitability Ratings "Adults."

Nat Legion of Decency Mr 2 '39

Dawn Patrol. Warner 105min D 24 '38

Cast: Errol Flynn, David Niven, Basil Rathbone, Michael Brooke, Donald Crisp, Max Steiner
Director: Edmund Goulding
Music: Max Steiner
Screen writers: Seton I. Miller, Dan Totheroh
Aviation melodrama. A remake of the 1928 film which featured Dick Barthelme, Douglas Fairbanks, Jr and Neil Hamilton. Based on the novel "Pilot Commander" by John Monk Saunders. There are no women in the cast. It tells a story of heroism in a unit of the Royal Flying Corps on the British Front in the World War when such units were pitifully under-staged and staffed with raw recruits.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings "Strong meat. Anti-war in the opinion of this reviewer. There is a feeling of hopelessness, however, that the very hopelessness of the film's depiction of the slaughter of aviators in the World War should be the basis for propaganda for greater air forces. Nevertheless, 'Dawn Patrol' does not glorify war, and is a superb piece of craftsmanship."

+ Bulletin on Current Films Ja 10 '39 "A: fine of kind; Y: grim; C: no."
+ + Christian Century pl03 Ja 18 '39 "Good. Mature."
DAR
+ Fox W Coast Bulletin D 17 '38 "Tense, gripping tragedy, presenting the horror of war, the brutality of army discipline, and the courage and loyalty of the army aviators. The acting is excellent. Adults."
+ Calif Cong of Parent Teachers "A drama of tense, emotional appeal, depicting in a poignant manner the morale-disrupting effects of war, the tragedy of unpreparedness and in the end the sheer futility of it all. Mature."
+ Calif Fed of Business & Professional Women's Clubs "A powerful picture, stressing the horror and utter futility of war. Mature."
+ Gen Fed of Women's Clubs (Western) "Coming at a time when the world is geared for a new plunge into war this picture is a great and constructive anti-war document and a warning to all those who are fearful that war is a great adventure. Family."
+ Nat Council of Jewish Women "Mature."
+ Nat Fed of Women's Clubs "Coming at a time when the world is geared for a new plunge into war this picture is a great and constructive anti-war document and a warning to all those who are fearful that war is a great adventure. Family."
+ Nat Fed of New England Women
"Though.

The Boston. It Audiences & asked Dresent-day ness enabling long justifies S too as neither mud-caked dicted heroisms. The son. 'Dawn It planes. Not either men. 'Dawn planes. "Some years ago Warner sent the original 'Dawn Patrol' [the remake] still gets you. Not that, for which you have a recurrent feel- ing that you have seen now and then since the first 'Dawn Patrol.' It is a case where, while there is a little speech about the insanity of war, as if to counteract any notions that it is all gallantry, it is counteracted. But you don't have to think of it as propaganda in either direction. It is simply an air war film.

+ + Boston Transcript p18 Ja 13 '39

"Adults and young people."

Christian Science Monitor p15 Ja 14 '39

"Exciting and tension are so great in 'Dawn Patrol' that one can hardly follow the picture rationally... At times, the picture's main purpose is to make us believe in man's indi- ced—war or England's mudding unprepared- ness that fed so many untrained men to slaughter. Few men of glorying war are made—unless the sacrificial dying for one's friend is glorious. Philip T. Hartung + +

"In a week dedicated to Peace on Earth, 'Dawn Patrol' roars into the Strand as a blast of death from heaven. It is a grim, gory, mud-caked melodrama of mass-murder in the air, a brutal tale of World War flyers minus the usual glory and trappings of battlefield heroism. Few men of glorying war are made—unless the sacrificial dying for one's friend is glorious. The aerial dogfights and ground bombings are splendid examples of the finest type of tech- nical photography by Jesse Zumser + +

Cue p46 D 24 '38

"Done excellently, but for no apparent rea- son. It is not that anti-war picture the world is so astonished over by. Many producers have tried to make it because it might annoy their good friends, Hitler and Mussolini; it is a plea for better planes and longer training for our boys who go in the air to fight and fall to the earth to die... It is not an entertaining picture in theme or substance, even though it is directed brilliantly acted competently and filled with the thrills of planes in combat."

'Hollywood Spectator' p13 D 24 '38

"It is an excellent remake of an excellent aviation film. The new version remains such a staunch and uncompromising study of men constantly in war with death. In that it is an exciting and terrifying show in its own right. The staging of Edmund Goulding is enormously effective and the performances never fail to point up the futile gallantry and tragedy of the theme. Kenneth Cameron + +

N Y Herald Tribune p11 D 24 '38

"[It] seems to me more stirring than its predecessor, or perhaps its reference to the futility and the underlying plea for peace in its story, strikes closer to us now than it did eight years ago... Though perhaps rather too literal and sensational perhaps... It is a fine film, its continual din of the big guns, its bad nerves at Headquarters, to be one of the great scripts of the year. A mere 'time filler' may be more than a mere time-filler—a time-filler plus."

John Mosher + +

New Yorker p54 D 24 '38

"It is a fascinating adventure tale—with a miraculous touch to lift you right out of your seat. Exciting is the word."

+ Stage p57 Ja '39

"Fortunately for cinemadectas, as Hollywood finds it is becoming hard for them to feel that the familiar sound-track crescendo of zooming motors and breaking bottles has not been used to any better effect."

+ Time p17 Ja 2 '39

Trade Paper Reviews

"Another of those Hollywood offerings which must be accorded supertative critical acclaim... This, at the same time, projects a very definite question mark as to its revenue possibilites. Their side is seen to be such impressive attributes as: flawless produc- tion and direction, a sterling cast, every member of which performs magnificently, and the timeliness of the picture's eloquent preachment against war and its futilities. Its liabilities, however, include the fact that it has a solid male cast, is primarily a man's picture with little appeal for the feminine trade, and infuses a drab, monotonous, and depressing story."

Boxoffice p45 D 24 '38

"A drama of the wartime airmen, in which we find a competent and excellent direction and photography as well."

Film Curb p7 D 17 '38

"Superb perdition of classic war drama marked by fine acting and excellent direction. A really superior war picture in every sense."

+ + + Daily p7 D 14 '38

Reviewed by Vance King + + + Motion Pict Daily p2 D 15 '38

"A powerful, red-corpuscle drama has been concocted by the Warner brothers as its con- tribution to the aviation cycle. It comes along as a timely, gripping preachment against the futility of war. Its vigorous, strong story is so pro- nounced that even to boxoffice returns simply on its entertainment merits and the manner in which Errol Flynn, David Niven, and Donald Crisp live up to their vital acting assignments. Some may question the lack of love interest as a deterrent, yet this void is partially covered by the friendships developed by the aviators in the specific squadron about which the action revolves. But in this and in the sad ending, producers have kept to realism at the sacrifice of a sugar-coated, implausible termination."

+ + + Daily p4 D 14 '38

"Strong legitimate drama of fighting men doing their battle chores is this superbly made 'Dawn Patrol,' so timely in its echoes of the world's war. Producer John St. John should be congratulated for his production work with a conflict, as many in any audience will be- lieve, as to grip the emotions. Naturally, the scripts are so that the male cast are remarkably fine, and not one of the supporting members in lesser roles fails to con- tribute his share to the general effectiveness."

+ + Variety (Hollywood) p3 D 13 '38

DEVLlS ISLAND. Warner 60-62min Ja 7 '39


Director: John Brahm

Original story: Anthony Coldeway. Raymond L. Schrock

Screen writers: Kenneth Gamet. Don Ryan

Melodrama. 'This is the tale of a doctor on Francophone 'Deuil Island' prison island while trying to escape the horrors of his imprisonment. Warner Brothers have completely withdrawn the film at the request of the French government.

Audience Suitability Ratings

'A: depends on taste; Y & C: no.'

Christian Century p15s F 23

"A sort of modern 'Devil's Island.' Original audience is given a vivid picture of the evil conditions which once was the common practice on Devil's Island, the intense suffering of the
DEVIL'S ISLAND—Continued
prisoners, the futile attempts to escape and the dishonesty which existed among all of the officials. Mature." Nat Council of Jewish Women
Fox W Coast Bulletin Ja 14 '39

"Adults." Nat Legion of Decency Ja 19 '39

"A: strong; Y & C: no. + Parents' M p50 Mr '39

Newspaper and Magazine Reviews

"It is an exciting dramatic report of one of those subjects which usually gets stuck in melodramatic molasses. By which I don’t mean that the treatment on feature is flawless. It has faults such as typically Hollywood coincidence. J.G.

+ Boston Transcript p18 Ja 20 '39

"Adults and young persons.

"Christian Science Monitor p15 Ja 21 '39

"It's no picture for mild stomachs. It's not badly done, though, in its lurid tale of an innocent man imprisoned, tortured, driven almost to suicide, then to escape—ultimately to be pardoned." Jesse Zunser

+ — Cue p13 F 25 '39

Trade Paper Reviews

"Grimes is the predominant note of this latest conflict over life and death in France's infamous and fearful penal colony, but, paradoxically, its austerity does not detract from its entertainment value, a creditable to well-restrained direction and enactment." + Boxoffice p69 Ja 7 '39

Reviewed by Vance King

Motion Pict Daily p7 Ja 5 '39

"Grimes of the Penitentiary is Warner's treatment of prison life on Devil's Island, but well made and attention-compelling in story and enactment. It is all on the side of the majorities of the better duals to hold up its end." + Variety (Hollywood) p3 D 31 '38

DISBARRED

Paramount 58-62min Ja 20 '39

Cast: Gail Patrick, Robert Preston, Otto Kruger, Sidney Toler, Helen MacKellar

Director: Robert Florey

Music director: Boris Morros

Origins: Story: Harry Sauber

Screen writers: Lilie Hayward, Robert R. Presnell

Melodrama. Otto Kruger portrays a brilliant lawyer who involves in unethical practices to aid racketeering clients. When he is disbarred he meets Gail Patrick, a young lawyer, and he engages her as defender of his clientele. She becomes disinterested with the whole business when she finds out the type of clients she must serve and she joins the district attorney's office.

Audience Suitability Ratings

"Exciting entertainment. The moral code of 'punishment for crime' is convincingly illustrated. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bulletin D 24 '38

"Interesting courtroom drama, lacking in cultural value, stresses the obstacles that hamper our courts of justice in the form of crooked lawyers and perjured witnesses. Adults. Am Legion Auxiliary

"Gripping melodrama, well constructed and well acted. Adults." Calif Con of Par & Teachers

The story idea is constructive and fairly interesting and smoothly presented, but dramatic situations are not always convincing and the plot is too obvious. Mature." Calif Fed of Business & Professional Women's Clubs

"A swiftly paced, well directed and acted melodrama... The picture is ably presented and directed and provides food for thought for adults and older young people." Gen Fed of Women's Clubs (W Coast)

"While the ethics of the story are questionable, there is an excellent one and the direction smooth, though slow-moving. Adults." Nat Council of Jewish Women

"The value of this type of film is certainly open to question. Adults. Nat Soc of New England Women

"Though disagreeable in theme this picture is interesting, due to good acting and a suitable cast. Adults." S Calif Council of Fed Church Women

The entertainment values are a matter of taste. Some doubt whether one is interested in seeing the way the law may be (and often is) circumvented; but the treatment of the story is handled in an able fashion by a competent cast and director. Adolescents: mature, social problem; children: no interest and unsuitable. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin Ja 21 '39

"Adults.

Nat Legion of Decency D 15 '38

"A: poor; Y & C: no." — Parents' M p50 Mr '39

Newspaper and Magazine Reviews

"Adults.

"Christian Science Monitor p15 F 4 '39

"The double feature system will have to answer someday for this—the need to run weak Grade B films to bolster up weak Grade D. Disbarred is a weak Grade B. If it weren't for the thoroughly competent performances of Otto Kruger and Gail Patrick, the whole thing might easily sink of its own weight into the morass of what the movie trade terms the lower brackets of the duellers." Jesse Zunser

+ — Cue p40 Ja 21 '39

"Possesses smooth enough fictional mechanics and some capable performances, but does not attain quite enough sparkle and punch. About all that is required for it is that it is another satisfactory dueller." Bert Harlen

+ — Hollywood Spectator p13 Ja 21 '39

"What small pretension the show has to freshness has to do with a pretty Fortia. It is small wonder that the players in this bit of synthetic screen nonsense rarely do more than walk through their parts... As is usually the case in these carbon-copy concoctions, the bits emerge with more vitality than the principal parts. The direction of Robert Florey is workmanlike enough, but it never conceals the shortcomings of the script." Howard Barnes

+ — N Y Herald Tribune p12 Ja 19 '39

Reviewed by B. R. Cisler

N Y Times p17 Ja 19 '39

Review by John Mosher

New Yorker p65 Ja 28 '39

Trade Paper Reviews

"An uninspired expose of the criminal lawyer racket, this is undistinguished as to story but can be tabbed so-so program material chiefly because of competent production and sincere performances by Otto Kruger and Gail Patrick in the leads, Kruger showing especial excellence."

+ Boxoffice p33 Ja 14 '39

"This is a gripping program offering, which holds the audience from the start. It has some fresh material and was capably directed by Robert Florey..."

+ — Motion Pict Daily p7 Ja 10 '39

Reviewed by Gus McCarthy

+ — Motion Pict Daily p7 Ja 10 '39

"It is moderately entertaining drama that unfolds slowly but firmly and steadily and its construction is flawless. The direction is competent, the acting is good, and the script is compelling."

+ Variety p13 Ja 11 '39

"Disbarred" measures up as better class minor budgeted film-fare that will have no trouble holding up its end of the twin bills. Hinged on a well-written script and by competent direction and playing keep the action moving to the finish."

+ Variety (Hollywood) p3 Ja 5 '39
DRAMATIC SCHOOL. MGM 78-82min D 9 '38
Director: Robert B. Sinclair
Music: Franz Waxman
Screen writers: Ernest Vajda, Mary C. McCall Jr.
Based on the Hungarian play 'School of Drama' by Ladislaus Székely and Jozef Gryegorzy. This is the tale of a poor dramatic student, Luise Rainer, who pays her way through a Paris school by working in a factory. She seeks to escape her drab existence by living in an imaginary world and is aided by a French Marquis, Alan Marshall. He tires of her and she turns to her real love—the stage—and becomes a triumphant star.

SEE ALSO issue of December 29, 1938

Audience Suitability Ratings

"A: very good of kind; Y: probably good; C: no.

+ + Christian Century p71 Ja 11 '39

"It will be interesting for Luise Rainer's fans to see her in a film which gives her such varied opportunities as 'Dramatic School.' Adolescents; probably enjoyable; children: no interest."

Newspaper and Magazine Reviews

"A rather confused screen play, with plenty of holiness. A good performance by Miss Rainer, but Miss Goddard disappoints hopes raised by 'Modern Times.' Adults and young people.

- Christian Science Monitor p3 Ja 7 '39

"Because it has a light and fantastic story, 'Dramatic School' could have been a delightful movie. As it is, Luise Rainer and her co-workers lack the René Clair touch and perform as if they really had something important to say. The next lesson for this Dramatic School should be on how to play and cast light comedy."

Ad tips: direct your campaign to all the stage-struck young people. Sell the story as one of heartbreak and intense drama." David J. Hanna

Film Bulletin p4 D 17 '39

DRIFTING WESTWARD. Monogram-Dunlap 47min Ja 25 '39
Cast: Jack Randall, Edna Duran, Frank Yaconelli
Director: Robert Hill
Screen writer: Robert Emmett
Western melodrama. The plot concerns a hidden map which tells the location of a Mexican silver mine. Randall and Duran save it for a Spanish girl and her father.

Trade Paper Reviews

"It is routine Randall material. The story is slim, but the action moves fast and hard enough to apiece the confirmed Western fans."

Film Bulletin p6 F 25 '39

"Sprintin' from credits to conclusion in 47 minutes, this fascinating tale has many ways than one. It's one of Jack Randall's best saveguards, equipped with romance, scraps, naivy humor and grand some graphing."

Variety p13 F 15 '39

DUKE OF WEST POINT. United artists Small 105-109min D 29 '38
Cast: Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson, Alan Curtis
Director: Alfred E. Green
Music director: Frank Tours
Screen writer: George Bruce
Louis Hayward, a two-year graduate of Cambridge University, is sent to West Point, where he gets into many scrapes as he tries to protect a fellow student. Hayward is benched on a hockey match between the Royal Military College of Canada and the West Point team.

Audience Suitability Ratings

"Produced with government aid at the institution named. Intended as a cheer-raiser for West Point, but one critic observed that the film will be liked better by the Navy. Unintentional though it may have been, the conduct of the cadets as portrayed in 'Duke of West Point' seems shabby and does not reflect credit on the cadet corps with the genuineness, intelligence and moral courage exhibited by the hero who is given a stern medical discharge by the head of the academy. On the entertainment side, 'Duke of West Point' holds up its end. But what has been said before often before has been said before this case—that is 'Duke' is another of those pictures where the public pays twice to see: once in taxes, again at the box-office."

- Bulletin on Current Films Ja 10 '39

"A: entertaining; Y: excellent; C: good."

- Christian Century p185 F 8 '38

"A finely acted comedy drama. Family."

E Coast Preview Committee

Fox, W Coast Bulletin Ja 14 '39

"General patronage."

Nat Legion of Decency D 22 '38

"A, Y & C: very good."

- Parents' M p78 F 29

Family: Outstanding. For those who relish the honor and glory of West Point here is the perfect picture.

- Parent's Guide D 21 '38

Newspaper and Magazine Reviews

"You know before you see it what 'Duke of West Point' will be about. . . . The only difference between this picture and all other military school pictures is that this is the best. Louis Hayward, as the lad from Cambridge University who enrolls in the military school and practically speaks English that would and does make two thousand and typical American boys take notice. He and Richard Carlson are both handsome and there might be young men at West Point and holy Warren 'Arrows' having a romp through college. And another thing: the hockey game,
**DUKE OF WEST POINT**—Continued

although they win it, is the most exciting hockey game that's been in the films so far.

P. H. Hartung

+ Commonweal p30 Ja 13 '39

"My personal reaction to another picture with a West Point background is that it has nothing new to say the background glamour. We have seen the buildings and the matching cadets in so many pictures. It is to the story, then, we must look for entertainment when another West Point picture is presented to us. Here two encounters, a weak story with a thought in it out of which a strong story could have been written."—

-- The New York Spectator p2 D 24 '38

"Duke of West Point" employs the usual narrative clichés of West Point play Fah. It employs them with particular emotional emphasis. There is scarcely a sequence in the show which does not try to give you a catch in the throat. The trouble is that most of the film's accidents on one's feelings are too palpable to be effective, while the production as a whole is too extended and random to achieve much in the way of sustained dramatic interest."—Howard Barnes

-- N Y Herald Tribune p18 D 16 '38

"We see that we have not mentioned whether the picture is good, bad or indifferent. Since it's new, you write for a postscript, call it fairly good-entertainment of the service stripe, with pleasant performances... The film could have started from a theme of trimming: A hour and fifty minutes is too long an enlistment."—Frank S. Nugent

+-- N Y Times p36 D 16 '38

"For all the British accent assigned the young and gallant hero of the story... 'Duke of West Point' doesn't depart far from the proper military regulations for such pictures. It is a solid, respectable affair which plods along for possibly just a few minutes too many."—John Moher

+-- New Yorker p54 D 24 '38

"It has an overlong plot. This is standard 'go-go' belief. It is treated more with than the customary humor."—

-- Newsweek p52 D 26 '38

"It's a hothead of hokum, a motley pot of clichés, a libel on undergraduate life. Cinematic hockey is practically no different from cinematic football. Please, now, no Duke of Annapolis."—

-- Stage p54 F '39

Time p50 D 26 '38

Trade Paper Reviews

"The usual service school opus which in its early sequences gives way on speed and enter-
taining material is excellent in putting a picture of West Point traditions, only to gather speed for a whirlwind finish when a hair-
raising hockey game is substituted for the inevitable gridiron climax."—

+-- Boxoffice p15 D 24 '38

"There is nothing new to the story of the 'wise guy' who is reformed by the traditions
and customs of West Point. However, the shrewd scripting of George Bruce endows this ancient theme with a refreshing and delightful sparkle which makes it first rate entertainment.

Ad tips: get behind this as a 'different' West Point picture. Give it a 'management's personal recommendation.' Remember how Navy Blue and Gold 'clicked.'—David J. Hanna

- The Film Bulletin p5 D 31 '38

"A drama in which life at the famous military academy (West Point) is very carefully rendered. It is a comedy that considers the patriotic aspects of the picture, go to make up an attraction with appeal for everyone."—

-- Variety p46 D 24 '38

"A finely presented and colorful story of life at West Point, which shows painstaking effort in reproducing all phases of life at the famous military academy. The Hudson in the color-
ful scenes of the academy and the timeliness of the patriotic aspects of the subject, make this film one of the points for the ladies as well as the males. It has been finely directed and the principals catch the spirit of the army tra-
dition, so that the production carries fine emotional appeal that is really stirring."—

-- Film Daily p9 D 16 '38

Reviewed by C. S. Aaronson

+-- Motion Pic Daily p6 D 16 '38

"There are few pictures Edward Small is scheduled to make for United Artists this season. 'Duke of West Point' is not a highly propi-
tious start, but it assays as fairly good entertain-
ment. In spite of its lack of freshness in theme, the picture forces its way to a point of diversion which should enable it to score average returns at the boxoffice. Except that the action drags considerably, the running time of 197 minutes leaves much to be desired. How-

"A hit picture. It has unquestionable audience appeal of widest scope in a refreshing comedy-drama planned around the hotbed background and traditions of the military academy. The direction by Alfred E. Green is smart, humanized, handles the romantic hokum with polish and proceeds with sustained weight, despite the picture's length."—

+-- Variety (Hollywood) p3 D 14 '38

E

**EVERYBODY'S BABY. 20th century-Fox 61min Mr 31 '39**

Cast: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth How-
el, George Ernest

Directed by Malcolm St Clair

Music director: Samuel Kaylin

Original story: Hilda Stone, Betty Reinhardt

Screen writers: Karen De Wolf, Robert Chap-
in, Frances Hyland, Albert Ray

Comedy. Another in the Jones Family series. The story is a scene around the arrival of the first grandchild in the family group. When the young mother, Shirley Deane, decides to rear the baby under the new-fashioned regulations of a phony child psychologist, her husband reb-
els and they are almost separated. Through the wise guidance of Shirley's grandmother everything is straightened out in the end.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"The popular Jones Family are delightfully entertaining, as always, in this human inter-
est story, Family."--Calif Cong of Par & Teachers

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

"Another highly amusing chapter in the lives of the interesting Jones Family. Family,"--Gen Fed of Women's Clubs (W Coast)

"Again we have a normal family, their reac-
tions to joy and sorrow, and above all their loyalty to each other. Family."--Nat Council of Jewish Women

"Highly diverting domestic comedy of the Jones Family with likeable actors in amusing situations and situations. The films have a pleasant and delightful atmosphere."--Nat Soc of New England Parents

"Quite a good film for the family although drinking is suggested. Why bring drinking, either real or suggested, into this good family series?"--Nat Council of Jewish Women (W Coast)

-- Fox W Coast Bulletin p4 D 21 '38

"The film is broad face throughout, far re-
moved from reality. Adolescents, 12 to 16: funny; children, 8 to 12: amusing but mis-
leading."--Motion Pic R p4 D 38

"Adults."--Nat Legion of Decency Mr 9 '39

"A & Y: good; C: possible. This picture is a distraction for the ladies as well as the males. It has been finely directed and the principals catch the spirit of the army tra-

EXILE EXPRESS. Grand national-United players 68min Ja 20 '39
Cast: Anna Sten, Alan Marshal, Jerome Cowan, Jed Peotry, Walter Catlett
Director: Otis Garrett
Dance director: Cyril Harak
Music: George Perish
Screen writer: Ethel La Blanche
Drama. It appears from circumstances that Anna Sten is implicated in the murder of a San Francisco chemist, who has invented an acid that is wanted by a spy ring. She is ordered deported as an undesirable alien. A member of the prey ring who has murdered the chemist helps her to escape from an express train in order to get the formula offers to see that she marries an American so that she may remain in this country. A reporter, in love with her, marries her himself and at the end of the film she receives the oath of allegiance. Based on a novel of same title by Edwin Justus Mayer.

Trade Paper Reviews
"A deft blend of romance, comedy, adventure and a dash of the new-found Americanism themes marks this comedy and romance. It also extols Americanism, introduces patriotic angles, yet is always good entertainment. Anna Sten does her work and has been splendidly photographed by John Mescall."

EXPOSED. Universal 63min N 19 '38
Cast: Glenda Farrell, Otto Kruger, Herbert Mundin, Sydney Greenstreet
Director: Harold D. Schuster
Screen writers: Charles Kaufman, Franklin Coen
Glenda Farrell, candid camera reporter, wandering with the Bowery snaps a picture of a once brilliant lawyer now an inmate of a flop house. He sees her for libel, a gang tries to blackmail her but in the end she aids in rounding up the gang, regenerating the lawyer and finds romance with the public prosecutor.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"A racketeer melodrama that is unconvincing and too contrived and lacking in being interesting. The cast is well chosen but in spite of its efforts, the story is confusing. Adults." Am Legion Auxiliary
"A dramatic, fast-moving story with the right mixture of suspense, excitement, crime, pathos, and romance to sustain interest. Adults." Gen Fed of Women's Clubs (W Coast)
"A well directed story with a first-rate cast, sustained action and some new angles to a time-worn plot... Adults." Nat Council of Jewish Women
"A complicated plot, at times none too clear, much action and changing scenes. Good acting. An average Class 'B' film resembling several predecessors... Adults." Nat Soc of New England Women
"A fairly entertaining treatment of the hackneyed theme... Questionable ethics. Adults." S Calif Council of Fed Church Women

"While somewhat complicated in construction, it is a fast-moving film with good acting. Adolescents: Too mature: children: no." Women's Uniy Club, Los Angeles
"+ Fox W Coast Bulletin D 10 '38

F

FAMILJEN ANDERSSON. Scandinavian talking pictures 70min Ja 21 '39
Director: Sigurd Wallen
Screen writers: W. Hildebrand. T. Lundquist
Comedy. Filmed in Sweden with English subtitles. Also known as The Anderson Family. This is a tale in which a socially ambitious wife almost ruins her life with her middle-class husband. When she realizes that social friends are involving her in debt she returns to her husband and their prosperous laundry business.

Audience Suitability Ratings
"General patronage. Notice Legion of Decency F 14 '39
Newspaper and Magazine Reviews
"As director and star, Sigurd Wallen has seen to it that his message is not driven home with a sledgehammer. His portrait of the unpretentious husband is a rarity in the gay mood of the film. It is a restrained bit of acting where the opportunities for over-acting and burlesque are obvious. Mr. Wallen deserves a salute for doing both his jobs well. As usual with Swedish motion pictures, the photography is excellent and English subtitles explain the action and dialogue clearly."

N Y Herald Tribune p6: Ja 22 '39
"There is no lack of laughable Swedish-understanding audiences and also, thanks to English super-imposed titles, some fun for non-Swedes. While 'Familjen Anderson,' the current importation from Stockholm, emphasizes the saying that pride goes before a fall, its serious moment is very few and its merry complications are many."

N Y Times p16 Ja 24 '39

Trade Paper Reviews
"Fairly amusing comedy has cast of favorite Swedish comedians, David Olivers."
"+ Film Daily p12 Ja 26 '39
"Judging from this picture, Swedish film producers have made strides in almost every phase of production, except continuity and editing. These are the principal reasons why this film fails to hold interest. Otherwise, direction is capable, while camera and other production details are satisfactory... On the whole, okay for foreign language houses only."

N Y Variety p11 F 15 '39

FAST AND LOOSE. MGM 78min F 17 '39
Cast: Robert Montgomery, Rosalind Russell, Paul Danner, Richard Lane, Ralph Morgan, Etienne Girardot. Alan Dinehart
Director: Edwin L. Marin
Screen writer: Harry Kurnitz
Mystery-comedy. A sequel to "Fast Company." The mystery concerns the loss of some rare editions from the library of Ralph Morgan, a millionaire, Robert Montgomery and his wife, Rosalind Russell, discover the books who turn detectives for an insurance company after three murders are committed.

Audience Suitability Ratings
"Fast moving, with splendid cast, well directed and acted. Adults." Am Legion Auxiliary
"Mystery melodrama with good technical values but with a poorly motivated unconvincing story not worthy of the two stars. Adults." Calif Cong of Par & Teachers
FAST AND LOOSE—Continued

"Excellent. Light, amusing, sophisticated farce. Adults." DAR

"Robert Montgomery and Rosalind Russell give fine characterizations. They are ably aided by a superior supporting cast, while the wit is in evidence by the dialogue, smart clothes and lavish settings further enhance this clever mixture of comedy, mystery and romance with the adults and young people." Gen Fed of Women's Clubs (W Coast)

"Mature-family." Nat Council of Jewish Women

"A well-photographed mystery story, not too cleverly concocted, with some smart dialogue and amusing incidents. . . . The plot lags and the picture is not up to the standard we have come to expect from Miss Russell and Robert Montgomery as a comedy team. Adults." Nat Soc of New England Women

"An exciting, clever story. . . . The piquant dialogue adds greatly to the entertainment value of this sophisticated mystery picture. Adults." S Cal Council of Fed Church Women (West Bulletin) 13 '39

"Adolescents, 12-16: sophisticated comedy; children, 8-12: unsuitable." Film Motion Pict R pl4 Mr '39

"Adults." Nat Legion of Decency F 23 '39

"Family. A gay and lively tale, with a good fast running the whole thing off in spirited fashion." Wkly Guide F 18 '39

Newspaper and Magazine Reviews

"Montgomery is the fellow to give dash to the dullest of stories—which Fast and Loose is!" And Russell, his wife, Rosalind Russell, has more of the light, sometimes giddy, charm than Myrna Loy, Powell's partner, and, of course, John Gilbert, Jr.

"Adults and young people." Christian Science Monitor p17 Mr 4 '39

"It is a reasonably amusing, but not very exciting detective comedy-mystery." Jesse Zutphen

(Cue) pl46 Mr 11 '39

"It has gaiety which justifies its inclusion in a murder-story by virtue of the good taste displayed in the manner of its presentation. It is one of the few murder mystery pictures I have seen which permit the viewers' intellect and sense of humor to function sympathetically. Fast and Loose is fast, but by no means is it a tight little drama." Hollywood Spectator p18 F 18 '39

"Why any one should suppose that a film like Fast and Loose is put together for even the Class 'F' market is beyond our comprehension. This type of picture, while slickly performed, is artificial, Wearisome and, probably, a financial hazard. It relies, for its chief entertainment, on a studied insouciance and rapid-fire banter, throwing its characters into a none too brilliant detective plot and resolving its involved nonsense with characteristic flourish. Such as it is, we believe it would be more successful if done straight, which would have its own appeal. As it was, it wasn't worth doing at all." Robert W. Dana

(N Y Herald Tribune) p15 Mr 19 '39

"It has a sense of humor, a facile style, genital performances and just enough of the grouch to keep us from suspecting the least suspicious member of the cast." Frank S. Nutt

(N Y Times) p18 Mr 9 '39

Reviewed by John Mosher

New Yorker pl1 Mr 11 '39

"What with bright dialogue and too many red herrings cluttering the trail, chief interest in these current murders in the rare-book world centers in the 'Thin Man' antics of the sleuthing couple."

Newsweek p25 F 27 '39

"In 'Fast and Loose,' Robert Montgomery and Rosalind Russell show up as the likeliest pretenders to the places of William Powell and Myrna Loy in 'The Thin Man' tradition." Time p60 F 27 '39

Trade Paper Reviews

"Class entertainment all the way, this is a topnotch addition to the screwball-mystery school of cinema, something of a sequel to 'Fast Company,' manufactured by Leo some months ago. While the plot is a mystery and murder, the screen play carries an overtone of sophisticated comedy and bright dialogue which should develop the picture into a warm reception."

Boxoffice p53 F 18 '39

"Sprightly murder mystery a la 'Thin Man' technique makes light entertainment." Film Daily p6 F 17 '39

"Fast and Loose" is another entrant from Metro in the cycle started by 'Thin Man' and since continued a bit too frequently for the good of each succeeding subject. The writers are in danger of exhausting the number of ways in which boy and girl—or husband and wife—can bicker with each other for seven reels of film while murders happen to the right and to the left of them. Office Digest p8 F 17 '39

"It is a light, fluffy and familiar story, but packed with comedy in both dialogue and situation. 'Fast and Loose' is geared for general appeal. Good entertainment for the keys and secondaries, and due for profitable returns in regular playhouses."

Variety p12 F 15 '39

"Every device of suspenseful suspicion planting is employed in this de luxe mystery to puzzle the murder-mystery addicts. But there is enough swell comedy and beguiling romance to entertain the less elemental ambitions to put the customer in a frame of mind where he will not care a hoot who killed whom or why. Not that these grim puzzle-writers are neglected. They are indeed, most cleverly devised and credibly motivated, so that the clue hunters will not find themselves burned in matching wits with the screen playwright."

Variety (Hollywood) p3 F 11 '39

FATHER O'FLYNN. Hoffberg-Butcher 66min D 24 '38

Cast: Tom Burke, Jean Adrienne, Robert Chisholm, Henry Oscar

Director: Wilford Noy

Original story: Frank Miller

Filmed in Ireland. Based on the old Celtic ballad. The story concerns the love affair of Macusnlia and a young man whose father attempts to break up the romance.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"The lilting melody of the old Celtic ballad, 'Father O'Flynn,' will endure far longer than the film of that name. . . . Father O'Flynn finds the Irish film-makers in one of their less beguiling moods. The story follows the boy-meets-girl pattern and is presented in an uninspired fashion. . . . Also, the luck of the Irish seems to have deserted them, much as we hate to admit it." T. M. P.

(N Y Herald Tribune) p29 D 26 '39

Trade Paper Reviews

"Based on a famous song, this Irish picture almost lifts the lilting Irish melody of the composition. It is good entertainment for Irish audiences."

Theatre Office p29 Ja 21 '39

"Pleasing Irish film has appealing native humor and fine voice of Tom Burke." Variety

"Producers have spent considerable in creating suitable backgrounds for this tuneful melodrama. . . . Cast consists Tom Burke, who made a cinema reputation with another Irish production, 'Kathleen,' in the leading role. Picture is a better film of the
FEDERAL MAN-HUNT. Republic 64min D 26 '38
Director: Nick Grinde
Original story: Sam Fuller. William Lively
Screen writer: Maxwell Shane

Crime melodrama. This is the tale of a criminal's escape from prison and the pursuit of his capture. John Gialaudet is the criminal. June Travis an innocent girl who falls in love with him and Robert Livingston portrays her protector.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ja 19 '39
"A & Y: good melodrama; C: no."
+ — Variety p13 D 25 '38
"Family. It has some plot surprises and the excitement of a good chase."
— Hollywood Guide Ja 7 '39

Newspaper and Magazine Reviews
"It's not very rewarding entertainment. . .
It must be confessed that 'Federal Man-Hunt' is occasionally exciting in a very well-worn manner. It was "Angels With Dirty Faces," but 'Angels' had superior acting, superior direction and, what is equally important, adopted no novel tricks as an excuse for its existence. The acting in 'Federal Man-Hunt' is merely adequate; the excitement is theatrical and the whole thing is, perhaps, too original."
Robert W. Dana. New York Herald Tribune p15 F 2 '39

Trade Paper Reviews
"This is a straightforward escaped-convict subject with virtually all dramatic elements of dramatic conflict subjugated to developing action. In this respect, showmen have a fairly satisfactory entertainment. Values, although the discerning mind will undoubtedly detect numerous surprise incidents to be no more than overly imaginative plot devices by the scenarists. Motivation for various bits of business is clouded and dialogue frequently gets gabby, but, by and large, the action is suspenseful."
+ — Boxoffice p33 Ja 14 '39

"Continuously absorbing and crammed full of fast action and human interest touches. 'Federal Man-Hunt' is excellent fare for action hunger. Pleasure might have even greater fun than the lesser first-run by using a stronger name to pull it. This is no reflection on Robert Livingston, John Gallaudet and other players who turn in ace performances within the limitations of the script. Ad tips: splash the title all over the house front. Use 'Wanted' or 'Reward' window cards to attract attention.
— Film Bulletin p18 Ja 28 '39

"A crime story with plenty of action and some very interesting angles which will serve to entertain the Wyler fan."
— Film Curb p6 Ja 14 '39

"Paced well from the opening of the picture, the latest Republic venture on the subject of crime makes good entertainment for the neighborhood patrons. It has plenty of action, a hard working cast and some good twists in the story."
— Film Daily p6 Ja 10 '39

"Writer and director have combined to lift this one out of the usual class of prison-break and man-hunt ventures. A contribution some refreshing new angles. Okay durler."
— Variety p13 Ja 11 '39

FIGHT TO THE LAST. Garrison-Chinese Film Co 54min D 21 '38
Cast: Kao Chan-Fei. Lily Lee. Yeh Ping. C. Jen
Director: Y. C. Cheng

Chinese documentary film. Produced in China under the supervision of the Political Department of the Chinese Government Military Commission. Based on Chinese film "Chung-chiang" and on the war front. This is a tale of an officer who finds that the Japanese have murdered his family and who goes on with renewed strength to revenge his family. He dies while leading his forces.

Audience Suitability Ratings
"A & Y: strong and gruesome; C: no."
Catholic Century p525 D 22 '38

Newspaper and Magazine Reviews
"Noteworthy is the fact that this film marks a departure from the stylized Oriental drama to realistic propaganda. Indeed, the realism is carried so far that it in no way detracts from the sincerity of Chinese non-combatants where it is a bit upsetting to a person reared on the glossy Hollywood product. Badly photographed in spots and with a jumpier continuity, 'Fight to the Last' is, nevertheless, a sincere expression of China's determination to preserve the home land." J. P.
— New York Herald Tribune p16 D 22 '38

"This is a biter reflection upon Man and what war does to him. Do you remember those frightful 'Hate-the-Hun' motion-pictures which were bellying America's war credentials years ago when we were at war with Germany? . . Well, that is the sort of picture you will see in 'Fight to the Last.' To Chinese audiences, this sort of film must certainly prove a powerful stimulus to the intended war-psycho- pathy. But to American audiences, accustomed to newsreels and photographs of war in China which are much more realistic and therefore effective than this elaborately over-acted fiction, it will have slight intellectual appeal. No matter where one's sympathies may lie, it still cannot be ranked as a fair piece of reporting. It is, on the contrary, a distressing example of hate-mongering."
— Bosley Crowther
— New York Times p12 D 22 '38

Trade Paper Reviews
"Sympathizers with the beleaguered Chinese probably will find this film interesting. Those with curious minds probably will learn that the Chinese can do in the way of making films with modern stories probably will find in it something to talk about, but it's hardly commercial product for theatres in this country outside of cities where there is a sizable Chinese population. . . The staged scenes in the home and in the lines are surprisingly well done, but many of the long shots of plane battles and crashes and bombings seem to have been made from duped negatives; they are very grainy. Most of the newsreels have presented better shots."
+ — Variety p18 D 25 '38

FIGHTING THOROUGHBREDS. Republic 63-65min Ja 6 '39
Director: Sidney Salkow
Music director: Cy Feuer
Original story: Clarence E. Marks. Robert Allen
Screen writers: Wellynn Totman. Franklin Coen

Drama. Two families interested in horse racing are enemies. A horse called Sweet Revenge brings about a reconciliation between the families.
**FIGHTING THOROUGHBREDs—Cont.**

**Audience Suitability Ratings**

"A: hardly; Y: fair; C: doubtful interest."

"Christian Century" p56 F 22 '39

"The plot suffers from too great a similarity to 'Stablemates,' but the production as a whole is successful. Cast and direction are satisfactory. Adults and young people." F Coast Preview Committee FISHERMAN'S WHarf p74 F 3 '39

"General patronage."

Nat Legion of Decency Ja 19 '39

A, Y & C: fairly good melodrama."

M p74 Mr '39

"Family. A pretty good love story and some good horse racing elements."

Wdy Video Guide J a 7 '39

**Newspaper and Magazine Reviews**

"Horse racing pictures are as old as the screen itself, so full credit to the men who can turn out one of them with a refreshing amount of novelty. 'Fighting Thoroughbreds' is another in a long line of racing pictures, that manages to escape the class of routine films of its kind by virtue of a novel script and imaginative direction. A preview of 'Kentucky' preceded this one by a few days, I saw both, and prefer to give 'Fighting Thoroughbreds' the edge on originality. Technical work is fine, but it makes up for narrative deficiencies." Robert Joseph + Hollywood Spectator p1 Ja 21 '39

**Trade Paper Reviews**

"The brisk pace of this racetrack saga fails to cover the weakness of an uninspired and obviously constructed story. Action is the keynote and there is sufficient to put it over in the subsequent spots."

+ Boxoffice p27 Ja 21 '39

"Mediocre dual billed." David J. Hanna + Film Bulletin p21 '39

"Lively racetrack yarn carries strong thrills and good human touches. This racetrack saga has some good plot twists that lift it out of the rut of the standard formula story."

+ Film Daily p11 Ja 16 '39

Reviewed by Jack Banner.

+ Motion Picture Daily p6 Ja 19 '39

"'Fighting Thoroughbreds' is capably made dualler entertainment that will live up to the promise in its title for your customers."

Nat Box Office Digest p15 Ja 24 '39

"'Fighting Thoroughbreds' is a good 'E' picture... Republic didn't set out to make an epic with this director Salkow was handed a novel horse race story with a chance to milk romance and action on a racetrack background, and does a good job of it. It won't make the key first runs, but will satisfy the sport oriented rungs of smaller towns. It can stand up on single bills." + Variety p12 Ja 18 '39

"Capable Republic offering that, while making no pretense at being other than a modestly budgeted number, will furnish plenty of entertain for customers on its half of the bill. Well supplied with laughs and drama, spacing of each ingredient makes all blend into a well-managed-like job that reflects credit on all concerned."

+ Variety (Hollywood) p3 Ja 13 '39

**FISHERMAN'S WHarf, RKO 70min F 3 '39**

Cast: Bobby Breen Leo Carrillo, Henry Armetta, Lee Patrick, Rosina Gaeta

Director: Loren Vorhaus


Music directors: Victor Young, Abe Meyer

Screen writers: Bernard Schubert, Ian Hunter. H. Clyde Lewis

Drama with music. Sixth in the films starring Bobby Breen. The background is Fisherman's Wharf, in San Francisco where every day hundreds of little fishing boats, manned by Italians, put out to sea. Bobby Breen portrays the foster son of Leo Carrillo, fisherman. Miss Patrick portrays a scheming widow relative of Carrillo's who comes to live with them and drives Breen away.

**Audience Suitability Ratings**

"A: good of kind; Y: C: good."

"Christian Century" p366 Mr 15 '39

"Family. Am Legion Auxiliary.

"Spectacular with pleasing music, excellent characterization and interesting story of San Francisco, Family." Calif Cong of Par & Tobacco.


"Fair. Mature-family." DAR

"While the theme is hackneyed, direction is good and the cast does splendidly. Bobby Breen acts well and his singing voice is pleasant, but the role of an Italian does not suit him. An unusually intelligent trained seal adds much to the entertainment value. Family." E Coast Preview Committee.

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

"Against a background of the Italian fisherman's life in San Francisco a simple story unfolds smoothly despite over-sentimentality. Family." Nat Council of Jewish Women


"A clean and wholesome story... The cast and director are to be congratulated in the production of a charming, entertaining, wholesome picture in which the singing of both Bobby Breen and the chorus of men's voices interweave with the story. S Calif Council of Church Women

+ Fox W Coast Bulletin F 18 '39

"It is a charming film for family audiences. Adolescents, 12-18 & children, 3-12; yes."

+ Motion Pict R p6 Mr '39

"General patronage."

Nat Legion of Decency F 2 '39

"A, Y & C: good."

"Parents' M p89 Ap '39

**Newspaper and Magazine Reviews**

"It has a slender story thread, and the result is a neat little picture which will please you, raise Bobby's stature as a screen attraction, return a nice profit to Sol Lesser, thereby achieving the end for which it was created. The whole is a more series of impressions with musical interpolations than a motion picture made from a theatrical incident."

+ Hollywood Spectator p1 F 4 '39

"It is pumped full of commercialized sentimentality, which is not helped by the presence of Leo Carrillo, Henry Armetta, Lee Patrick and a trained seal, but still has Master Breen, who does well with all the sentimentality of Alice Faye... It is obviously the intention of Sol Lesser, Master Breen's indefatigable sponsor, to continue producing the Breen series for the small ends of double bills until either Bobby Breen's voice or the double-feature system changes, neither of which seems likely." B. R. Crisler.

+ N Y Times p15 F 24 '39

"With Bobby Breen's face and super-sweet young voice to work with, any of his pictures is limited to a certain type of sentimental material. This is less saccharine than its predecessors."

+ Photoplay p94 Ap '39

"More youthful by Child Actor Bobby Breen."

+ Time p32 Mr 13 '39

**Trade Paper Reviews**

"Running more to story and with less emphasis on song than was the case in his five former Breen vehicles, this Bobby Breen starrer is wholesome entertainment for the family trade."

+ Boxoffice p72 F 4 '39

"'Fisherman's Wharf' is entertaining and thoroughgoing delightful—in many ways superior to preceding Bobby Breen vehicles. Boxoffice grosses will be good where the lad is popular. Possibly this is an above average dualler."

David J. Hanna.

+ Film Bulletin p7 F 11 '39
“This one has all the ingredients of a sen-
timental tear-jerker, but the talent behind the
emotional script is so good that comedy and laughs, and it
proves to be diverting fare with a very unusual setting
and an extraordinary performance, which will place it as a
novelty.” + Film Daily p10 Mr 1 ’39
Reviewed by Vance King
+ Motion Picl Daily p1 Ja 31 ’39

“IT is above all this change for audience entertain-
ment. Bobby is growing older, not too handy for his
playing, but resulting in what seems to be improved
acting. His voice, the one he has in this one,
either the voice, the numbers, or the handling
of them seems to register to better effect.
Cut from an obviously familiar story pat-
tern, ‘Fisherman’s Wharf’ is lightweight en-
tertainment which will find its level on the
dance hall stage and in its unfolding, unable
to generate much sincerity, and winds up in
stereotyped fashion. Original idea of fish
harbor background in San Francisco presents
a novel setting, but story fails to measure up to
opportunities.” + Variety p17 F 8 ’39

“Written to formula, ‘Fisherman’s Wharf’
comes through as standard Bobby Breen. Juve-
nile’s voice shows improvement over previous
starts, and picture, as a whole, will satisfy those
who have followed his screen efforts.” + Variety (Hollywood) p3 Ja 24 ’39

FLIGHT TO FAME. Columbia 59-67min
O 12 ’38
Cast: Charles Farrell, Jacqueline Wells.
Hugh Sothern. Alexander D’Arcy
Director: C. C. Coleman, Jr
Screen writer: Michael Simmons
Melodrama. The story deals with an inventor
who wishes to sell to the United States Army
a death ray which destroys radianing planes.

Audience Suitability Ratings
“A: mediocre; Y: little value; C: no.” +

“Christian Century p525 D 7 ’38
While there are interesting features in
the production, due to the extraordinary ability of
an ingenious director to hold attention, and the
acting is satisfactory, the production suffers
from too many improbable situations. Adults
and young people.” + E Coast Preview
Committee
+ + Fox W Coast Bulletin N 19 ’38
“General patronage.” + Nat Legion of Decay N 3 ’38
“A & parents’ M p12 Ja. 39
“While we will place it as a possible.” + Parents’ M p12 Ja. 39

Trade Paper Reviews
“Fair thriller. Registers a fair amount of
thrills in a murder mystery with some lively
stunt work.” + Film Daily p6 D 21 ’38

Science film which will attract the young-
sters with a super-mechanics but, give the
thrill hunters a fair portion, and be generally
acceptable, if not a hit in the action spots.” + Variety p15 D 14 ’38

FLIRTING WITH FATE. MGM-David L.
Loew 70min D 2 ’38
Cast: Joe E. Brown, Leo Carrillo, Beverly Roberts, Wynne Gibson. Steffi Duna
Director: Frank McDonald
Lyrics: Charles Newman
Music: Walter G. Samuels
Music director: Victor Young
Original story: Donald Barrett, A. Dorian Otves
Screen story: Donald Barrett, Josephine March, Ethel La Blanche. Charlie Mison. Harry Clark
Farce comedy. This time Joe E. Brown finds
himself in South America in the midst of the
gacho country. He is an American theatrical
agent, who is trying to get his troupe back to
Broadway.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
“A: stupid; Y & C: no value.” +

“There are some amusing scenes, but the story as a whole lacks smoothness and
has in it much that is, obvious. Moderately entertaining.” + E Coast Preview
Committee
+ + Fox W Coast Bulletin D 24 ’38

“Adults will find the story weak but amusing.
Some parents would object to drinking
scenes.” + Am Legion Auxiliary

“Family.” Calif Conn of Par & Teachers

“its story quaint and general hilarious
abandon will appeal to many seeking rela-
X. Mature.” Calif Fed of Business & Pro-
fessional Women’s Clubs

“The fans of this comedian will be highly
entertained by his antics, dialogue and amus-
ing comedy. “Family.” + Gen Fed of Women’s
Clubs (W Coast)

“A fitting vehicle for the antics of Joe E.
Brown. Family. Nat Council of Jewish Wo-
men

“A rather labored slapstick farce with a
few really hilarious incidents which allow
opportunities for Joe E. Brown’s unique gift
for clowning. Harmless, but not up to the
best standards for this popular entertainer. “Family.” + S Calif Council of Fed Church
Women
+ + Fox W Coast Bulletin Jan 21 ’39

“Even the combination of Joe E. Brown and
Leo Carrillo fails to save a poor story. The
comedy is forced and trite, the plot a labored
one.” + reviewers are a bit bored and general hilarious abandon will appeal to many seeking relaxation.
Mature.” Calif Fed of Business & Professional
Women’s Clubs

“The fans of this comedian will be highly
entertained by his antics, dialogue and amus-
ing comedy. “Family.” + Gen Fed of Women’s
Clubs (W Coast)

“Adults and young people.” Christian Science Monitor pl7 Mr 4

“It is an even thinner than usual Joe E.
Brown comedy.” + Jesse Zunser

“Joe E. Brown contends his manna-mouth
overtones, as well as the acting with F. Lee, but the new
offering still misses being an entertaining screen comedy by a wide margin. It is
not entirely facetious enough. In fact, the
sequence in which he appears is such a jumble of antiquated slapstick, of the kind
that would make an overgrown consummate piece of clowning to have achieved
anything like sustained amusement. Mr.
Brown tries to fly-in, and sometimes, successfully
to make the proceedings funny, but his particu-
lar brand of zany humor is too limited and too
similarly to carry a show by itself.” Howard

“N Y Herald Tribune pl6 D 15 ’38

“Joe E. Brown’s past slapstickers have had
their amusing moments, but this has none.
It is as devoid of humor as it is of originality;
and its barrenness in that latter particular can be
realized by a simple statement of some of
the comic novelties the film contains. 
Sorry, Mr. Brown.” + Frank K. Nugent

“N Y Times p35 D 15 ’38

Trade Paper Reviews
“A lively comedy in which Joe E. Brown
gives his usual brisk performance. He is ably
supported by strong cast.” + Film Daily p17 D 17 ’38

“While the production brings the usual quota
of laughs because Joe can get the giggles by
simply making faces and doing his usual antics
regardless of the material, the plot structure is
more on the plan of the two-reel comedy school
and does not seem to be up to the Brown stan-
dard. It is too gassy and slapstick. Joe
merits better than that. Besides, with the
presence of huge weight on his shoulders going on be-
tween this country and Latin America during the
Lima conference, the sensitive South Americans might take exception to making the
FLIRTING WITH FATE—Continued

population below the Rio Grande appear as a bunch of musical comedy characters engaged in undignified antics.

* Film Daily p10 D 16 '38

"With South American background, 'Flirting with Fate' allows two comedians, Joe E. Brown and Leo Carrillo, to split honors in a moderately funny story, which slightly misses 'A' playing. It rates as a good Brown flick, he being the more able of the two. A problem is the solution of his recent pictures. In the duals, it will support its end handily."

+ Variety p15 D 14 '38

FLYING IRISHMAN. RKO 73min Mr 17 '39


Director: Leigh Jason

Music: Roy Webb.

Screen writers: Ernest Pagano. Dalton Trumbo

Adventures is a re-telling of the life of Douglas Corrigan, an Irishman, who made a 'wrong-way' flight to Ireland. It starts with his boyhood ambition to pilot a plane and details the obstacles of family, lack of funds, disapproval and finally it shows his sensational flight in an old crate and his ovation. An off-screen narrator carries on much of the story in the manner of March of Time.

Audience Suitability Ratings

"Good. Douglas Corrigan makes no pretense towards being an actor but he is better than the average non-actor would be. Mature."

DAR

Fox West Coast Bulletin Mr 4 '39

Trade Paper Reviews

"It is our opinion that not many people are sufficiently interested in Douglas (Wrong-Way) Corrigan picture to see him try his luck as an actor. However, 'Flying Irishman' happens to be a rather interesting little picture, simply, but effectively done."

David J. Hanna

+ Film Bulletin p3 Mr 11 '39

"There may be those who think RKO missed its market with the Doug (Wrong-Way) Corrigan picture, but once they get a look at it, there's sure to be no question but what they will change their mind, for at long last, 'Flying Irishman' was previewed, and, although not a big smash attraction, it's a highly interesting and very entertaining picture. It should do business, even though many theatre patrons have forgotten about the wrong-way flyer and his amazing aviation exploits."

+ Hollywood Reporter p1 Mr 1 '39

Reviewed by Roseco Williams

+ Motion Pic Daily p8 Mr 6 '39

"It can make money for you. ... It is a whale of an audience picture, without being an epic."

+ Nat Box Office Digest p8 Mr 4 '39

"Rather late for RKO to take advantage of the news story. The public adulation and Douglas Corrigan enjoyed last year for his wrong-way flight across the Atlantic. Picture must have as much potential attraction, gathering light coin in a few spots where interest in Corrigan can be revived by exploitation. But generally slipping into the lower duals where the children will give it a healthy response. ... Corrigan's attempt to re-create his earlier experience before the camera is decidedly amateurish. He's self-conscious to an extreme, delivering dialog in a nasal monotone. Script confines his dialog to a minimum, which helps somewhat."

+ Variety p15 Mr 8 '39

"Essential problem in selling 'Flying Irishman' as entertainment is whether or not producer and exhibitors with adver and concen
trated publicity can create a boxoffice interest in Douglas Corrigan. In a time of tumultuous world events, it seems a long time ago since Corri
gan made his 'wrong way' flight to Ireland and found himself a hero in the Gay Desperado."n Variety (Hollywood) p8 Mr 1 '39

THE FOOLISH VIRGIN. See La vierge folle

FORBIDDEN MUSIC. World 63min D 24 '38


Director: War Brock

Music: Oscar Strauss

Original story: Fritz Koselska. Armin Robin

Screen writers: L. du Garde Peach. Marion Dix. Rudolf Bernauer

Satirical operetta. Filmed in England. This film satirizes dictatorships. A princess of a small country is forced into an objectionable marriage. The pictures show the making of an instrument or singing a song a penal offense. She is impelled to decree by her subjects' love of music and indifference to farm ing and paying taxes.

Audience Suitability Ratings

"General patronage." Nar Legion of Decency Ja 12 '39

Newspaper and Magazine Reviews

"It is courageously billed as a musical satire on dictatorship, but it is only a gentle echo, in these days of caustic writings and indignant tongues. As operetta, it is only occasionally spirited; as satire, its barb is without a prick. Surely one would think that Jimmy Durante, with his off-the-wall, down-to-earth comedy, and Richard Tauber, with his fine voice, could do something about creating a passable satire. Unfortunately, Durante has never been less funny and Tauber is powerless to do more than exercise his lungs now and then." Robert W. Dana

N Y Herald Tribune p17 D 26 '38

"It has an amusing idea, but the film scarcely demonstrates it. Mr. Tauber strikes his atti
dues as each new experience brings him. Never again. Mr. Durante's nose is in everything but he has a good script. Although the film had an ex cellent opportunity to be merry, sly and imag inative, the picture's humors are forced, its dictatorial spoofing has no subtlety at all and its pattern is that of the old, old operettas: 'Scene One, the stage is filled with happy vil lagers singing and dancing.'" Frank S. Nugent

N Y Times p15 D 27 '38

" 'Forbidden Music,' music by Oscar Strauss, is a gentle operetta of the old school, without really much Durante in it." John Mosher

New Yorker p52 Ja 7 '39

"It is mildly entertaining."

+ Newweek p4 Ja 9 '39

Trade Paper Reviews

"This is rollicking, light and very ingratiating entertainment of the type in The Green Pastures. It has a vein of music and mirth, it boasts substantial production mountings, good performances, Richard Tauber's splendid tenor voice, a few scene delights and a potential 'comer' of winning proportions for Hollywood in Diana Napier."n Boxoffice p53 Ja 14 '39

"A British production that gives Jimmy Durante a chance to do his eccentric comedy to heart's content, combined with the very fine singing of Richard Tauber, furnishes an hour of light entertainment. The plot is pretty thin, but it serves its musical comedians adequately enough."

Film Daily p1 D 28 '38

Reviewed by C. S. Aaronson

Motion Pic Daily p7 D 27 '38
FORGED PASSPORT. Republic 64min F 15 39
which Allen Gilbert. Directed by John H. Auer
Music director: Cy Feuer
Original story: James Webb. Lee Loeb
Screen writers: Franklin Coen. Lee Loeb
Melodrama, Paul Kelly goes after the leader of an alien smuggling gang who operates along the
Mexican border.

Audience Suitability Ratings
"Adults and young people." National Council of
Jewish Women
FOX W Coast Bulletin Mr 4 39
"Family."
Wkly Guide Mr 4 39

Trade Paper Reviews
"There's plenty of standardized action for the
juvenile and bang-bang trade in this two-
figured story of smugglers and the border
immigration patrol, although the handling is
strictly to formula throughout."
− Film Daily p6 F 8 39
Reviewed by Vance King
− Motion Pic Daily p1 F 8 39
"Forged Passport" is definitely not the sort
of picture that the new Republic is starting to
give the public. This is one of the sort of
foot action melodrama that a number of Republic customers will have a
good time with. So it should be reported as a 'sustaining program.'"
+ − Nat Box Office Digest F 13 39
"Although highly hoked, 'Forged Passport' has an exciting story to tell and tells it
fairly well. Full of action that stutters only
now and then, it should be good meat for the
duals and profitable considering its meager
production budget. It will suffer, if from any-
thing, it will be close to describing the nature of the
flick."
− Variety p12 F 22 39
"Constructed on unconvincing tale that goes overboard on hokier side, 'Forged Passport'
deserves nothing better than secondary spot in
smuggling field. It's got the handicap that, in
that passports—forged or otherwise—play no part in plot unfolding."
− Variety (Hollywood) p3 F 2 39

FORTY LITTLE MOTHERS. National-
d'Aguiar 90min D 22 38
Cast: Lucien Baroux, Little Philippe, Made-
line Robinson, Gabrielle Dorzat. Pauline
Korolow. Written by Leonide Moguy
Directed by Leonide Moguy
Original story: Jean Guitton
Comedy. Filmed in France with English sub-
titles. Also known as Le Mioche. It tells the
tale of a middle-aged bachelor uncle who adopts a foundling and finds his forty little
students joining him in the problems of parent-
hood.

Audience Suitability Ratings
"Adults."
− Nat Legion of Decency Ja 5 39
"A & Y: excellent; C: mature."
+ − Parents' M p78 F 39
Newspaper and Magazine Reviews
"Forty Little Mothers" is a warm, friendly,
and beautifully acted French importation.
The skillful handling of the story, the delicacy of
its unfolding, and beauty of the photography
throughout make it an enchanting thing." Jesse
Zinser
+ − Cue p17 D 24 38
"It will deeply please the admirers of 'La Maternelle'
and 'Ballarina.' It has the same humane
qualities and is in its theme quite different from the
normal run. By all means see this picture!
It is especially recommended to expectant
fathers and ordinary pessimists. One leaves it
hauling a heart."
+ − Nation p703 D 24 38
"Little Philippe, as the program lists him, steals the picture from under the Gallic noses
of some veryAllen-glen actors. 'Forty Little Mothers' is a field day for Baby Philippe, a
natural and charming one-year-old who would
stand an even chance on the screen with, for
instance, Shirley Temple. Not that the drama
has no other attractions—there is a touching
and heart-warming portrayal of a lonely
fessor by Lucien Baroux. Add to that a lively
plot, under the skilful direction of Leonide
Moguy, which makes a ninety-minute film
interesting all the way."
− J. P.
+ − N Y Herald Tribune p11 D 24 38
"No one is likely to strain a tendon rushing
forth to tell the world what a marvelous picture is 'Forty Little Mothers.' It isn't that sort
of pudding. It is a film in the manner in which
John H. Auer, associate producer and
director, presents the material, there is some-
thing doing all the time, and co ordination to
enliven the regular business of the piece."
+ − Film Daily p6 F 8 39
Reviewed by Vance King
− Motion Pic Daily p1 F 8 39
"'Forged Passport' is definitely not the sort
of picture that the new Republic is starting to
give the public. This is one of the sort of
foot action melodrama that a number of Republic customers will have a
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now and then, it should be good meat for the
duals and profitable considering its meager
production budget. It will suffer, if from any-
thing, it will be close to describing the nature of the
flick."
− Variety p12 F 22 39
"Constructed on unconvincing tale that goes overboard on hokier side, 'Forged Passport'
deserves nothing better than secondary spot in
smuggling field. It's got the handicap that, in
that passports—forged or otherwise—play no part in plot unfolding."
− Variety (Hollywood) p3 F 2 39

FOUR GIRLS IN WHITE. MGM 70-
72min Ja 27 39
Rutherford. Mary Howard. Alan Marshal.
Kent Taylor. Buddy Ebsen. Jessie Ralph
Director: S. Sylvan Simon
Original story: Nathalie Bucknall. Endre
Bohara
Screen writer: Dorothy Yost
Drama. The film shows the training course
which three girls undertake in order to become
nurses. Suspense is introduced during a raili-
FOUR GIRLS IN WHITE—Continued
road wreck in a terrific storm when doctors and nurses aid the victims.

Audience Suitability Ratings
"Interesting and emotional. Adults." Am Legion Auxiliary
"Exciting, emotional melodrama, with a hospital background, convincingly presented, with good acting and with commendable social values. Adult." Calif Council of Par & Teachers

"There is something both awe inspiring and fascinating about the film. It serves as a background for romance and a story delightfully sprinkled with touches of human interest, the picture becomes appealing entertainment. The interest is focused upon a young girl who enters training for purely selfish, mercenary reasons. The picture would have been ethically more commendable if such a selfish, mercenary character had not dominated the action or more subtlety in motives offered. Sudden reformation is not convincing—even on the screen. Mature," Calif Fed of Business & Professional Clubs
"Good. Mature." DAR

"The direction is sound and human, a carefully selected cast give excellent delineations and several scenes are moving and moralizing. Family. Mature," Nat Council of Jewish Women

"A well produced picture apt to appeal to those who will grasp its significance. Mature." Calif Council of Fed Church Women

"Here is a light, superficial melodrama which points no moral and settles no problems. While set in a hospital environment, it gives a somewhat caricatured idea of hospital procedure and the training of nurses. . . It is mildly entertaining, but a topic soon forgotten. Adolescents, 12-16 & children 8-12.

- + Motion Pic R p4 F '39

"Adults." Nat Legion of Decency F '39

"A: fair; Y & C: unsuitable." + Parents' M p38 Ap '39

Newspaper and Magazine Reviews

"Adults only," Christian Science Monitor p17 Mr 4 '39

"It generates some grim interest in the operating room scenes. But when it glides into the rougher passages sequences which are supposed to tie the story together, it grows cold. The result is just a passable Grade-B production. Jesse Zunser

- + Cue p43 F 25 '39

"Quite satisfactory entertainment. . . Quite as much as the story itself, will the background hold your attention. I know nothing about modern hospital routine, but I am willing to accept as authentic the great deal of information which 'Four Girls' includes. The picture is acted so well and directed so ably, it has an air of authenticity which makes you believe you are looking at the real thing," The Spectator p11 F 4 '39

"Since this is a deliberate Class 'D' film there is no use expecting it to be another 'Men in White' or 'Citadel.' MGM has turned it out like a machine. In fact, the whole thing is done with dispatch and smooth efficiency. It has all the accuracy and mechanical dexterity of setting up exercises, and it compels the thought that the script was thrown to the director, cast, art director, and cameramen without much thought. Most of the technicians as a little workout to keep them going between super specials. The regular MGM mechanics got the credit for the program, and they certainly give the show a slick appearance. . . This is a good, solid Class 'D' film for those who are interested in the industry," Herbert Drake

- + Y Herald Tribune p15 F 23 '39

"It is a modest but entertaining little case-history bearing the obvious title of 'Four Girls in White.' . . Free as such pictures usually are in the liberties which they take with harsh reality, this one probably makes student nurses more nauseated and attracts than it is. Also, it makes a big disaster much more plausible, a situation for the backyard than it is. . . But it also makes a likely little program picture, which is what the distributors want," Bosley Crowther

- + NY Times p19 F 23 '39

"Hollywood seems incapable of making a picture that needs to be a hit, so well do they know how to do it. If it is true, as this effort, like this, must make a plea for something, 'Four Girls in White' pleads with medicine and seeks help for those who play the game and start worrying about the health of the poor." Photoplay p83 Ap '39

Trade Press Reviews

"A penetrating study of hospital routine and the do for China what he and Ernest Hemingway have done for Spain. With the full cooperation of the Chinese government he and John Ferno, his cameraman, have filmed scenes in South Shantung, Inner Mongolia, the Yellow River, Hankow and Canton just before it was captured by the Japanese."

THE 400 MILLION. Joris Ivens-Garrison films 60min Mr 7 '39

Commentator: Fredric March
Music: Hans Eisele
Screen writer: Dudley Nichols

Documentary film. Joris Ivens has attempted to do for China what he and Ernest Hemingway have done for Spain. With the full cooperation of the Chinese government he and John Ferno, his cameraman, have filmed scenes in South Shantung, Inner Mongolia, the Yellow River, Hankow and Canton just before it was captured by the Japanese.

Newspaper and Magazine Reviews

"It lacks the lyric beauty and taut unity of Joris Ivens' and John Ferno's memorable tribute to the Spaniards, 'The Spanish Earth.' The 400 Million' is more realistic. It is the essential quality of a fine documentary film, though, is the same. It is a brilliant piece of craftsmanship. The documentary film is not static, and in 'Spanish Earth' the work is never the random collection of newsreel clips, which is so often passed off as a documentary film. 'The 400 Million' is a worthy companion piece to 'The Spanish Earth.'" Howard Barnes

- + NY Herald Tribune p16 Mr 8 '39

"The sound track is invariably more succinct, more logical, perhaps more ideological than the pictures. But it works marvelously. Here, as in 'Spanish Earth,' Mr. Ivens does his best work, for he has no cinema-supervisors with portraiture. The faces of China mute the sound track. They tell the whole story of war. Ivens would have made a better film. I think, and made a more potent brew from the bitter caldron of war had he studied those faces longer." He fulfilled
a measure of the documentarian’s purpose in making the film. Some part of the human story of a page of history is being written, and still wet with the blood of its writing.” — Frank S. Nugent

**Trade Paper Reviews**

“War in China presented impressively as a people’s struggle in a fine documentary film.”

Film Daily p5 Mr 9 ‘39

“This picture was made to cash in on the enthusiasm for cinema that China’s campaign against Japan. It measures up okay in comparison to similar documents made by Soviet producers and others, but for general consumption, even in arty houses, it contains the minimum of entertainment.”

+ Variety p15 Mr 15 ‘39

**FRAM FOR FRAMGANG.** Scandinavian talking pictures 85min

Cast: Jussi Björling, Ake Öhberg, Aino Taube. Anders Boman

Director: Gunnar Skoglund

Screen writer: Gunnar Skoglund

Musical comedy. Filmed in Sweden with English subtitles. Also known as Road to Success. A young playwright and an actress contrive a debut for her young friend trying to break into radio. At first they are disconcerted but later their plans aid their young friend.

**Audience Suitability Ratings**

“General patronage.”

The Legion of Decency D 22 ‘38

“Pleasant entertainment, and splendid singing by a coming great talent. Family.”

+ Wkly Guide D 10 ‘38

**Trade Paper Reviews**

“The Scandinavian film fans will find good entertainment value in this new Swedish importation. Starring Jussi Björling, Swedish talent who is currently hero to kids in the Metropolitan, the film gives him ample opportunity to use his fine voice. There is an amusing story that has a number of comedy complications which are finally unraveled satisfactory.”

+ Film Daily p7 D 8 ‘38

**FRIENDS.** Amkino 83-97min Ja 2 ‘39

Cast: Boris Babochkin, I. Zarubina, Nikolai Kuznetsov. Directed by K. Danshivli

Director: L. Arnshaft

Music: Dmitri Shostakovich

Screen writers: N. Tikhonov, L. Arnshaft

Drama. Filmed in Russia with English subtitles. Makes up for some of the shortcomings of the Cossack, Ossetian, Ingush and Kabardin tribes to weld themselves into one people and to gain a victory over Czarist princes and landlords.

**Audience Suitability Ratings**

“A: depends on taste; Y & C: no.”

Christian Century p166 F 1 ’39

**Newspaper and Magazine Reviews**

“The new Soviet film, ‘Friends,’ turns back to the comparatively simple dialectic and the straight way of revolution. The continuity is frequently episodic and has a tendency to fall back on static scenes of speech-making, but it gathers momentum for a stunning climax. These final sequences... are filled with superb and exciting scene spec-tacles. The early portions of the film are likely to weary you, if you have seen more than a few photoplays from the U. S. R.” — Howard Buck

+ — N Y Herald Tribune p10 Ja 3 ‘39

**Trade Paper Reviews**

“There are a number of factors which go to make this film a favorite with Russian film followers... Unfortunately, the picture was given everything but pace, and the tendency to drag makes one consider the novel. The film’s highlights are the grand acting performances.”

+ Boxoffice p29 Ja 21 ‘39

“‘The friends of new Russia may be entertained by this film, but for the average movie-goer it will prove to be dull and boring as the mills of propaganda spout unceasingly. However the sequence of events is well handled at the end of the picture... There are some good character portrayals and the cast is adequate to enthrall.”

+ Film Daily p10 Ja 23 ‘39

**FRONTIERS OF ’49.** Columbia 54min Ja 19 ‘39

Cast: Bill Elliott, Luana de Alcaniz, Charles King, Hal Taliaferro, Charles Whittaker

Director: Joseph Levering

Music: Lee Zahler

Screen writer: Nate Gatzert

Western melodrama. Bill Elliott, young army man, is sent out to southern California to protect the owners of Spanish granted lands who are being swindled by a semi-official government company.

**Audience Suitability Ratings**

“The atmosphere of the mission country is well reproduced and the plot based on historical fact. Fair entertainment. Adults and young people.”

E Coast Preview Committee

+ Coast Bulletin F 4 ‘39

“General patronage.”

The Nat Legion of Decency Ja 26 ‘39

**Trade Paper Reviews**

“Vehicle shapes into a very modest Western, of doubtful chances... For so-so box office, no mo.”

+ Variety p12 F 22 ‘39

**GAMBLING SHIP.** Universal 60min Ja 20 ‘39

Cast: Robert Wicke, Helen Mack, Edward S. Brophy, Irving Pichel, Joseph Sawyer

Director: Aubrey Scotto

Music director: Charles Previn

Screen writer: Alex Gottlieb

Melodrama. Based on the short story, Lady Luck, by Carlton Brown and Emanuel Mandel. A crook desires to take over a honestly operated gambling ship run by a young girl. When a new cop comes to the ship, the crooks masquerades as a criminal he foils the crook.

**Audience Suitability Ratings**

“A: mediocre; Y & C: no.”

+ Christian Century p344 Mr 8 ‘39

“The film has an entertaining plot and is well cast and directed, but it is questionable whether it is a good idea to glorify gambling, as this film tends to, do, even for a good purpose. Adults.”

E Coast Preview Committee

+ — Fox W Coast Bulletin D 31 ‘38

“Adults.

The Nat Legion of Decency F 9 ‘39

“A: mediocre; Y & C: unsuitable.”

+ Parents’ M p59 Ap ’39

**Newspaper and Magazine Reviews**

“The parade of the Grade ‘E’s’ marches merrily onward, with the old cops-and-robbers plot still camouflaged with Virtue Triumphant over machine-gun villainy... Again, it is melodramatically overplayed, and cinematically underdone.” — Jesse Zunser

+ — Cue p8 Ja 21 ‘39

“‘Gamboling Ship’ founndered yesterday at the Palace. The story is listed in the credits as an original work by G. Carleton Brown and Emanuel Mandel, but for the readers of the authors even their title lacks originality... In 1933 Paramount used the same title. That, of course, is action enough, but the novel ‘Gamboling Ship’ is a minor item, too.”

T. M. P.

+ — N Y Times p15 Ja 20 ‘39
Trade Paper Reviews

"A commonplace crook melodrama, undistinguishable from any other, this strikes a novel note only in that the action takes place, for the most part, aboard a vessel of choice. The story is slow-moving and presents little in the way of originality, the thespiansGambling Ship"<br/>
+ Boxoffice p34 D 24 '38

"This Universal offering holds interest from the start and has been ably directed by Aubrey Scotto. Mr. Connolly rendered the comedy effectively. . One of the highlights is the tutoring of Edward Gauk, who as a dame sugar-bakes up most of the comedy."
+ Film Daily p5 D 20 '38

Reviewed by Roscoe Williams

"A dawdling cheapie with a light cast which tallies to a status of a 'C' programmer. Tripped by mediocre production and direction, allied performances and a trite story, this picture is just a filler."
Variety p11 Ja 25 '39

"Given second position, for spot which it was designed, 'Gambling Ship' is capable of strengthening any deals. While its lacking in imposing cast names and makes no claim to pretentiousness, it emerges from the hopper as worth-while entertainment with mass appeal."
Variety (Hollywood) p3 D 16 '38

GIRL DOWNTAIRS. MGM 75-77min D 23 '38
Cast: Franciska Gaal, Franchot Tone, Walter Connolly, Reginald Gardiner, Rita Johnson
Director: Norman Taurog
Music: Bob Wright, Chet Forrest
Original story: Sandor Hunyady
Screen writers: Harold Goodman. Felix Jackson, Karl Nolte

"Farce, a young man, portrayed by Franchot Tone, has difficulties with his sweetheart's father. In an attempt to enter her home, he poses as a chauffeur and engages a maid to help him. The Cinderella ending shows Tone falling in love with the little serving maid, Franciska Gaal."

Variety (Hollywood) p3 D 16 '38

A: fairly amusing; Y: entertaining; C: no interest at all. + — Christian Century p334 Mr 8 '39

"Good. Mature." DAR + Fox W Coast Bulletin D 31 '38

"A well-rounded and amusing story. Famly. The Am Legion Auxiliary

"Lavishly produced social comedy, with excellent production and direction. Drinking, Adults." Calif. Coup of Par & Teachers

"Naive treatment brings out a certain pathos and wholesome elements in this whimsical Cinderella-story. Franciska Gaal's characterization arouses sympathy and lends a refreshing atmosphere to an otherwise trite story. Mature."

"Cali Fed of Business & Professional Women's Clubs

"The picture is well directed, the settings very bright and well-dressed, though the drinking may offend. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A pleasant entertainment for the family."
Nat Council of Jewish Women

"A light little social comedy with a thin plot sustained largely by the naive charm of Franciska Gaal. Familiar to most of general audiences." Nat Soc of New England Women

+ "This provides light entertainment. The charming simplicity and winsomeness of Franciska Gaal as Katherine is especially pleasing, but the shadings provided by the cast to provoke comedy, have to appear so often in drunken scenes? Mature." S Calif Council of Fed Church Women

The cast is excellent and the picture is beautifully acted. Entertaining for adolescents. Children: mature. Family. Women's Unlv Club, Los Angeles + Variety p13 D 28 '38

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: good comedy; C: no interest." + Variety p14 Mr 7 '39

"Family. A light and amusing story." Wkly Guide D 24 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Ja 28 '38

"Delightful entertainment; beautifully directed, capable cast, meritorious screen play, production values. Miss Gaal has made this intimate story into one of the nicest little comedies the screen has presented in a long time."
+ Hollywood Spectator p9 Ja 7 '39

"It is about time Hollywood realized that Hungarians are not crooks. There are no better box-office proof than many of the loose jointed, bewildering tales concocted by coast screenwriters. I am sorry to have to report that 'Girl Downtairs' is as exciting as a Hungarian derivative of early 1935. "The film is not so bad. I think of the hilarious visual juggling in this heap of slapstick and hokum one will find a worthwhile charm, and this will charm will be obvious whenever Miss Franciska Gaal is before the camera." Robert W. Dana
— Los Angeles Daily Tribune D 26 '39

"[It] is an outrageously silly picture, no more plausible than a Dr. Seuss cartoon, made halfway enjoyable by some quaintly amusing phrases, and the performances of Mr. Tone, Walter Connolly and Reginald Owen. Miss Gaal, bolstered by the script to play an exceedingly dumb Dora, does so with almost suspicious veracity, and is appealing only when her mouth is open. The entire thing is a trip into a tiny bow and her eyes are filled with dew. It is a moderate program number, but hardly the sort of picture to ring in a gala day in Times Square." Bosley Crowther
— N Y Times p17 Ja 26 '39

"Franchot Tone must have been glad to clear out of the movies after that nonsensical comedy called 'Girl Downtairs.'" John Mosher
— New York Sun p8 Mr 1 '39

"When a girl can shine in a rôle like this, she's great cinema material. . The picture isn’t bad but Franciska Gaal is a bit too close for the scenes in which she appears." — Photoplay p96 Mr 39

Trade Paper Reviews

"Certain to please every type of audience is this gay new version of the Cinderella fairy tale, given a continental background and M-G-M’s usual tasteful production mounting."
+ Boxoffice p3 D 21 '38

"Charming performance by Franciska Gaal makes weak Cinderella story passable." — Film Daily p6 Ja 31 '39

Reviewed by Gus McCarthy
+ — Motion Pict Daily p8 D 28 '38

"Exceptional direction and a fine cast overcome deficiencies of a rather incredible Cinderella array to make 'Girl Downtairs' really entertaining fare. Due to get by for moderate take and is depending upon the reputation of Franciska Gaal, Franchot Tone and Walter Connolly stacks up for 'draw' ability in individual situations. In the keys, support will be required." + Variety p13 D 28 '38

"The location and fine performances boost 'Girl Downtairs' above its story material, and save it from becoming mere average fare. The shadings and situations will find it only mildly entertaining. Picture, aimed to swell the prestige of Franchot Tone, will partially accomplish its purpose. It does not serve similarly, however, for his romantic team-mate, Franciska Gaal, for, appearing at her best, she is supplemented by the writers to develop a screen play around a short story that met defeat through its own shortcomings." + Variety (Hollywood) p3 D 21 '38
GOING PLACES. Warner 84min D 31 ’38
Cast: Dick Powell, Anita Louise, Allen Jen-
Harold Huber. Louis Armstrong. Maxine 
Susan Sullivan
Director: Ray Enright
Music and lyrics: Harry Warren. Johnny 
Mercer
Music director: Leo F. Forbstein
Screen writers: Sig Herzig. Jerry Wald. 
Maurice Leo
Farce comedy with music. Based on the 
play. The Hottentot, by Victor Mapes and 
William Collier. Filmed as a silent in 1923 
and in sound in 1929 as “The Hottentot” with 
Douglas MacLean, Patsy Ruth Miller and 
Edward Everett Horton.定向 a little. The story 
was again filmed in 1936 as “Polo Joe” with 
arm of outfitters. Prevails on his boss to let him 
attend a society steeplechase posing as a famous 
rider. Powell has never been on a horse is forced 
to ride in a race in order to win his girl.

Audience Suitability Ratings
“A: stupid; Y & C: little value.”
+E The Nation Ja 16 ’39
“Good. Mature-family.” D AR
+ Fox W Coast Bulletin D 24 ’38
“A fast-moving, hilarious comedy. Music 
has been added to a version with delightful 
results. Family.” Nat Council of 
Jewish Women
— Fox W Coast Bulletin Ja 14 ’39
“The story has been modernized with highly 
effective musical interpolations notably the 
swing number, ‘Mutiny in the Nursery,’ in which 
Louis Armstrong, his colored band and chorus, 
and Maxine Sullivan are starred. The 
comedy is good, the musical superior, and the 
steeplechase, effectively thrilling. Adolescents, 
12-16: excellent; children, 8-12: good.”
+ Motion Picture Ja 19 ’39
“General patronage.”
— Nat Legion of Decency Ja 12 ’39
“A. Y & C: good musical comedy.”
— A M Weekly Review Ja 19 ’39
“Family. A farce comedy with music, and 
an amusing one.”
+ Wkly Guide Ja 7 ’39
Newspaper and Magazine Reviews
Boston Transcript pl8 Ja 6 ’39
“Adults and young people.”
Christian Science Monitor p2 Ja 7 ’39
“The complicated doings have a familiar ring, 
having been the subject of many stories—many 
times in recent years. But the film is amusingly 
played and, though too long for the ordinary 
Holliv, I think you’ll find it quite 
passable entertainment.” Jesse Zunser
— Cue pl2 Ja ’39
“All those some hang-up musical numbers, 
good comedy situations, amusing patter, and 
fast and exciting action combine to create a 
musical which rates well above the average. 
With that old dependable ‘The Hottentot’ for 
their inspiration, Sig Herzig. Jerry Wald, and 
Maurice Leo have turned out a screen play 
which has easy movement, a sustained farcical 
spirit, and an unusually punchy climax.” Bert 
Harden
+ Hollywood Spectator p20 D 24 ’38
“It is about time, I think, that ‘The Hotten- 
to’ should be put out to pasture. The 
venerable stage farce has been ridden to death 
so many times by the screen that it is both 
spavinied and swayed-backed. The latest film 
version of the show, ‘Going Places,’ has some 
parenthetical meritment, to be sure, but it is 
purely a down-at-Hill affair, I think you’ll find it 
quit passable entertainment.” Jesse Zunser
+ N Y Herald Tribune Ja 7 ’39
New Yorkers may be interested to hear that 
Maxine Sullivan went to Hollywood and has 
now made a picture. ‘Going Places,’ a Dick Powell ratcatcher. and it would 
be my suggestion to wait till Maxine has got 
here and then see the picture. This is a gabby 
and dreary show.” John Mosher
— New Yorker p52 Ja 7 ’39

“Innocuous and amiable, the familiar comedy 
..is aided by a lively score.”
+ Newsweek p34 Ja 9 ’39
“Never mind the story; just go to hear Louis 
Armstrong’s trumpet and to listen to ‘Mutiny 
in the Nursery.’ ‘Jeepers Creepers’ and ‘Oh. 
What a Horse You Charlie.’”
— Photoplay p66 Mr ’39
Time p26 Ja 16 ’39
Trade Paper Reviews
“Dick Powell is given a fling at more comedy 
and fewer songs in this minerithful funfest which 
should prove extremely acceptable entertain- 
ment for M.C.O. patron and their offspring. The story, although far from 
original, and leaning somewhat toward the Joe 
E. Brown screenplay formula, moves at a lively 
clip and introduces enough novel situations to 
make it appear a new celluloid package.”
— Boxoffice p16 D 24 ’38
“Merry comedy with music should have no 
trouble in pleasing.”
+ Film Daily p4 D 28 ’38
Reviewed by Roscoe Williams
+ Motion Pict Daily p8 D 21 ’38
“In its musicalized version, with Dick Powell 
up as the old double running for the fair 
race and should prove satisfactory, though 
not smash boxoffice. . . Powell is held down 
severely by the singing end. however, but is 
benefited hugely by the work of numerous 
others, notably Armstrong, who features 
‘Jeepers Creepers’ sung on his horn.”
+ Variety p12 Ja 11 ’39
“It is a bolsterous comedy hand-ridden by a 
company which obviously enjoyed the assign- 
ment and brought under the wire for a photo 
finish with almost any running mate. Picture 
makes no pretensions beyond entertainment bid 
for average audience. Swing music has been 
neatly saddled onto the entry, with Louis Arm- 
strong’s trumpet and band leading some hot 
‘Creepers’ to the hoofbeats of the hilarious 
climaxing race.”
+ Variety (Hollywood) p3 D 17 ’38

THE GREAT CITIZEN. Lenfilm-Amkino 
114min Ja 14 ’39
Cast: N. Bogolubov. I. Berezov. O. Zha- 
kov. Boris Chirkov
Director: Friedrich Ermler
Screen writers: Friedrich Ermler. M. Blei- 
man. M. Bolshintsov
Documentary film. Filmed in Russia with 
English subtitles. This is the official Soviet 
version of the party sism which led to the 
mass trials and purges in recent years in 
Russia. It dwells on the early struggle of the Stalin- 
ists and Trotskyites.

Newspaper and Magazine Reviews
“Propaganda gets the upper hand of screen 
artistry in the new Soviet film.. . What with 
an endless succession of political and economic 
discussions, too little attention has been paid to 
producing a dynamic photoplay. The acting 
is superior and there are effective sequences 
toward the end, but in the main use is more 
ofen as a blackboard than an instrument for 
dramatic expression. While the film’s exposi- 
tion of doctrine is lucid and instructive, it has 
an extremely limited appeal.” Howard Barnes
+ N Y Herald Tribune p6 Ja 16 ’39
“It’s appear-all is a highly specialized one. It 
principally concerns the passionate interest 
in matters like party discipline, dialectic and 
the organization of workers’ committees; it as- 
sumes—invarriably in our case—the pres- 
cence of a naive delight in endless speechmak- 
ings, denunciations of proletariat solidarity, 
hole and corner bickerings, plottings, mutual 
accusations and recriminations, and, above all, 
talk—interminable talk of problems, we publish 
this as a wasteful misuse of the cinema, which de- 
serves better, even of the Soviets, than to be 
debased into a mere party weapon.” B. R. 
Crisler
— N Y Times p11 Ja 16 ’39
THE GREAT CITIZEN—Continued

Trade Paper Reviews

"For its documentary value, the film should engender more than an academic interest among Soviet sympathizers. For some Simon pure entertainment value, as a consideration for average audiences, it registers close to a hit. Its only relief from reels and reels of dialogue is an occasional flash of humor. Otherwise, it is a lugubrious piece, constantly shifting from an unidentified scene of party workers and plotters to another."

— Variety p19 Ja 18 '39

"It moves slowly, but has fine dialogue. Deviating from the usual big action scenes used to put zip in the propagandistic picture, they first put all action into the suspenseful and excellently written dialogue. The script's handling of the film is the fact that the traitors are not lined up against a wall and shot, but apparently freed. It must be remembered and fairly interesting any publicity outside of Russia to date."

— Film Daily p12 Ja 26 '39

"The Great Citizen is one of the most ambitious productions yet turned out by Soviet film makers. But it's scarcely one of their most successful efforts—at least from the standpoint of American entertainment. To put it bluntly, picture is unilluminating and dull. It proved very likely as entertainment, 'Citizen' is a distinct failure."

— Variety p19 Ja 18 '39

THE GREAT MAN VOTES. RKO 70min Ja 13 '39

Cast: John Barrymore, Peter Holden, Virginia Weidler. Director: Garson Kanin. Screen writer: John Twist. Comedy drama. Based on the novel of same title by Gordon Malherbe Hillman. An ex-college professor player by John Barrymore becomes a drunken derelict and drifts into a job as night watchman when his wife dies. With him are his two children, Peter Holden and Virginia Weidler. A political press agent finds out that Barrymore, sole voter in his precinct, is of importance. In judging the way the election will go. During all the political hullabaloos Barrymore, who has reformed, re-forms and at the picture's end he starts a new life with his children.

Audience Suitability Ratings

"A & Y: mostly entertaining; C: little interest."

— Christian Century p167 F 1 '39

"An odd and amusing comedy... The power of the voter is shown, and though the story is thin it gets by on its dialogue and family..."

— Am Legion Auxiliary

"Entertaining social drama, with good characterizations, an interesting story. Adults." — Calif Cong of Par & Teachers

"A deeply-moving human interest story cleverly relieved by sly humor directed at present-day politics... The story develops with interest and charm. Mature..." — Calif Fed of Business & Professional Women's Clubs

"Unusually strong story. Good comedy relief, excellent characterizations by John Barrymore and Virginia Weidler. Mature-family."

— National Union of Women's Clubs (W Coast)

The results are questionable. While there is much comedy throughout, certain poignancy pervades the entire production and there are many thought-provoking scenes. There is excessive drinking, perhaps to support the plot. Family... — Nat Council of Jewish Women


"While the picture holds interest, is well cast and directed, it does not produce a pleasant atmosphere... There is definite lack of something that might make it the kind of picture that adults would like to see."

— Calif Council of Fed Church Women

"Mr. Barrymore alone could put over the verbal and emotional situations with which he is faced. Peter Holden and Virginia Weidler are close seconds for acting honors. For sheer good fun we recommend the performance of the family."

— Women's Univ Club, Los Angeles

— Fox W Coast Bulletin Ja 14 '39

"General patronage."

— Variety Ja 10 '39

"A & Y: excellent; C: mature but good."

— Parents' M p14 Mr '39

"The plot here is pure hokum, but it provides a pleasant evening's entertainment. John Barrymore... No doubt much of the credit for the film should go to Garson Kanin, who burst upon the Hollywood horizon recently as the director of 'A Man to Remember,' one of the outstanding films of last fall."

— Scholastic p31 F 4 '39

"Family."

— Wkly Guide Ja 14 '39

School Evaluations

"Good comedy with an interesting civic lesson. The film gives an opportunity to provide good entertainment and stimulate a little thinking about bad politics."

— "Many excellent points here and many new ideas for pro and contra arguments in practical politics and in ethical practices can be discussed. The picture contains many excellent ideas about controversial international issues in politics, ethics, and "bringing up children.""

— "Bright, witty film. Good picture of machinery of political influence, very realistic. It will not commit errors; it will not condemn the politician."

"Fine dramatic effects. Good acting. Too much liquid humor is used... This picture has so many good points about it that are offset by so many bad ones that I think it would make excellent laboratory material for a political education class. Fine acting and good directing vs claptrap and improbable situations."

— "Excellent citizenship training for a younger generation exposing old party habits of a negative nature. Entertaining; good humor; hints at political reform for a younger group. An attention-holding film with satirical thrusts at party politics."

— "Well directed, unusual. Gets away from stereotyped, political. Good humor, sharp dialogue. The drinking is likely to raise questions as to desirability, also selling of wine."

— "Recommended for adults; not for children."

— "Com on Motion Pict, Dept of Sec Ed, NEA Ja 16 '39

Newspaper and Magazine Reviews

"It's fair enough... Directed by Garson Kanin who directed the excellent 'Man to Remember,' this one, too, is simple in narrative and lightened by amusing, homely moments..."

— John K. Hutchins

— Boston Transcript p12 Ja 26 '39

"Adults and young persons."

— Christian Science Monitor p15 Ja 28 '39

"The Great Man Votes," only mildly the lesson in citizenship that its title implies, is really a very funny comedy that might have been an exceptional picture if it weren't for its stereotyped and slight story. Its great charm lies in the exceptionally delightful performances of Virginia Weidler and Peter Holden... Garson Kanin's direction, though good, does not come up to 'Man to Remember.'" — Philip Hartung

— Commonweal p356 Ja 27 '39

"On the whole, John Barrymore's first starring vehicle in five years turns out to be good, and is kept fresh, fast, fun entertainment. It is a pleasant mixture of fact and fancy, delicate satire and slapstick burlesque. Unexpected bits of fantasy pop up quite suddenly and disconcertingly. When you expect it; so that, finally, you decide to settle back in your seat and let Barrymore tell the story of 'The Great Man Votes,' you go on your own way..."

— Jesse Zunser

— Cue p40 Ja 21 '39

"One picture—'A Man to Remember'—gave Garson Kanin a place among Hollywood's lead-
The Great Man Votes—in no way lowers his rating. It is a rather unusual screen offering, a mixture of sound pictures and comedy, and one of its best elements is snapstick, raised to classification as good screen entertainment by the expert direction given it, and the performances of one by John Barrymore, the other two by children, Virginia Weidler and Peter Holden.

"This easily may be one of those films that sticks in your memory. The night watchman should be right up Barrymore's precinct alley; watch your Mr. Holden; he'll be right on the Weidler lassie, and observe the direction given it, and you'll make a pleasant little film, 'A Man to Remember.' The fellow has talent," Beverly Hills Daily News 31 '39.

'The Great Man Votes' rises above Hollywood stereotypes, but only on feeble wings, ending its flight before it really gets started. John Barrymore, playing comic character study," Franz Hoellering.

+ + Nation 158 p 9 F '39

'There is a simplicity and sincerity about 'The Great Man Votes' which makes it once a disarming and enchanting film. The story of the offering is no great shakes, but it has been told with such warmth and sincerity that sense of screen values that you will be making a mistake to miss it. The treatment has little in it, but Harold's and Weidler's productions tricks. Not a little of the charm of 'The Great Man Votes' comes from the utterly right casting of Peter Holden and Virginia Weidler." Howard Barnes

+ + + Y Herald Tribune p13 Ja 20 '39

"Though it has little social significance and less than an audience, 'The Great Man Votes' is a picture with its heart in the right place. It is lifted now and again into comedy, thumps on some incorrect uneventness of structure is apparent when the author emerges from these sentimental reveries to tell us a world which it would have to have little first-hand acquaintance. Its amaturish approach to the fact that its secondary characters exist merely as comic, priggish, or sentimental set-ups to be bowed over by the protagonist of Vance family do not impair the story's freshness, yet the story itself would have been more amusing for sounder characterizations and a few facts of life to base them upon." B. R. Crisler

+ + + Y Times p15 Ja 20 '39

"Not as an outlaw, but as a mere social caste director, George Abbott, directed his first film, 'A Man to Remember,' which was rated high among the year's best films. [This one] is disappointing in view of that first success. Too often the satire and sentiment of 'The Great Man Votes' slough over into broad comedy. The difference, even, is an engaging film chiefly notable for the fact that it gives John Barrymore his fattest role in years. But certain stars marks the screen debut of Peter Holden." + + Newsweek p26 Ja 16 '39

"The great personal story of John Barrymore is that he has turned to a middle-aged dramatic star reaches its climax in this picture. He has never given a film in which he directed with understanding and produced with simplicity: the supporting cast works smoothly and the whole effect is not only new, but creates an entertaining character study. You could ask for more from a motion picture."

Photoplay p51 '39:

"Director Kanin, in his accustomed style, makes capital of its entertainment assets far beyond its cost. 'He has given it a maximum of warm, perceptive humor, a decent minimum of emotional climaxes.' + + Time 28 Ja 23 '39.

Trade Paper Reviews

"Delightful and wholesome comedy, with a well-modulated story, 'The Great Man Votes' is delightful entertainment for the family trade; and, through a trio of flawless performances by John Barrymore and Virginia Weidler, will even manage to make the seekers of romantic film fare forget the lack of depth in the screenplay. Good going hand on the directorial reins keeps the story moving at a lively clip throughout, at the same time exercising keen restraint over situations which might have easily become unacceptable." + + Boxoffice p33 Ja 14 '39

"Rates fair as dualler. Despite the deft directorial touches of Garson Kanin and the splendid trouping of an A-1 cast, this unpretentious production remains just that. The story, which is merely an incident, is too weak to sustain interest for any length of time." David J. Hanna.

+ + Film Bulletin p6 Ja 11 '39

"'The Great Man Votes' which has a rating of 'Good' in the far-off patronage and keeps the film at the good level. It gets a rating of 'Decent' in the far-off patronage and keeps the film at the good level. It gets a rating of 'Decent' in the far-off patronage and keeps the film at the good level."

'39

+ + Variety p12 Ja 11 '39

On rare occasions Hollywood picture makers toss into the production mix the ingredients for what is planned as an average picture, only to have the finished product emerge, not as run-of-the-mill material, but as something that sparkles with value and brilliance that amazes even those sharing in its manufacture. Such is the case with 'The Great Man Votes.' + + Variety (Hollywood) p3 Ja 7 '39

Gunga Din. RKO 120min Ja 27 '39

Cast: Victor McLaglen, Cary Grant, Douglas Fairbanks, Jr., Joan Fontaine, Sam Whitfield, Eduardo Ciannelli

Director: George Stevens

Original story: Ben Hecht. Charles MacArthur

Screen writers: Joel Sayre. Fred Guiol

Based on the poem of same title by Rudyard Kipling. The film was made at the foot of Mount Whitney, near Lone Pine, 200 miles from Hollywood where the rocky terrain resembles India's Himalayan peaks. The story concerns three sergeants of the English Army encamped near the Khyber Pass. They are sent on a desperate mission to repair a telegraph line to a remote tribe of natives, worshippers of the Goddess Kali. Douglas Fairbanks is awaiting his discharge from the army so he can marry Joan Fontaine. McLaglen and Grant cannot bear the idea of breaking up the strong friendship of the three and they will gladly exchange. Fairbanks remain. When Grant is held in a jungle temple, they come to his rescue and in turn, Sam Whitfield and Cary Grant, as the Dimed carrier who wanted to be a soldier, brings the Highland Regiments to the temple for a dramatic battle. Gunga Din, by a brave display of loyalty is extolled as "You're a better man than I am, Gunga Din." + + +

Audience Suitability Ratings

+ + Mr. X 22 '39

+ + Christian Century p231 F 15 '39

"Excellent. Mature." DAR + + + Fox W Coast Bulletin Ja 28 '39

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Audience Suitability Ratings

+ + Mr. X 22 '39

+ + Christian Century p231 F 15 '39

"Excellent. Mature." DAR + + + Fox W Coast Bulletin Ja 28 '39
GUNGA DIN—Continued

"Outstanding entertainment for all who like strong, exciting drama. Mature-family." Calif Cong of Par & Teachers

"Excellent. Amusing, thrilling; ethics fine. Mature, SA." Film Spectator on Motion Pictr, Dept of Sec Ed, NEA Ja 19 '39

Newspaper and Magazine Reviews

"Other films, and good ones, have carried the white man's burden in a cinematic India, but this one must really do the job up for good. It carries the burden but runs with it for two exciting hours. . It is, in a word, colossal—like a whole serial telescoped into one picture, directed. . . The flowers and the human members of the family. Scenes of cruelty too exciting for the younger ones. Adults and young people." E Coast Preview Committee

"A fascinating picture of great magnitude. . . . A splendid story of the human members of the family. Scenes of cruelty too exciting for the younger ones. Adults and young people." Gen Fed of Women's Clubs (W Coast)


+ + Fox W Coast Bulletin F 4 '39

"This is a film which, for battle smoke, knife wounds, charging cavalry, and magnificence of outdoor spectacle, never before surpassed. The film is a triumph of direction, especially in the mass scenes. Though it makes no entirely new point, the picture is set apart by its type; it is different enough from its forerunners to stand on its own merits. Adolescents, 12-16: entirely exciting. Long and violent; children, 8-12: too long and exciting." + + Motion Pictr R p 4 F '39

"General praise.

Nat Legion of Decency F 2 '39

"A & Y: very good; C: too tense." + + Parents' M p 74 Mr '39

"We can't help wondering if it was worthwhile at all. Certainly, the photography is of the finest, the handling of the material, the directorial triumph, and the Grant-McLaglen-Beatrice-Fontaine comedy threesome is first-rate. But we were more than a little disturbed at the Grant in part of the story. Sam Jaffe is so right in the part that he makes you wish there had been more of him, whatever the cost." + Scholastic p 33 F 11 '39


School Evaluations

"Excellent in human interest, historical background." + + Spellbinders p 32 '39

"I do not like the imperialist propaganda; the improbable timely acts of bravery; the brutal interest in murder and bloodshed. This picture is true to Kipling's epics, but it is also a triumph of imperialism. That's why I don't like it—although from a technical viewpoint it is a good job; good makeup, fine locations, lovely sets, etc., etc., etc." + + Motion Pictr H p 31 '39

"Highly entertaining, a unique film in many respects; sound character studies; feats of strength are overcome. "An excellent example of motion picture technique." + + Film Library p 7 F 11 '39

"Good material for showing the evils of territorial acquisition. "This is a powerful picture but we do not want to stress the glories of war now. The homelands and loyalty of the men is stirring and teachers a great lesson. The fighting in early part of film is carried too far. An excellent story: basis for discussion of Kipling literature, British history and India, and for dramatic and film clubs and classes." (Cary Grant, a clever, a very varied mixture of 'Gunga Din', Soldiers Three and the 'Relief of Lucknow', but a well told tale in itself. Those who have seen 'Drums' and 'Lives of a Bengal Lancer' may find it repetitious in retrospect but cannot help but enjoy this story, having its impact in process of presentation." + + Hollywood Spectator p 10 F 11 '39

"Kipling always makes ideal camera fodder. And there's a strong cast. Three vigorous actors—and a director whose best work to date is a pallid telling of Barrie's 'Quality Street.' This all depends on the director, George Stevens." Beverly Hills HS 12 '39 D 24 '38

"Three Black Shirts could not indulge in an orgy of brutality with more gusto than do the three in 'Gunga Din', Victor McLaglen, Douglas Fairbanks, Jr., who dash laughingly across the screen killing right and left and eating themselves as practically bullet-proof by nature. The picture is ghastly and disgusting to one who knows what war really looks like. But it will amuse you better feelings and your brain at home. That such a picture should be produced in the great-nation market is an insult to the world and with the approval of the Hays office and the state boards of censorship, which protect us from the vicious, sick comic books aimed against the inspiring influence of wholesale massacres, may be only a symptom of the cultural decadence of human institutions, all of which our mentors operate. Provided it is hypocritically disguised, the appeal to the lowest instincts is
"The movie 'Gunga Din' is to me a sad marker of the decline of the RKO story. The thing has gone into some of the years ago when it could hang out 'Lives of a Bengal Lancer,' a film that was RKO's credit. It is not a particularly good show... At this time we haven't got Kipling or any of his writings, but in a lavish splendor. Cary Grant, Douglas Fairbanks Jr., and Victor McLaglen do nicely in spite of everything. The story of little Eva Jaffe was persuaded to play Gunga Din, a part to which he brings everything, including the absurdities of song. In the end, it was up to a a whole new level of the Highlanders."

"The pattern of the action is familiar, but it has been executed with such a shrewd sense of imagery and excitement that 'Gunga Din' becomes a striking pageant of frontier warfare and a business line of its own. It has to be a clever script and superb direction, [it] is chiefly a spectacle, and, as such, it is great.

"The literary talent, Kipling, the good actors, and the spirit of Empire might have gone for much the usual thing had it not been for the direction of George Stevens. Mr. Stevens, who has done nothing very special before, and his photos have not been as good as the script, is working on the whole film with a polish that's a beauty.

"Capably acted, and given the most elaborate production in RKO's radio history, the blood-and-guts action of 'Gunga Din' is both sweeping, spectacular melodrama. The prepos terous story, smartly directed by George Ste vens, is an adventure for the box office with a skirmish exciting enough to serve as climax for less ambitious juvenilia and proceeds fast and spuriously to combat on a mammoth scale.

"As an individual product of the cinema industry, there is practically nothing to be said against 'Gunga Din.' First-class entertainment, it will not corrupt the morals of minors nor offend the highminded. Unfortunately, 'Gunga Din' is not an isolated example of the cinema industry's most recent trend. As such it is as deplorable as it is en lightening... Hollywood even when it was not deliberately, repeatedly itself and some consciously. 'Gunga Din' is an example of this unconscious repetition. Whatever there is to be said about the minor movie, the ballyhoo room life in India has been more than sufficiently sold by the cinema many times. That has been done at least twice, or perhaps three times so far, counting a $2,000,000 rehash, however expert, of Rudyard Kipling and brown Indians in bed sheets, is a sad reflection on its state of mind."

"Trade Paper Reviews

'Two-fisted, swaggering yarn of British military adventure. . . 'Gunga Din' is done in the flag and the lingo only the way... However, it isn't so much story content as treatment and the alert direction by George Stevens that counts. It has what it takes.

+ Boxoffice p73 F 4 '39

'Gunga Din' is the sort of movie that requires big scope and unique qualities of motion pictures. It is the sort of movie to make any exhibitor feel again the truth of the old maxim--the significant dyn amic (not dying) industry. It is a challenge to the radio and, yes, to television. It fairly shouts for the entertainment medium which can match it."

+ Film Bulletin p5 F 25 '39

'This is truly an action-packed melodrama in which the background of rugged cliffs and wide rolling plains of India are used to advantage in bringing forth this mighty epic of the men who are called upon to keep order in the land where superstition runs rampant."

+ Variety p13 11 '39

'A slam-bang melodramatic tale cut to the Kipling-esque imperial pattern and throbbing with action from opening ambush to closing battle—that's 'Gunga Din.' Frankly exploited and otherwise sold as such, it should get big money. And the great the exploitation and the selling, the greater the gross for any sized house, large or small. The appeal of the picture is elemental as its plot, as elemental as its telling."

+ Nat Box Office Digest p5 F 1 '39

'Spectacular in its sweep and tremendous in its dramatic portrayals, 'Gunga Din' is certain to hit peak spots on the boxoffice front. One of the big money pictures this year, both in coin represented in its production and what it means to the exhibitor. Numerous extended runs and resounding grosses appear certain for domestic field with Wall Street's design market it should make up if only because of actionful, melodramatic content. Picture has numerous exploitation angles and is likely to benefit bulkly advertising campaign.'

+ Variety p11 Ja 25 '39

'If Kipling has been writing for pictures this is the kind of poetic melodrama he would have contrived. It is fabulous, rather than realistic. A magnificent narrative poem spun on grandiose, ecstatic action. In writing, direction, performance, and production lavishness it comes close to perfection in the kind of excitement tailored for men and children in any land or language. An army of men who know 'Gunga Din' better than almost any celebrity of flesh and blood will lay it on the line at the box office.'

+ Variety (Hollywood) p3 Ja 25 '39

Heart of Paris. Tri-national 85min Ja 12 '39


HEART OF PARIS—Continued

under which the film is known, Raimu
portrays a lecherous baker who owns a
cycle shop. When he serves on Jury duty it
helps to gain acquittal for a Russian girl in
a murder trial. The film is so touched by her tragedy
that he takes her into his home. His family
is suspicious and his son falls in love with the
girl causing many complications.

Audience Suitability Ratings
Objectionable in part.

Nat Legion of Decency Ja 26 '39

Newspaper and Magazine Reviews

"Best film of the week is this new French
importation, a beautifully wrought, superbly
planned and executed movie. It is
the glowing warmth of its story, the mute elo-
quence of its photography and skilled direction,
bring it into that small, select circle of film
importations that includes such pictures as
'Mayerling', 'Un Carnet de Bal,' and 'Grand
Illusion.'" Jesse Zunser

+ + Cue p38 Ja 14 '39

"Michèle Morgan impersonates the innocent
girl with such simplicity that she will not easily
be forgotten. Marcel Achard has written
excellent dialogue. Here, again, is a French
picture that is an essentially true story
sincerely told." Franz Hoelliger

Nation p102 Ja 21 '39

"It was a sort of very little on very little and
apparently went on location during the
September rains. Yet its honest details from
life and the marvelous character sketch of
Raimu (remember that as the mayor in 'Carnet
de Bal' he almost stopped the projection
machine) catch it all into a comfortable and
rather gay evening... As the central character
here Raimu is so much the fumbling and human
but somehow good spirit as to hold all together
in interest and belief. He should for such
services be hereby discovered, decorated and
crowned for the rest of his life, the
'Dellectable Mountains.'" Otis Ferguson

New Republic p17 F 8 '39

"It is perhaps odd that so early in the new year,
to be able to report on another fine French
film.... It is a film that will certainly be
remembered when the time comes to appraise
the better pictures of the year. Substituting
excellent direction and equally fine acting for
elaborate settings, 'Heart of Paris' tells a
weighty story, which is constantly on the brink
of deep tragedy.... Raimu has the same quali-
ties as the mayor in Harry Enfield's film and he
ranks with those fine actors of all countries, who are
able to suggest a symptom of life that this
is just another role." Robert W. Dan

+ + N Y Herald Tribune p11 Ja 13 '39

"Without exaggerating the merit of so slight a
composition, one is only fair to say that it moves with an agreeable plausibility
of incident and characterization to a climax
which—as so often happens in family affairs—
proves to be a stirring anticlimax." B. R.
Crisler

+ + N Y Times p17 Ja 13 '39

"This is an absorbing character study of an
idealist bourgeois jurymen. ... The persuasive
performances of Raimu and the incomparable
Michèle Morgan, make this one of the better
French importations." Cue p34 Ja 30 '39

"The melodramatics of the screenplay are
piled on rather thickly, but always there is the
smooth and interesting handling of detail that marks
class and quality in this product. There
are personality and wit and friendliness here.
Charm instead of Northwest." Stage F 55 '39

Time p27 Ja 23 '39

Trade Paper Reviews

"Foreign film fans who might have been
discouraged by the recent crop of undistinguished
French efforts have a treat here. For here
is a splendid film that will rank with the best
of the importations. It is a simple story, so
definitely human and with poignant touches, that what few imperfections there may be
are inconsequential." + Boxoffice p29 Ja 21 '39

"One of the most distinguished contributions to
current French studio work is this. A finely
sensitive portrayal of a Parisian family in its
everyday life, so skilfully acted by all the
principal players, you could understand it without
the assistance of the English titles." + + Film Daily p6 Ja 18 '39

Reviewed by Shervin A. Fowke

+ + Motion Picture Daily p7 Ja 10 '39

"Principal tenets of this story appear simple
and undramatic, but it is the treatment of
humanity and the windings of the heart in
the French, that redeem the picture. Raimu's
performance is a fine example of repression.
Variety p12 Ja 18 '39

HEART OF THE NORTH. Warner 74-
8min D 10 '38

Cast: Dick Foran, Gloria Dickson, Patric
Knowles, Allen Jenkins, Janet Chapman.

Reviewed by Philip T. Hartung

Christian Science Monitor p17 D 10 '38

Reviewed by Jesse Zunser

Cue p10 D 31 '38

"Bryan Foy has done himself proud with
this one. He takes us outdoors to what doubles
for the Canadian Rockies—and looks enough
like it to make the doubling reasonable—and
there shows us the Mounties at work in
surroundings which the picture makes us feel
are the stages on which the noted force pre-
seasts the dramas which have made it famous." + + Spectator

"At the risk of offending the Rialto regulars
I would suggest that even shootings can become
exceedingly monotonous. In 'Heart of the
North' there is so little plot invention and so
little suspense that the show becomes a very
ordinary piece of entertainment. You can
still get a big kick out of watching hero and villain
struggling around on the lip of a cliff, but I prefer my violence motivated in some sort of dramatic unity. There is very little in this film that will appeal to feminine members of the cast, from Gloria Dickson to little Janet Chapman, merely make the show book worse than the rambling script which they would have in any case." Howard Barnes

+ N Y Herald Tribune p1 D 21 '38

"To many, especially women, comes 'Heart of the North,' which Arthur Mayer has subtly rechristened 'Wild Heart of the North.' It's a 'D' picture. Of course, if you don't use Technicolor, fed entirely by red corpuses (each beautifully Technicolored), it hasn't a dull moment dramatically and only offers dramatically. The Rafael's trade chewed its cigar but contentedly, and effortlessly kept two jumps above the competition. The plot: Frank S. Nugent N Y Times p29 D 21 '38

Time p21 D 19 '38

Trade Paper Reviews

"As a lightning-fast, thrill-crammed action picture, this will be a real screen fare of virile variety; as a masterpiece of breath-taking scenic backgrounds, photography and direction, it will thrill its audience as much as its coloristry by Technicolor, it will be as beautiful as a dream come true. It will be a picture that will be welcomed with loud applause by all and equalled with enthusiasm. It is a picture to be welcomed and enjoyed by all," Variety p14 D 14 '38

"There is a big ready-made audience for this picture and an appeal will be made to it. It is a man of action who is the hero of this picture, and the appeal will be made to the men and boys who are interested in the old west type of action. The cast is well chosen and the direction is good. The picture is well made and will appeal to the public." Variety (Hollywood) p3 D 10 '38

HIS EXCITING NIGHT. Universal 55-61min N 11 '38


Director: Gus Meins

Music director: Charles Previn

Screen writers: Pat C. Flick. Edward Eglen. Morton Grant

Comedy drama. Based on the play of the same title by Katharine Kavanaough. Charles Ruggles is again the timid farmer who is forced to fight for his wife's hand in marriage. The picture is well made and will appeal to the public. Variety.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

'A': only fair; Y: probably amusing; C: hardy.

+ - Christian Century p1617 D 28 '38

"Family." Am Legion Auxiliary

"Farce comedy offering little that is entertaining other than its story or development. Adults." Cali Cong of Par & Teachers

"Light mediocre fare. Better material. The situations are too absurd and there are too many loose ideas to make the picture really amusing. Mature." Gen Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Ineffectively presented is this farcical story. The cast is better material. The situations are too absurd and there are too many unlikely elements to make the picture really amusing. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Mildly diverting, with a hacksaw plot, commendable acting and material. The situations are too absurd and there are too many loose ideas to make the picture really amusing. Mature." Nat Soc of New England Women

"This is an inane and would be farce. Waste of time. Mature." 8 Cali Council of Fed Church Women

- - Fox W Coast Bulletin D 17 '38

"Charlie Ruggles is amusing. Otherwise this is a below-average slapstick farce. Adolescents, 12-16; poor; children, 8-12; no." + - Motion Pict R p4 Ja '39

"Adults." Nat Legion of Decency D 22 '38

"A: fair; Y & C: no." + - Parents' M p75 F '39

Newspaper and Magazine Reviews

Adults and young persons: Christian Science Monitor p15 Ja 21 '39

Trade Paper Reviews

"This is one of those utterly ridiculous screwball comedies designed for hilarity and missing by too wide a margin. The film is one of those completely implausible things only slightly entertaining and amusing. It is for secondary dual dual use," David J. Ha.

- - Film Bulletin p4 D 17 '38

HOME ON THE PRAIRIE. Republic 58-65min F 3 '39


Director: Jack Townley

Screen writers: Arthur Powell. Paul Franklin

Western melodrama with songs. Autry and his pal Burnett are deputies in the Animal and Agricultural Commission and are called upon to fight an epidemic of hoof-and-mouth disease.

Audience Suitability Ratings

"The plot develops somewhat slowly and clumsily and the production offers some good riding and fighting. Color, style, and acting are all adequate. Western songs acceptable. Family." E Coast Review of Film

- - Fox W Coast Bulletin Mr 4 '39

"General patronage." Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"Yes. Beverly Hills has a weakness for Autry. Besides, this has pleasant scenery, action, and Anna May. Anna is the elephant. Whatta personality!" Beverly Hills - Liberty p51 Mr 18 '39

Trade Paper Reviews

"A standard Gene Autry musical Western which means satisfactory entertainment for the Republic's wide legion of fans." - Boxoffices p55 F 18 '39

"A few brand-new story twists and better-than-average comedy touches put this Gene Autry vehicle ahead of the general run of Westerns as regards entertainment value," Frank Leyden.

+ - Film Bulletin p15 F 23 '39

"The Autry fans will like the picture all right, but it is not up to the standard set by other productions made recently. Gene sings several songs pleasingly and wallop the villain in a couple of wild and woolly fist fights." - Film Daily p7 F 3 '39

Reviewed by Jack Banner

+ - Motion Pict Daily p6 F 6 '39
HOMICIDE BUREAU. Columbia 59min Ja 5 '39
Cast: Bruce Cabot, Rita Hayworth, Marc Lawrence, Richard Fiske, Maroni Olsen. Director: C. C. Coleman, Jr. Screen writer: Earle Snell. Melodrama. Bruce Cabot, detective, finds out that a illustrated novel is selling scrap metal to foreign powers. There are some murders and protests to the police about a crime wave. In the end Cabot aids in solving the mystery.

Audience Suitability Ratings
"A: hardly; Y: no value; C: no."
"+ Christian Century p167 F 1 '39" "The production, though somewhat lacking in conviction, has the advantages of a capable cast and an interesting, timely theme. Adults and young people." E Coast Preview Committee
"Fox W Coast Bulletin p18 3 '39" "General patronage."

Nat Legion of Decency F 16 '39
"A: poor; Y & C: no."
Parents' M p89 Ap '39

Newspaper and Magazine Reviews
"Exception as a musical comedy, 'Homicide Bureau' is an anemic melodrama. The new offering goes through the usual motions of a cops and robbers film, but with a rare lack of excitement... When the show attempts to document the prosaic, scientific side of crime detection, the dully dully dully dully. When it tries to make a case against the shipping of scrap metal abroad to be used as munitions, it is more ponderous than persuasive." Howard Barnes
"— N Y Herald Tribune p15 F 2 '39" Trade Paper Reviews
"Puerile melodrama. The story is unconvincingly told, with little action and suspense to lift it into the entertainment class."
Boxoffice p32 F 11 '39 "Rates fair for action spots, duals. 'Homicide Bureau' is obviously aimed at the action houses. It moves speedily all the way thanks to C. C. Coleman's trigger-like direction. The story isn't very much concerned with logic or plausibility, but the gun fire, sirens, etc. will keep everyone awake and the dyed-in-the-wool action fans will double up being seated on seat edge. For the popular houses, this will serve them well."
"+ Film Bulletin p6 Ja 28 '39" "Fast thrill melodrama has good gangster material with strong story that clicks."
"Film Daily p1 2 '39"
"Hits new low in cycle of Columbia crime-wave opuses, with every department of production for this type of picture. Will even find it tough going in the duals. Bruce Cabot's efforts are hamstrung by the script and bad direction." Variety p19 F 8 '39

HONOLULU. MGM 80-85min F 3 '39

Audience Suitability Ratings
"A & Y: very good of kind; C: if you like it."
"+ Christian Century p302 Mr 1 '39" "Good. Mature," DAR
"Settings are lavish, music is popular, and the production as a whole is entertaining. A costume ball in the Night Club sequence proves that the Marx Brothers' looks may be copied, their comedy is irreplaceable. Adolescents, 12-16 & children, 8-12: a matter of taste. Family." Film, Y's & N's Univ Club, Los Angeles
"+ Fox W Coast Bulletin p11 3 '39" "A fast moving and highly entertaining picture. An excellent story fashioned for laughter and entertainment. Family." Am Legion Auxiliary
"Sophisticated comedy with good story, light music, beautiful settings and smooth, skillful direction. Family." Calif Cong of Par & Teachers
"A gay, frivulous comedy romance with lifting music and graceful dancing. Family." Calif Fed of Business & Professional Women's Clubs
"The result is good, light entertainment with a pleasing cast, comic situations, light music and attractive settings. Adults and young people." E Coast Preview Committee
"Interesting and thoroughly entertaining for the older members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)
"Diverting musical comedy. Despite an improbable story, much entertainment is provided by a well selected cast. Family." Nat Council of Jewish Women
"A musical farce with pleasing songs, some interesting dancing, and a light plot... Light and interesting for the mature." S Calif Council of Federated Women
"Fox W Coast Bulletin F 25 '39"
"Adults."

Nat Legion of Decency F 3 '39
"A & Y: good; C: possible." + Parents' M p88 Ap '39
"Although the story is no great shakes as a plot, it does well enough as an excuse for some of Eleanor Powell's best dancing and Gracie Allen's most delightful bit-wittiness. And, after all, Honolulu is a pleasant change of atmosphere. Powell, certainly, is capable of very beautiful native dance than the hula, when it is done beautifully, as it is here in one island scene."
"+ Scholastic p34 F 25 '39" "Family."
"Wky Guide F 4 '39"

Newspaper and Magazine Reviews
"If you don't like Miss Powell's tap dancing and Miss Allen's wisecracks, you'd better stay home—but you'll miss Gracie's delightful singing of 'Who Will Buy My Violin?'" Philip T. Hartung
"+ Commonweal p197 F 24 '39"
"Write this down as a fairly pleasant musical—not too funny, not too tuneful, but reasonably entertaining as it skips blithely through its allotted 80 minutes of songs, dances, gags, and musical comedy plot situations." Jesse Zunser
"+ Cue p12 F 25 '39"
"Good enough for any audience. Jack Cummings has used atmosphere as a substitute for money, producing a musical picture... In some scenes the story strains too hard to be funny, but over the whole it is well put together. It has been as tight as baled cotton. Here she is given another shot at popularity with a strong supporting cast... Another spectacular dance
Film designed to show the best of Eleanor Powell, her twinking toes. Beverly Hills Liberty P 7 F 4 '39

"The new film is another potpourri of song, dance, romance and farce, with several specialists and a few more secondary numbers. No doubt it is a cohesive entertainment out of a hodge-podge script. . . 'Honolulu' is a mixture of items. Gracie already has had, and still adds up to pretty confusing entertainment."

Robert W. Dann

— + N Y Herald Tribune p15 F 23 '39

"On the movie barometer—our own unpatented invention designed as an answer to the movies boomed by theFractional News Department of Honolulu—would get a charitable reading as just another tropical disturbance centering a good deal of advertising on Street than the Hawaiian Islands. There was a recent period during which tropical pictures were almost as common as a Broadway tournament. No doubt the Yellow Pages has dulled the effectiveness of the present exhibit. B. R. Critic.

— + N Y Times p19 F 23 '39

"Further to help our mental state this week, Gracie Allen has dashed to the front. She's the girl friend of the heroine in 'Honolulu,' and I am afraid that without her 'Honolulu' might just as well be in Honolulu. Eleanor Powell is the lady of the piece. She doesn't manage so much dancing, but her Bill Robinson item I thought was very refreshing."

John Mosher

New York p16 F 25 '39

"Robert Young's suaveness in the dual role, Eleanor Powell dancing, and the loopy comedy of George Burns and Gracie Allen help turn a sluggish script into a fairly engaging screen musical, of which Powell's picture, but, somehow, Gracie Allen seems to have appropriated it."

+ — Newsweek p31 F 13 '39

Gracie Allen's newest starring picture has comedy, music and plenty of fast action to keep you from finding the Metro occupied. I intended this to be Miss Powell's picture, but, somehow, Gracie Allen seems to have appropriated it.

+ — Photoplay p36 Ap '39

Time p68 F 20 '39

Trade Paper Reviews

"Sparkling comedy, the rhythm feet of Eleanor Powell, a generous sprinkling of catchy music and several impressive production numbers, staged against a Hawaiian background, all combine to make this one of the season's most brilliant screen offerings, and one whose financial success seems certain."

+ + Boxoffice p78 F 4 '39

"This gay and funny film will gladden the heart and amuse the audience. The story is well written and offers enough for everyone."

+ — Variety June 26 '39

+ — Variety p36 F 3 '39

"MGM has a good piece of entertainment in 'Honolulu.' The picture's marquee value must depend on the draw that can be expected from a combination of factors, none of them surefire top rankers, but a group measuring up to good strength."

+ + Nat Box Office Digest p5 F 1 '39

"Fairly amusing comedy with music geared for moderate grosses. Attractions are the selling title and starring quartet of Eleanor Powell, Robert Young and Burns and Allen. Note the strategy. Story is well written and offers enough for the 'gals'."

+ — Variety p13 F 3 '39

"Light, wacky comedy which will not create any extraordinary boxoffice hullabaloo, but is amusing enough to serve entertainingly in combination. . . Miss Powell does a series of three dances, a Hawaiian native drum number, an elaborate hula and her version of the native dance tapped out by snare drums. All three are spirited and mechanically impressive, but are laced with so much camp as to make them unusually associated with South Sea terseness. The songs are not socked and therefore seem inconsequential."

— + Variety (Hollywood) p3 Ja 27 '39

I AM A CRIMINAL. Monogram 7min D 7 '38

CAST: John Carroll, Martin Spellman, Kay Linaker, Lester Matthews, Craig Reynolds, Mary Kornman

DIRECTOR: William Nigh

MUSIC DIRECTOR: Abe Meyer

ORIGINAL STORY: Harrison Jacobs

SCREEN WRITER: John W. Krafft

Melodrama. A gambling racketeer, desiring to square himself in the eyes of the law, devotes himself to a potpourri of publicity purposes and later because he learns to care for the boy.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: hardly; Y & C: fair."

— + Christian Century p21 F 15 '39

"The story, while not new, is well handled and intelligently directed. Adults and young people. "A." "B:" to "C.""

+ — Fox W Coast Bulletin D 24 '38

"General patronage."

— Nat Legion of Decency D 22 '38

"A. & B. very refreshing. Can't wait to mature."

+ — Parents' p73 F 35

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 F 25 '39

"One of the best films to come from this minor studio. It has a competent cast including Mary Kornman—original heroine of the 'Our Gang' comedies—in her first adult role."

+ — Newsweek p23 D 26 '38

Trade Paper Reviews

"Good. This is undoubtedly the best picture ever produced by Monogram. John W. Krafft has written a screen play well balanced with action, comedy and drama and packing a punch as strong as any picture we've seen this season."

David J. Hanna

+ — Film Bulletin p5 D 17 '38

"A good melodrama."

+ — Film Curb p7 D 17 '38

"I Am a Criminal" is an action item of modern merit, which is important in that it brings forth a very promising child personality in Martin Spellman. Spellman finds a job, they find all over and should go on from 'Criminal' to much better things. 'Criminal' also offers another fun-filled job for screen writer."

— Variety p14 F 25 '38

"A & B: "C:" to "M.""

15th F 17 '38

— Variety p15 Mr 1 '39

I WAS A CONVICT. Republic 62-65min Mr 6 '39

CAST: Barton MacLane, Beverly Roberts, Clarence Kolb, Jean Beecher

DIRECTOR: Aubrey Scotto

MUSIC DIRECTOR: Cy Feuer

ORIGINAL STORY: Robert D. Andrews

SCREEN WRITERS: Ben Markson, Robert D. Andrews

Melodrama. The underlying theme of the film is the rehabilitation of criminals after they have served prison sentences. Clarence Kolb, a millionaire sent to prison for income tax evasion, meets two gangsters whom he takes home when their prison sentence is concluded.

Audience Suitability Ratings

"General patronage."

+ — Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reports

"I Was a Convict" has more than enough interesting action, and the plot moves along at an even pace. I felt, however, that excessive
I WAS A CONVICT—Continued
and often unnecessary dialogue. The story slowed down what might have been an otherwise smoothly-moving story.” — Robert Joseph
Reviewed by Gus McCarthy
+ Motion Picture Daily p6 F 28 ’39

Trade Paper Reviews
"The glorification of the crook is carried out with a new slant, this time the ex-convicts being taken into a partnership with the big businessman. It is all very improbable and far-fetched, and as it is lacking in the essentials of reality, it failed to carry much weight. It is a nice fairy story. Done in the "hoof" motif, for those who like this sort of thing."
Reviewed by Mr 6 ’39

ICE FOLLIES OF 1939. MGM 88min. Mr 10 ’39
Cast: Joan Crawford. James Stewart, Lew Ayres. Lewis Stone, Desi Ehrhardt, Lionel Atwill, John Qualen
Director: Reinhold Schulz
Music: Roger Edens
Music directors: Franz Waxman. Georgie Stoll
Original story: Leonard Praskins
Screen writers: Leonard Praskins. Florence Ryerson. Edgar Allan Woolf

Drama. A combination of ice carnival and love story, filmed in Technicolor. Joan Crawford plays the flamenco dancer of a skating trio consisting of James Stewart and Lew Ayres. She leaves a skating team to become a film star while he continues with an ice carnival. In the end he is reunited with her on a screen ice extravaganza which is a series of numbers done in the Cinderella motif with nursery rhymes transferred to the ice rink. This latter portion is done in Technicolor.

Audience Suitability Ratings
+ p5 W���� East Bulletin Mr 4 ’39
"General patronage."
+ Nat Legion of Decency Mr 16 ’39
"Family. A pleasing combination of ice carnival and love story. The skating sequences are both entertaining and attractive, particularly an ice ballet in color that is exceptionally lovely."
+ Wky Guide Mr 11 ’39

Newspaper and Magazine Reviews
Reviewed by Beverly Hills Liberty p3 Mr 4 ’39

Trade Paper Reviews
"This one will go over big. A past on the ice skating ensemble of which there are two lengthy sequences, one in Technicolor that is the most wonderful and breathtaking beauty as the various numbers follow each other, one more replentious than the other. The story itself is highly formulated, and what saves it from falling into a mechanized routine is the exceedingly clever acting of the principals, and smart directorial touches."
+ Film Daily p13 Mr 7 ’39

"As a treat of dramatic art, 'Ice Follies of 1939' will come down the winding path of the critical and informed, who will label it as another Hollywood 'follies' which blazes a trail in the realm of artistic greatness in spite of itself. But here, regardless, MGM has a picture which is headed for a spectacular boxoffice grosses. For, aside from its obvious exploitation assets, it has copious quantities of those ingredients which excite the public's smooth responses. Viewed as a production, 'Ice Follies' defies identification in any of the accepted categories. Its story thread is not of the conventional comedy sort, but is a diverting one designed to carry the audience away and lose them in the charm and beauty of the skating numbers, which are asked to take it with utmost seriousness, then to widen your scope of vision to embrace happenings on the ice. It is another scheme for ob-scure the principals and underlying story."
+ Hollywood Reporter p3 Mr 3 ’39

Reviewed by Nat Box Office Digest p5 Mr 4 ’39

"Metro successfully accomplishes one of the difficult tasks of waging war between two rather extended appearances, 'Ice Follies of 1939' and 'Topper'. This marks the first film to come into this production—without keeping both story and ice show in separate grooves where one does not interfere with the other. Film is an attractive package of entertainment, displaying short showmanship in both execution and overall production. It carries factors which assure healthy grosses for all bookings. Joan Crawford has a clear-cut role better suited to her talents than has been provided in several years past."
+ Variety p18 Mr 8 ’39

"Presenting her again in a glamorous role, after the injection of pictures not so light in mood. The Ice Follies of 1939" is of definite and very considerable benefit to Joan Crawford. It is a splendid achievement for Metro, and is the result of painstaking care to guide her back to increased popular favor. And while the star profits, the combination of drama and follies and the diversity of entertainment also provides an excellent medium for the other players, including Joan Crawford, whom the critics are guilting diversion which should reflect most happily at the tills."
+ Variety (Hollywood) p3 Mr 3 ’39

IDIOT'S DELIGHT. MGM 108min. Ja 27 ’39
Director: Clarence Brown
Dance director: George King
Music: Herbert Stothart
Screen writer: Robert E. Sherwood

Based on the play of same title by Robert E. Sherwood, the film version has been changed from the play with a happy ending included: war talk greatly cut down; foreign language spoken to pros and Indians. Film is not told in order to offend various countries; and no countries identified as the warring nations. The film starts with a prologue introducing the character of Gable as a small-time "hoofier" in Omaha where he has a night of casual jobs, the day jobs with Mr. Schildkraut in a mind reading act. Several years later Gable accompanied by a six-girl act is touring Europe and meets Miss Shearer, now the companion of a war munitions merchant and posing as the woman of New York. She has a hiss at him, but not enough to stop their honeymoon. At that point the film starts as a real story of two people in love and growing to a wholesome climax."
+ p5 Variety Ja 27 ’39

Newspaper and Magazine Reviews
Reviewed by Beverly Hills Liberty p3 Mr 4 ’39

Trade Paper Reviews
"This one will go over big. A past on the ice skating ensemble of which there are two lengthy sequences, one in Technicolor that is the most wonderful and breathtaking beauty as the various numbers follow each other, one more replentious than the other. The story itself is highly formulated, and what saves it from falling into a mechanized routine is the exceedingly clever acting of the principals, and smart directorial touches."
**Motion Picture Review Digest**

**Primarily Motion**

*Boston.*

The quite apparently play modern material good tense filmancy, against mance. ending with plea in inhibitions, timely as of Norma Gable "Family."

"A: Robert many The this all the people for screen's cast of those its been broken down, is much a war of its most decent."

This delightful filming of Robert Sherwood's picture is being performed before as a very good entertainment. "Adult." Am Legion Auxiliary

"This is a screen version which finds the original with very little dilution of those with enough eloquence and showmanship about it to be an adult entertainment that is worth your while. —Constance Beaton, *The New York Times.*

Norma Shearer and Clark Gable come through in grand style in the roles made famous by the Lupe Velez and Gable screen. But the film is an anti-war Pulitzer Prize play and unfortunately it was not changed in such a way as to make it a very good picture."

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IDIOT'S DELIGHT—Continued

"It is with boundless enthusiasm, with un- critical hornpipes in the street, and wild huz- zars at the Club, that at last long, we hail the arrival of an adult picture on the local screen. As a profoundly bitter preview—pro- foundly so, indeed, that the mask of comedy—of the trivial circumstances which will undoubtedly attend the beginning of the next War in 'Idiot's Delight' it is timely and possibly an inspiration to tomorrow's front page. . . . Did we say that 'Idiot's Delight' makes a swell movie? If you don't see it you'll be missing the year's events."—B. R. Crisler

[Image 0x0 to 449x712]

"As a whole, 'Idiot's Delight' is a masterpiece of substance and all the concern of the 'Idiot's Delight' which the screen now gives us, the title seems rather re- stricted, and the film, possibly, will consider- ing world conditions, Hollywood, being discreet, now have no desire to produce a picture which might precipitate a war. It didn't even want to offend anyone. . . . First of the half first is amusing . . . Then the humor dies out of the picture . . . It takes it over . . . In spite of all the excitement of the situation, the story becomes oppressive. John Moeran

New Yorker p78 F 11 '39

"The makers of war and munitions are still attainment, and the film, sometimes confusing, fashion . . . The film's grim theme is lightened by considerable comedy and fortified by Clark Gable's hard-boiled, hoofing film. . . . Hollywood only has no course but is not concerned with having any. Despite the fact that it will not be shown in Italy any way, 'Idiot's Delight' is a swell picture. . . . The picture ascribing nothing except war in general, and does even this half-heartedly. This caution, how- ever, is not the result primarily to the audience, to offend, but merely to its intense eagerness to make profits. . . . The fact that 'Idiot's Delight' is an amusing picture, very important to tell the audiences by no means indicates that it is bad entertainment. It is first rate. That Miss Shearer may not be as good as Lynn Fontaine in her part makes very little difference, since most cinemadicts are in no position to com- pare them. . . .

Time p29 F 13 '39

Trade Paper Reviews

"With Norma Shearer, Clark Gable and a sterling cast rendering topnotch performances, this should be a delight to every exhibitor. M-G-M has transformed this Pulitzer Prize play into an outstanding picture, possibly one of the best of the year."—The Bulletin

"Surefire boxoffice in a big way, and certain- ly one of the most potentially remunerative of the year, 'Idiot's Delight' is an exceptionally entertaining drama, carrying with it a definite reputation of the play and the co-starring of Gable-Shearer in a finely produced offering in- sure certain holdovers in both keys and subse- quents. . . . The essential differences from the play are the inclusion of a prologue of about three minutes, new material, and a number of minor costumes. Of course, the main point of the play is that it is not that a Happy Ending, but Metro's decision to use it came after sneak previews of the several tragic finales made, all of which proved unacceptable to trial audiences. General mob will be well satisfied with the ending as it is, as this is the real end. . . .

Variety p11 Ja 22 '39

"Much better than the derivative play, 'Idiot's Delight' is an exceptionally entertaining drama, carrying with it a definite reputation of the play and the co-starring of Gable-Shearer in a finely produced offering in- sure certain holdovers in both keys and subse- quents. Of course, the main point of the play is that it is not that a Happy Ending, but Metro's decision to use it came after sneak previews of the several tragic finales made, all of which proved unacceptable to trial audiences. General mob will be well satisfied with the ending as it is, as this is the real end. . . .

Variety p11 Ja 22 '39

IN EARLY ARIZONA. Columbia 53-55min N 2 '38

Cast: Bill Elliott, Dorothy Gulliver, Harry Woods. Jack Ingram. Franklin Farmum

Director: Joseph Levering

Screen writer: Nate Gatzert

Western melodrama. Bill Elliott is the former Gordon Elliott. He has been starred by Columbia as Wild Bill Hickok in a recent serial and has now assumed the role of Tombstone. This is a tale of how the law came to the wild town of Tombstone.

Audience Suitability Ratings

"General patronage. . . .

Netting Index of Decency D 8 '38

Trade Paper Reviews

"Average horse opera. Rates fair for Western spots. . . .

Film Bulletin p18 Ja 28 '39

"Foundation of 'In Early Arizona' is the famed outlawry of Tombstone, . . . Tombstone's story has been told in pieces in many Westerns, never well, and in 'In Early Arizona' doesn't con- tribute much either, other than being a Western which went along fairly well. With Tomb- stone as the avowed subject, it falls away short, however. . . .

Variety p13 D 28 '38

JESSE JAMES. 20th century-Fox 105min Ja 27 '39


Director: Raoul Walsh

Music: Louis Silvers

Screen writer: Nunnally Johnson

Melodrama. Filmed in Technicolor at Pine-ville, Missouri on the Elk River north of the
Arkansas line. Jesse James, played by Tyrone Power, is portrayed as a sort of Robin Hood who steals from the rich and helps the poor. As a midwest railroad steals his farm and causes the death of his mother, he marries his first cousin and his efforts to save others from himself, are meritorious. Adults. Not for children. Am Legion Auxiliary

A capable cast gives convincing performances. The direction is able, the settings are attractive, and the whole is beautifully filmed in Technicolor. Family exciting for children.

Calif Conn of Par & Teachers

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

"Exceedingly mature." DAR

"The picture, tense and exciting, is marvelously acted by an exceptionally able cast, outstanding the work of Tyrone Power and Henry Fonda. The characters, and deeply moving the acting of Nancy Kelly as the loyal young wife, while all subordinate parts are top notch. Whitey Ford's action. What makes the matter of this film will undoubtedly provoke controversy, the picture is that it is too violent and extremely entertaining. Best suited to mature audiences. Adults." Gen Fed of Women's Clubs (W Coast)

"Mature. Nat Council of Jewish Women

"Although the James outlaws are shown as the victims of greed, the old Biblical warning rings throughout the film: 'He that putteth his hand to the sword shall die by the sword.' A stirring 'documentary' film for mature audiences," Nat Soc of New England Women

The picture is filled with action and thrills, picturesquely photographed, and spectacularly directed. Tribute paid to Jesse James at the end of the picture could have been omitted. After all, Jesse James was a notorious outlaw. Mature." S Calif Council of Fed Church Women

"A painting picture with action and thrills, picturesque photography and spectacular. Good theme tribute paid to Jesse James at the end of the picture could have been omitted. After all, Jesse James was a notorious outlaw. Mature." Motion Pict R p5 R 39

"Adults." Nat Legion of Decency Jn 19 39

"A & Y: very good; C: very tense." Motion Pict R p41 Mr 39

Out of the wealth of fact and fiction which attests to the fame of this most notorious of outlaws, Nunnally Johnson has written a cracking good story of rip-roaring adventure. It is not top notch, the action is poor blood-and-thunder scenes, for both Jesse and his brother Frank were family men.

"Family. Outstanding. A colorful picture. It makes much of the point that crime doesn't pay, without destroying the sympathy created for this boy. The circumstances leading to his outlaw battle against the railroads. Vivacious and entertaining.

"Wky Guide Jn 21 39"

Newspaper and Magazine Reviews

"It isn't so, what they've been saying about those gangsters. Maybe some of it is, that part about their being robbers and killers, but even so they had good reason to be. Dr. Perryvitch, and the National University of the Twentieth Century-Fox University, says so. . ." On certain occasions in the past the professor has been a bit of a questionable witness (you may remember that little item called 'Suez'), but this time nobody is going to worry much, because James boys are playing in the misty realm of American legend. All that matters, then, is whether this latest account of their lives is interesting or not. It is.

John K. Hutchens

"Adults." Boston Transcript F 39

Christian Science Monitor p15 F 11 39

"Tyrone Power's 'Jesse James' does not have the depth of characterization of Dean Jagger's recent half-pint biography of Jesse in 'Missouri Legend'; although Mr. Power sees to it that the audience is on his side, he gives the bandit enough vitality to make him real and occasionally vicious. However, it is the entire production of 'Jesse James' that is outstanding. . . . In spite of your disapproval of the James kind of revenge and robbery, you are awed by the picture to the very end of it. . . ." Philip T. Hartung

"+ + Commonweal p566 Ja 27 39

"Aside from the fantastic tale and twisted moral values on the part of Jesse, 'Jesse James' is a very good Western. It is beautifully Technicolored, moves swiftly with interest, and is entertaining throughout. Jesse takes care of the bandit in a thrilling scene, and is jammed with two-gun action and fast riding. As a whirlwind melodrama, it has several extremely strong dramatic moments. Tyrone Power does his best with the robber's role, and is competent enough. But the part of the boy is both realistic and convincingly acted. Not for Tyrone, he smiles ingratiatingly, grits his teeth grimly, and combs back his hair prettily, but he can't play a bandit like James, and producers and Westerns must think twice. 20th Century-Fox should know this by now." Jesse Zunser

"Adults." Cue p40 Ja 21 39

"At the outset it creates in us sympathy for the land owners who are the victims of the ruthlessness of railroad builders, and then proceeds to thrill us past the point of weighing dispassionately the legality and ethics of what happens after our thirst for revenge matches that of the principal characters. The only weakness of the picture is its ending as previewed.

It leaves the Indians, the Ozark folk, the gravy & beer and the vengeance against Jesse, to us of weighing the facts as it has presented them and then reaching our own verdict. . . . Dissimulatores, if you please. It is a Western, and we find we have left a highly entertaining screen offering, one packed with thrills presented with the maximum of good workmanship in direction and acting, and directed and acted with rare skill. . . ." Beverly Hills

"+ + Liberty p13 Ja 21 39

"Considered a super-Western, the production is first-class entertainment. It is only a pity that Nunnally Johnson, who wrote the script, didn't go ahead and make it the best picture it is capable of being and then failed to do so. Certainly no new light is shed on the legend of the James boys in making the film. It has the very faults does by far the best job in the show, to my mind. Nancy Kelly is close behind him in a portrayal of Jesse's mother and Henry Fonda is an interesting degree of emotional power. Mr. Power, in the title role, strikes me as badly cast. . . . Neither in appearance nor personality does he sustain the role convincingly. . . . There is a lot of color in "Jesse James," from the tinted photography to period setting, and a lot of it is forced to take a good deal of conventional nonsense along with the effective spectacle."

Howard Taubman

"+ N Y Herald Tribune p8 Ja 14 39

"'Jesse James' is the best screen entertainment of the year (as of Friday, Jan. 15)."
JESSE JAMES—Continued

Handsomely produced, stirringly directed, beautifully presented, with its cast and cast by a brilliant and slyly humorous screen play, it becomes a magnificent panorama, enriched by dialogue, characterization, and incidents imported directly from the Missouri hills.

"The movie people have produced a rather dreamy sketch of outlawry and frontier customs, for a story of such violence, Nunnally Johnson has managed an irreverent gesture, something quite tender in his general approach and made it a nice and courteous study of such crude folk. . . . Of course there is shown here the device of killing, and there are some pretty good scraps of various kinds, but we are accustomed, and beget all American lineage, Taintor as surprising and inventive now, or else hardened moviegoers will look upon the whole film as something misty as moonlight and gentle as petals. I, for instance, found myself a little stirred that there was only one train robbery. That seemed to me a bit skimpy, especially as there was talk about so many others. The particular holdup given us is very nice, so nice that one almost wants more. It's a rather heartening memorial for relations which have been mortified by unkind gossip."

New Yorker p67 Ja 21 '39

"[The story] is fanciful as biography, but immediately as action picture. Further compensation for movie-goers who may not appreciate Tyrone Power's commendable wresting with a difficult role in the Technicolor photography of the film's Ozark background, the authenticity of its Americans, and the general excellence of its actors."

Newsweek p25 Ja 25 '39

"In 'Jesse James, the Outlaw' and its sequel, Missouri's train robbers were portrayed as a morally delinquent crook. Producer Darryl Zanuck, now not to take anything for granted, hasrisen to Jesse's fallings. Purified in the person of Tyrone Power, Jesse James emerges brilliantly in Technicolor, a consummate actor, committed by his aged mother and generally more smeared against than sinning."

Times Ja 29 '39

Trade Paper Reviews

"Ingeniously brings to the screen the life story of America's most colorful bandit in a straightforward, generally well-flavored Technicolor and elevated to epic dimension through the utilization of the finest production equipment and stunning Technicolor process. That the picture will score among the top bracket grossers of early 1939 releases seems unquestionable."

+ Boxoffice p27 Ja 21 '39

"'Jesse James' will rival 'Alexander's Ragtime Band' for box-office success. It is an unusual example of showmanship in production, combining a top-notch cast, a grand adventure story and swift direction. Ad tips: go to town on this. There is hardly need to feature anything but the title and cast. 'Jesse James' means plenty to everybody: catchline contains nothing to the mere name."

David J. Hanna

+ Film Bulletin p3 Ja 28 '39

"Box-office smash loaded with thrills, suspense and comedy: superbly directed."

+ Film Daily p7 Ja 13 '39

Dennison

+ Motion Pic't Daily p1 Ja 11 '39

"Vigorous and intensely dramatic in its unfolding, 'Jesse James' is box-office smash that will end up in the top bracket of the first half of 1939. It's a cinch extended run attraction with plenty of exploitation angle. Production has been turned out with all the flair, sweep and pretentiousness characterizing 20th's previous 'Chicago' and 'Alexander'. It's an outdoor epic containing all elements for top audience interest."

+ Variety p12 Ja 11 '39

"Dealing in heroic proportions, and close to heroic respect, with the outlaw whose name is listed among the world's most notorious persons, we have consummated the showmanship as well as pictorial magnificence, 20th-Fox has in 'Jesse James' one of the smash hits and top money pictures of the present year. The title alone would sell it for plenty, wherever American audiences are shown to watch."

+ Variety (Hollywood) p3 Ja 10 '39

K

KENTUCKY, 20th century-Fox 55min D 30 '38


Director: David Butler

Music director: Louis Silvers

Screen writers: Lamur Trott. John Taintor.

Romantic drama. Based on the novel, The Look of Eagles. By John Taintor Poote. Filmed in Technicolor. The story opens at the beginning of the Civil War when Kentucky was divided in allegiance between the North and the Confederacy. There are some tragic incidents. It's a story of two families of horse breeders who have been friends and neighbors for generations. There are long stretches of the present day when Loretta Young and Richard Greene, members of the two families, fall in love and are separated by the recollections of the old feud. The climax is the running of the Kentucky Derby.

Audience Suitability Ratings

"A & Y: excellent; C: probably mature."

"Excellent. Fine horses, beautiful Technicolor, artistic photography, and a good story mark this intriguing cavalade. Don't miss this.

+ Fox W Coast Bulletin D 24 '38

"Notable screen offering. Family. Calif Cons of For & Teachers"

"A picture of romantic charm and vigorous drama. Family. Calif Fed of Business & Professional Women's Clubs"

"A screen presentation of outstanding merit... Delightfully refreshing entertainment for all ages. Family."

Gen Fed of Women's Clubs (W C C)"
"Family." "Christian Science Monitor" p2 Ja 7 '39

"Movies have a way of repeating themselves; and 'Kentucky' is a repeat of all films that use for locale that state famous for its blue grass, feudal traditions, better or impromptu landed gentry. The only unusual note in this picture is the good Technicolor work." P. T. Blystone.

+ - Commonweal p50 Ja 15 '39

"I rather think you'll like 'Kentucky.' Not particularly a repeat of its type, as its familiar plot involving a Kentucky Montague-Capulet family feud; nor because of the obvious relation of a lesser clan across the ultimate nuptials of their offspring; nor, for that matter, because the expected, and, therefore, unoriginal story heeds the ancient theme of a dark horse galloping down the Churchill Downs track to take the Derby amid cheers. You'll enjoy 'Kentucky' for the artlessly pleasant fashion in which its straightforwardness is the finest performance of 1938. Technicolor color of the rolling hills in the blue grass country, and the magnificent horse-breeding scenes in the Kentucky stud farms." Jesse Zunser.

+ - Cue p10 D 31 '38

"In every respect 'Kentucky' is a notably screen offering and more than held its own in competition with the brilliance of its previous counterparts. We have had other pictures about Kentucky, its men, women and horses, but none to compete with this one."

+ - Film Daily p12 D 21 '38

"This May be a bit machine-made, with its Derby and its good old feel, but the race probably will get you." Beverly Hills.

+ - Liberty p57 7 '38

"Of all the films being shown in New York during this holiday season 'Kentucky' is probably the most traditionally American. It is not only a fine film from a technical standpoint, it is a glowing tribute to the land of the blue grass, the thoroughbreds who have waked their fortunes and their honor on the stamina and souls of racehorses and the glorious thoroughbreds who have often given the men who saved them such trust. It should be emphatically announced that Walter Brennan, in a supporting role, gives one of the finest performances of 1938. Technicolor color of the rolling hills in the blue grass country, and the magnificent horse-breeding scenes in the Kentucky stud farms." J. P.

+ - N Y Herald Tribune p14 D 24 '38

"The Kentucky" Derby, beautiful horses, and lots of blue grass they feature down there are the best things in 'Kentucky.' We gentle New York souls are inclined to yawn a bit over films, but the basis of this plot, especially as we know their way of a marriage between two heirs of the hostile house."

+ - New Yorker p53 D 31 '38

"Although the film is deficient in plot-building, vitamins, the majority of movie-goers will find it a highly entertaining film. The romance between Loretta Young and Richard Greene is an aesthetic affair, but its principals, their habitat, and their horses photograph handsomely in color, and the running of a Kentucky Derby provides an exciting climax."

+ - Newsweek p5 Ja 2 '39

"It catches in breath-taking beauty the gorgeous Kentucky landscape across which moves, in real poetry of rhythm and grace, a succession of magnificent thoroughbreds. The show, in any analysis, is an orgy for horse lovers."

+ - Photoplay p6 Mar '39

"You'll find the film a fine tribute to a great industry. Put your money on the horses."

+ - Time p17 Ja 2 '39

"'Kentucky' concerns a feud between two proud Southern families and the question of whether Postman or Blue Grass will win the Kentucky Derby. It is a relationship with such profound faith in their importance that it is likely to charm even critics who feel that the cinema industry should be more than a museum."

+ - Trade Review Paper Reviews

"Thoroughbred people and thoroughbred horses in the great Technicolor classic which, through the wizardry of screen production, superb direction and a star-coded cast, merits comparable designation—a thoroughly irresistible picture. That it will be a boxoffice hit seems doubtless."

+ - Boxoffice p15 D 24 '38

"Rates good generally. The first sequences of this Technicolor glorification of 'Kentucky' are the only poor spots in an otherwise superlative production. These scenes require the planting of several important situations, but they lack the necessary force and sympathy to properly motivate the following, and it all seems as if it were being played as a part of the BHG pictures of the year." David J. Hanna.

+ - Film Bulletin p5 D 31 '38

"This exceedingly well directed, produced and acted picture, based on the horse-racing and romance in old Kentucky, has its attractive value further emphasized by magnificent Technicolor. All in all it is a picture which should prove entertaining and entertaining to all who see it."

+ - Film Curb p7 D 24 '38

"This story of Kentucky romance and racing has been so well directed, produced and acted that it should play to very heavy returns, where it properly exploited. It has all the elements that make for popular entertainment and has been expertly directed by David Butler, who did his task with warm, sympathetic understanding."

+ - Motion Picture Daily p2 D 19 '38

Reviewed by Gus McCarthy

+ - Motion Picture Daily p2 D 19 '38

"Kentucky" is Hollywood's salute to the Blue Grass State and the story of a thrilling drama woven around the traditions of horse racing and the breeding of thoroughbreds. As a production, 'Kentucky' is an outstanding effort, accentuated by Technicolor photography and a vivid climax presenting the running of the Kentucky Derby. This film is for the money people, and the film does not disappoint, and will click mightily at the box office for extended runs."

+ - Variety (Hollywood) p3 D 15 '38

**KING OF CHINATOWN.**

Paramount

Jumin Mr 15 '39

Cast: Anna May Wong, Akim Tamiroff, J. Carrol Naish, Sidney Toler, Philip Ahn, Anthony Quinn

Director: Nick Grinde

Screen writers: Lillie Hayward, Irving Reis

Melodrama. Anna May Wong, portrays a Chinese physician who saves the life of Akim Tamiroff, wounded gangster leader. In return he offers to give her money to aid a Red Cross unit in China.

**Audience Suitability Ratings**

"Adults."

**Nat Legion of Decency Mr 9 '39

Newspaper and Magazine Reviews

"If you like melodramas of Chinatown with inscrutable Orientals, trapdoors, and secret underground passages, plus plenty of gun-swinging, then are you here. This has one new element—an Oriental medical doctor." Beverly Hills.

+ - Liberty p17 Ja 27 '39

"The principals in 'King of Chinatown' are so engaging that it is a pity that they did not have some semblance of a semblance of a script, staging and production. As it is, they find themselves in a second-string melodrama, which is characterized by the usual cast of conventional tricks. It is no fault of Akim Tamiroff, Anna May Wong or J. Carrol Naish that the new Paramount film is so formula screen entertainment." Howard Barnes

+ - New York Tribune p14 Mr 16 '39

"It is so microscopic a melodrama that it appears to be kicking around in odd corners of
KING OF CHINATOWN—Continued

the screen rather than filling it... Paramount should have spared us and its cast the necessity of being bothered with such foldernote.
Frank S. Nugent
— N Y Times p27 Mr 16 '39

KING OF THE TURF. Small-United artists 88min F 17 '39


Director: Alfred E. Green
Music director: Frank Tours

Screen Play: George Brie

Melodrama. Menjou, once powerful king of racing tracks, loses all through the machinations of a group of gamblers. He fights his way back up with the aid of a boy rider and later discovers that the boy who has ridden his horses to victory is his son. When the boy's mother wants him to give up the race track and return home, Menjou aids her by making the boy think that he is a crooked gambler.

Audience Suitability Ratings

"Entertaining to mature-family." Am Legion Auxiliary

"Gripping social drama. Mature-family." Calif Cong of Jewish Teachers

"Although based upon a far-fetched, simple theme and developed in a mood of depression, it ever becomes believable. Wears emotional situations, and sincere characterizations. The whole is relieved only by the thrill of an excellently filmed race. Mature." Adult's Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"The methods used to disillusionize and turn the winning jockey from the glamour and dangers of the track life are cruel, unnatural, and weaken the objective. The acting and turf situations are exceptionally fine. While the director has developed the swift-moving, dramatic story smoothly and pleasingly to the climax, the need for home and mother are not sufficiently built up to make the ending symphonic. Best suited to the older members of the family. Mature." Gen Fed of Women's Clubs (W Coast)

"A bit maudlin and tear jerking in parts, but on the whole a good entertainment. Mature-family," Nat Council of Jewish Women

"Good film for mature-family." Nat Soc of New England Women

"A fascinating and thought-provoking picture... A constructive picture with a fine lesson of immorality and filial devotion, demonstrating good breeding in both man and horse. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bulletin F 25 '39

"Adolphe Menjou usually plays the smart sophisticate whose emotions are perfectly insulated, and it is therefore a surprise as well as a pleasure to see him in a part which calls for the expression of deep affection and courageous sacrifice. Adolescents, 15-16; somewhat mature; children, 8-12: no." +

— Motion Pict F p6 Mr '39

"Adolphe Menjou

Nat Legion of Decency Mr 2 '39

"An exciting and moving race-track story. Family.

— Variety Guide F 25 '39

"Newspaper and Magazine Reviews

"It is one of those stories you just can't believe. The cast labor hard, but the story never becomes whimsical. When Mr. Menjou has to talk about clean, beautiful memories that stir him as sunlight through stained-glass windows, the report sounds like movie subtitles of 1919." Beverly Hills

— Liberty p60 Mr 25 '39

"An absurd, sentimental story of race tracks and regeneration.”

— Newsweek p25 F 27 '39

"The long arm of coincidence is practically pulled out of its socket in this depressing race-track story... It all seems like a Rooney-Beery setting..."

— Photoplay p53 Ap '39

Trade Paper Reviews

"Race horse owners and young jockeys are not so bad as they are painted, if you take 'King of the Turf' seriously. The film has turned out an effort which most likely will please thoroughbred fans."

+ — Boxoffice p38 F 18 '39

"A heart-tugging human interest drama told against a race-track background. This Edward Small production is certain to please generally and should benefit enormously by favorable word-of-mouth. Frank Leyendecker

— Film Age F p5 F 25 '39

"A highly emotionalized story of the race-track, with high voltage hokem content, but good hokem that makes for swell audience reaction."

+ — Film Daily p8 F 9 '39

+ — Film Daily p8 F 9 '39

"Director Al Green comes through with a race track opus well above average in 'King of the Turf,' highlighted by his handling of horses and elsewhere and portraying a group of stand out performances. On audience appeal the picture rates well above the drawing power that may be expected from its names."

+ — Nat Box Office Digest p8 F 17 '39

"'King of the Turf' is one of the best against a racetrack background done to date. Having all the elements of mass appeal, plus fine performance, and excellent direction, it is going to do from average to very substantial business. Edward Small, the producer, and Alfred E. Green, a director who knows his horses, have given George Bruce's original plenty of values. This is Bruce's best writing jobs, and even if the picture savors of others, it has refreshing appeal and the dialog is excellent."

— Variety p12 F 15 '39

"Human elements running through parts of story and standout portrayals by Adolphe Menjou and young Roger Daniel lift 'King of the Turf' above mediocrity. Trimming below 88-minute form in which it was previewed will no doubt smooth out most of its rough spots. Offering's main difficulty lies in unconvinced performances by some members of supporting cast, particularly in early scenes of Dolores Costello. Alan Dinehart fails to get his teeth into material with which he has been provided."

+ — Variety (Hollywood) p3 F 8 '39

KING OF THE UNDERWORLD. Warner 69min Ja 14 '39

Cast: Humphrey Bogart, Kay Francis, James Stephenson, John Eldredge, Jesse L. Cook

Director: Lewis Selzer

Music director: Leo F. Forbstein

Screen writers: George Bricker, Vincent Sherman

Screenplay: Dan T. O'Hara

Melodrama. A second remake of Dr Socrates filmed by Warner Brothers in 1935 and starring Paul Muni. Based on the Liberty Magazine serial of the same name. Burnett, Kay Francis portrays a woman doctor whose husband is killed by gangsters with whom he becomes involved. Miss Francis is suspected of treating gangsters and vindicates herself by aiding in the capture of the gang leader.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

— Christian Century p302 Mr 1 '39

"The long arm of coincidence is over-stretched in this film. Even 'King of the Turf' direction did nothing to render it more credible. The cast is adequate, but films of this type are too numerous, even by the most supple exposition of the legend that 'crime does not pay.' Adults." E Coast Preview Committee

+ — W Coast Bulletin Ja 28 '39

"Adults."

Nat Legion of Decency Ja 19 '39

"A: poor; Y & C: unsuitable."

Parents' M p11 Mr '39
"Adults."

Christian Science Monitor p15 Mr 11 '39

As well made as any of the scores of gangster pictures of recent years, it produces a feeling that this one will turn out to be the beginning of the end of them. It is one hundred per cent anticrime.

The picture, well written, well acted, well directed, but will leave you convinced of the utter futility of it. It teaches that crime does not pay, but we have had enough sermons preached from that text to make this one unnecessary.

+ — Hollywood Spectator p11 Ja 21 '39

Warner Brothers have given the Rubato a nice shot in making a Christmas present. 'King of the Underworld' is eminently suited to this intimate little theater, and it is the best of its kind that the house has had in some time, except for revivals. To be sure, Humphrey Bogart has the kind of role upon which he has built his reputation and which he can almost run through in his sleep, and it is pretty much old stuff. Nevertheless, Bogart's acting is extremely good and holds together a reasonably exciting gangster film. Robert W. Darby

— N Y Herald Tribune p6 Ja 7 '39

Trade Press Reviews

"Apparently the Warner studio, which rattles off some good melodramas occasionally, had a score with 'King of the Underworld.' They could even make a 'B' picture with Kay Francis and Humphrey Bogart. That might be the reason but, of course, the studio had to put this one off. It doesn't justify the expense expended on the film. Some credit should go to Director Lewis Selzer for managing a feature of action and considerable suspense from a yarn filled with an incredible brand of hokum."

— Boxoffice p5 Ja 19 '39

"Rates fair + or better for action spots... In an endeavor to increase the boxoffice value of the picture, class of the mural artists Warners have nominated Kay Francis to featured billing and switched star rating to Humphrey Bogart. It may help the box office but it doesn't accomplish anything other than a few more miles in action, and considerable suspense from a yarn filled with an incredible brand of hokum."

— Film Bulletin p5 Ja 14 '39

"This production is inclined to seeaw between being a gangster thriller and a story of a lady medic. In the final reel it takes on some very suspenseful material."

— Film Daily p7 Ja 31 '39

Reviewed by Eoscne Williams

+ — Motion Pict Daily p10 Ja 16 '39

"Warner's newest underworlder will have trouble getting on the boil if the previous 'King of the Underworld' is any indication. Kay Francis has entered into the title role. Story is the major drawback. In the scenes with Francis, Bogart fades and falls into the gangsterism. Kay Francis is only featured and gives a poor performance, though her characterization, that of a medic, detracts much of the glamour with which she has been identified. And it gives her little chance to strut the latest fashions."

— Variety p12 Ja 11 '39

"Theatre-goers who either failed to see or have forgotten 'Dr. Socrates' will herald 'King of the Underworld' as bang-up entertainment. As a melodrama, it has everything that comes within definition of 'shoewmanship,' and, thus equipped, should draw in customers...Public will not doubt award histrionic honors to Kay Francis, but it should signal Miss Francis' advice to Warners, and from standpoint of individual artistry, marks her finest performance on that lot."

+ — Variety (Hollywood) p3 Ja 13 '39

KREUTZER SONATA. Foreign cinema arts-Forrester-Parant 79-85min D 19 '38


Director: Charles Guichard

Screen Writers: André Lefrand

Drama. Based on the novel of the same title by Leo Tolstoy. Filmed in France with English subtitles. Backgrounded by the music of Beethoven, this tells the story of a waif who steals the wife of a friend causing a suicide.

When he is found hangman and marries a young girl, the situation repeats itself when a young violinist falls in love with his wife. The film features the Beethoven Opus 47 in A Major for Violin and Piano.

Audience Suitability Ratings

"A: good of kind; Y & C: by no means."

Of course, the music, being Beethoven's, is the element that makes it appeal to the theater-going public. The dramatic part of it, however, is not the greatest asset this film has—particularly in its first half. The story is too old, the pathos too sentimental, the production too cheap, and the acting for the most part not too able, to give this picture the kind of appeal it is likely to have in this country.

+ — Nat Legion of Decency Ja 12 '39

Trade Press Reviews

"It reproduces with enormous emotional impact the psychological sympathy and inherent in Tolstoy's 'Resurrection' the novel of love, hate, sin, and redemption. "Kreutzer Sonata" is strong medicine, but the theatricals are played, impressive, and mature piece of work. It is certainly well worth seeing." Jesse Zunsor

+ — Cue p47 D 24 '38

"While it is based freely on Tolstoy's novel of the war between the sexes and makes extensive use of the Beethoven sonata, it falls to recreate much of the interest or emotional power of either work. For the most part, it is a play off of rather static tableaux, spinning a theme of love which may well be carried a little too far. The music. It is not only that the piano and violin playing interacts subtly enough to stop what little action there is. It is the record that the recording is extremely bad." Howard Barnes

— N Y Herald Tribune p17 D 20 '38

"Since 'Kreutzer Sonata' represents a kind of mystical collaboration of Tolstoy and Beethoven, it is probably unnecessary to report that the picture is on the heavy side. It is not an especially touching theme...The pace is almost maddeningly slow and the plot unfolding too mechanically that not the most enthusiastic fan of Beethoven music will be able to endure the film for a festive season." Frank S. Nugent

+ — Nat Legion of Decency Ja 12 '39

Trade Press Reviews

"On the heavy side is this French film version of Leo Tolstoy's famous story and Beethoven's immortal composition. Patrons of imported product will find this fairly interesting, albeit slow moving."

— Boxoffice p38 D 31 '38

"Sombre drama has capable cast and Beethoven music soothes."

Film Daily p4 D 23 '38

"For a French production incorporating so little action, this picture holds audience attention for the most part. The story is not logical. The film misses being substantial entertainment of draw possibilities because of failure to cash in on the Beethoven triangle plot. The obvious, strong points have been lost in the shuffle."

+ — Variety p13 D 23 '38

LADY AND THE MOB. Columbia 65min Ap 3 '39


Director: Ben Stoloff

Music: W. M. Stoloff

Screen writers: Richard MacBain. Gertrude Purcell

Parce. Based on a novel of the same title by George Bradshaw. and Price Day. Miss Bainter portrays a society dowager in an mid-west city who objects to the rise in price of dry cleaning and dishwashing. The rest of the thread is collecting weekly from the cleaners. When the mayor refuses to aid, she takes matters in her own hands and organizes a mob and sets out to rid the city of gangsters.
LADY AND THE MOB—Continued

Trade Paper Reviews
Reviewed by Robert Williams

"Offering a novel switch to the accepted formula for racketeer pictures, 'The Lady and the Mob' is an enjoyable and amusing piece that will catch the fancy of audiences generally. It's a strong programmer, with opportunities for extensive exploitation, and word-of-mouth will help it after its first slow going. With Fay Bainter the only selling name, this picture nevertheless will get some attention as a topper on program lines. Usually such an actor should hold his own and do very nicely in the subsequents and lesser operation..."

Variety p18 Mr 8 '39

"It turns out to be a neat little farce filled with mearty. It is not a costie picture, but it is one that will do business, and customers away satisfied they've had more than they paid for..."

Variety (Hollywood) p3 Mr 4 '39

LADY VANISHES. Gaumont British 96m in O 15 '38

Cast: Margaret Lockwood. Michael Redgrave. Diana May Whitty

Director: Alfred Hitchcock

Screen writers: Sidney Gilliat, Frank Launder, Alma Revelle

Filmed in England. A suspense-laden story of international spys on board a transcontinental train. Margaret Lockwood portrays a rich English girl returning from a vacation; Michael Redgrave is a young American and Diana May Whitty portrays an English governess. When the governess disappears mysteriously, complications start. Based on the novel 'The Wheel Spins' by Ethel Lina White.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"A: very good; Y: good; C: if it interests..."

Christian Century p221 F 15 '39

Newspaper and Magazine Reviews

"That genial master of the cinematic creeps, Alfred ('The 39 Steps') Hitchcock has come through with another top-flight thriller in 'The Lady Vanishes.' There are fine bits from a dozen scenes, all folding up to the best film of its kind since—well, since the last time Mr. Hitchcock set out to frighten you." John K. Huengen

+ + Boston Transcript p12 Ja 26 '39

"Suspense and humor are neatly mingled by actors who know their business. Adults and you're in..."

Christian Science Monitor p15 Ja 26 '39

"No one in films can touch director Alfred Hitchcock's mastery of the melodramatic film... Hitchcock's latest, 'The Lady Vanishes' is a tight, tense, hair-raising spy melodrama. You shouldn't miss seeing 'The Lady Vanishes.'" Jesse Zunser

+ + Cue p46 D 24 '38

"Precise and without pretensions, it is the best spy thriller in a long time: growing suspense from beginning to end, no empty threats, no sticky romantics, no stupid explanations, no misleading clues—every minute is used to advance the plot, which has an almost mathematical logic. Of course, a whole arsenal of old tricks is employed, but with authority and irony... Our compliments to Mr. Hitchcock... Hitchcock has not only highly satisfied but with no pricks of conscience at having been taken in again by the master of the gallery..."

+ + Nation p44 Ja 7 '39

"Even in so synthetic a medium as the screen, Hitchcock is capable of recognizing the work of a master craftsman. 'The Lady Vanishes' is the product of individual imagination and artistry quite as much as a Ganzane canvas or a Strawinsky score. It is an extraordinarily exciting and powerful melodrama because it has been staged by Alfred Hitchcock, who is one of the greatest directors in motion pictures. With consummate skill, he has taken a none too interesting story and wrought it into a brilliantly and tensely absorbing photo-play. He has kept it even inch of the way, but he has carried it with the authority of his peculiar genius to make it a memorable screen experience. Hitchcock has again bossed the murder plotting and the sort of dialogue which advances rather than impedes the plot, but these are minor blessings compared with his. Hitchcock's contribution..."

Howard Barnes

+ + N Y Herald Tribune p17 D 26 '39

"Just in under the wire to challenge for a place on the best film of the year's list is 'The Lady Vanishes.' The Lady Vanishes' latest of the melodramatic classics made by England's greatest director, Alfred Hitchcock, is a thriller without pretensions, a skilled and cleverly plotted film..."

Sarah Hulitz

LAST WARNING. Universal 62m in A 13 '39


Director: Al Rogell

Screenplay: Edmund L. Hartmann

Based on the novel 'The Dead Don't Care' by Jonathan Latimer. Several years ago Universal made a film under the title 'Last Warning.' This new film has no relation to it. A Crime Club production. Mystery comedy. When a mysterious note signed 'The Eye' is received by the heir of a large fortune, he calls in the two play-boy detectives, Foster and Jenks.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"Mediocre. Adults..."

DAR

+ + Fox W Coast Bulletin D 17 '38

"A: poor; Y & C: no..."

Parents' M p38 F '39

Newspaper and Magazine Reviews

"Adults and young people. Despite a couple of false leads, it is so simple that the private detectives were hardly necessary. But it would have been a pretty dull affair without them..."

Christian Science Monitor p2 Ja 7 '39

"The picture is the cinema equivalent of a paper-backed murder story. There's not much gore and hardly a shock scene..."

Photoplay p96 Mr '39

+ + Trade Paper Reviews

"Rates fair for action spots..." David J. Hannah

+ + Film Bulletin p6 Ja 14 '39
LET FREEDOM RING. MGM 85-100min
F 24 '39
Director: Jack Conway
Music: Otis Rene, Leon Rene, Riccardo Drigo, Gelett Burgess. Chet Forrest
Music director: Arthur Lange
Screen writer: Ben Hecht

Patriotic melodrama. This is the first in a cycle of films which will stress American standards and behavior, according to the story by Clarence Stein. The story concerns the days of the early West when a railroad was spanning the continent. Nelson Eddy, a young street lawyer, is sent out of Harvard returns to his western ranch home to find Edward Arnold, shady financier and builder of a railroad which is stealing land for his right of way and has imported a construction gang from the East made of many nationalities. Eddy outwits him and also wins over the construction gang to American ideals of free speech and opportunities. For the finale Eddy leads the laborers in singing "America." In addition he sings "Love's Serenade," "Dusty Road," "Then Irish Eyes Are Smiling" and "Home, Sweet Home."

Audience Suitability Ratings
"A: fair; Y: rather good; C: too mature." +
- Christian Century p334 Mr 8 '39

"It is a grand Western melodrama with thrilling episodes, promising acting, which is also the result of Nelson Eddy's glorious voice bringing emotional response to a high peak. Adolescents, 12-16: will enjoy; good children, 8-12: violent action." +

Motion Picture p6 Mr 29

"General Decency"

Nat Legion of Decency Mr 2 '39

"The current trend toward 'patriotic' films has resulted here in an odd mixture of things which on the whole, Nelson Eddy isn't very happy as a two-fisted son of the wild West. . . Most implausible, though, is the final chorus of a rival of immigrants who know all the words to 'America.'" +

- Scholastic p30 Mr 18 '39

"Family." Wkly Guide F 25 '39

Newspaper and Magazine Reviews

"The result indicates that director Jack Conway couldn't decide if he was making a commercemercial, a musical, or a Jesse Jamesian 'Western.' The film is best summarized by one of its own characters when Charles Barton peels off his hat and says, 'Americans are worse than East Lynne.'" Philip T. Hartung

- Commonweal p52 Mr 10 '39

"Let Freedom Ring." Review of Time p3 Mr 17 '39

"One of Metro's sweeping productions, excellent performances by a cast of favorites, handiwork of director Jack Conway, writing, saved from total loss chiefly by the splendid singing of Nelson Eddy. On the whole, I would say 'Let Freedom Ring' is a good story from beginning and listening to if you know in advance that the story has little entertainment value. Little in it for children and it isn't too suitable for entertainment to the rest of the family. A measure of educational value in its depiction, something more than this on which we can exem- pify the spirit of patriotism. " Jack Conway's "Let Freedom Ring" is tops in film showmanship. Due to catch the public fancy in a substantial manner, the picture will hit轰 boom, cross nation's box offices, with indications of hold- overs in many spots. Sweeping along with powerful applause, the spirited production mixes with Nelson Eddy leading a gang of rail- road workers singing 'America.' It出院s the George M. Cohan stage technique of three de-
LET FREEDOM RING—Continued

ades ago in both presentation and ultimate effect.

+ Variety p12 F 22 '39

"A wealth of popular entertainment has been packed into Freedom Ring, one of the best original screen plays of several seasons, treating with the real problems of infectious syphilis. The type of picture that 'they' keep telling us the screen should do more of. But, unfortunately, the picture the exhibitor can't handle properly with present day to day bookings. Another factor is the moderate means face when proving innocence of criminal charges. As a preachment, it serves a purpose, but falls short of providing sufficient audience appeal for general entertainment Picture will slot into the duals, teamed with top that carries the prestige of adults, and not palatable for the youngsters."

+ Variety (Hollywood) p3 F 15 '39

LET US LIVE. Columbia 65-68min F 28 '39

Cast: Maureen O'Sullivan, Henry Fonda, Ralph Bellamy, Allan Baxter, Stanley Ridges, Henry Kolker

Director: John Brahm

Music: Karol Rathaus

Music director: M. W. Stoloff

Original story: Joseph F. Dinnen

Screen writers: Anthony Veiller, Allen Rivkin

Melodrama. Fonda, taxi driver, is convicted of murder on circumstantial evidence, although he is sentenced to death in the thirteenth hour before Fonda's execution, he is saved. The film is an indictment of prevailing crime detection and methods of prosecution.

Audience Suitability Ratings

"Fair. Exaggerated though well enacted, melodrama. Adult." DAR

+ Fox W Coast Bulletin F 18 '39

"Adult."

Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Mr 11 '39

"From a technical standpoint the picture has merits which should make it well worth the time of anyone appreciative of good technique in motion pictures. An attitude of cynicism toward our legal system, however, makes me hesitant to recommend the film for children—though they are scrupulously honest in their portrayal."

+ Hollywood Spectator p10 Mr 4 '39

"Maybe you've seen something like this before. Maybe you don't care. Anyway there is a personal cast to this yarn of blind justice and good actors in a made-to-order melodrama." Beverly Hills Citizen p12 Mr 4 '39

"Competently acted, this is a grimly sincere preachment against defects in our legal and law-enforcement machinery."

+ Newsweek p29 Mr 6 '39

Trade Paper Reviews

"Here is gripping, tense drama. Packing an emotional wallop, it should register favorably at the boxoffice. It's a well-balanced production which hits on all cylinders and contains a number of pleasant surprises."

+ Boxoffice p15 F 18 '39

"This falls short of providing sufficient appeal for general audiences, despite the array of names, careful production, direction and photography given it. Enacted with considerable histrionic histrionics and even bits of hammy over-playing by a cast which should have known better, 'Let Us Live' is slow and ponderous, with the ending quite obvious early in the picture."

+ Film Bulletin p11 Mr 11 '39

"Someday fine is in the production. Whether or not it has mass appeal remains to be seen, but that it is well-made is to be admitted."

+ Film Daily p9 F 20 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p7 F 21 '39

"'Let Us Live' is a tough picture to analyze for exhibitor readers. It is a sincerely conceived, exceptionally well made drama on a subject inherently sincere and dramatic. It is the type of picture that 'they' keep telling us the screen should do more of. But, unfortunately, the picture the exhibitor can't handle properly with present day to day bookings. Another factor is the moderate means face when proving innocence of criminal charges. As a preachment, it serves a purpose, but falls short of providing sufficient audience appeal for general entertainment Picture will slot into the duals, teamed with top that carries the prestige of adults, and not palatable for the youngsters."

+ Variety p12 F 22 '39

"For those who devote their leisure to study of life's more serious problems, 'Let Us Live' is potent cinema. Beautifully filmed as it is, however, it is not mass entertainment. Nor is it a picture for children. It attempts to emphasize known weaknesses in our present witness to prosaic legal system, especially as they pertain to inaccuracies in fingerprints identification, it is naturally a drab offering."

+ Variety (Hollywood) p3 F 15 '39

LITTLE ORPHAN ANNE. Paramount 57min D 2 '38

Cast: Ann Gillis, Robert Kent, June Travis, J. MacDonald, J. M. Kerrigan, Sarah Padden

Director: Ben Holmes

Music director: Lou Forbes

Original story: Samuel Ornitz, Endre Bohem

Screen writers: Bud Wilson Schulberg, Samuel Ornitz

Comedy drama. Based on the comic strip created by Harold Gray. Ann Gillis is Annie, a child in a tenement district, who persuades the neighbors to finance the training expenses of a boxer. The neighbors have been borrowing money from a loan shark and the winnings from a ring battle get them out of debt.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Social drama. A film that most children will enjoy seeing and thus gain an interest in a character which is popular. The action, at first, is slow but gets under way. One feels a sense of disappointment in the portrayal of Ann Gillis as Annie. Ann and Family."

Am Legion Auxiliary

"Some good characterizations and much vivid New York East Side atmosphere, but on the whole only fairly entertaining. Tense and exciting at times. Adults." Calif Cong of Par & Teachers

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

"Aimed at Family." DAR

"While the production values are not high, a variety of action, including reporter scoops, brawls, romance and a fight, community co-operation is essential in the enterprise of the exhibitor must exploit it for slightly above average grosses."

+ Film Bulletin p11 Mr 11 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p7 F 21 '39

"An attempted social drama based upon the comic strip, the film is a poor attempt. It is good, the dialogue is halting. A well-selected cast struggles valiantly with a weak authorship script. There is far too much slapstick and the comedy is labored and overdone. Adults."

Nat Soc of New England Women's Clubs

"Tremendously, much too mawkish and unconvincing. The acting of Ann Gillis as Annie is overdone and the neighborhood brawls are
**LITTLE PRINCESS.** 20th Century-Fox 91-95min Mr 17 '39

**Cast:** Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero. Arthur Treacher, Mary Nash. Sybil Jason

**Director:** Walter Lang

**Dance directors:** Nicholas Castle. Geneva Sawyer. Ernest Belcher

**Music:** Walter Bullock. Samuel Pokrass

**Music director:** Louis Silvers

**Screen writers:** Ethel Hill. Walter Ferris

**Dancing director:** Fred Astaire. In the novel the scene "Sara Crewe, or The Little Princess" by Frances Hodgson Burnett and sometimes known under either title. Filmed in Technicolor. Shirley, the daughter of a wealthy Englishman, is placed in a snobbish school when her father departs to fight in the Boer War. According to the school, Shirley is "a little Princess" and is treated accordingly. When an erroneous report comes through that her father is dead, Shirley is ill treated by the school mistress. She makes friends of a slave girl and together they build a world of dreams in which Shirley is a real princess. She does not believe her father is dead and hunts for him everywhere. When she finally finds him. Her father's money has been gone. A joyous reunion restores him to health.

**Audience Suitability Ratings**

"Excellent. A triumph for growing-up Shirley Temple. Comedy and pathos vie in this captivating, appealing story. Family." D.A.R.

**+ + Fox W Coast Bulletin F 25 '39**

A brilliant cast, excellent direction, photography and music help to make this one of the outstanding pictures of the year. It gives Shirley Temple a chance to prove her great dramatic ability. Put this on your "Don't Miss list. Family." Am Legion Auxiliary

"Artistic and impressive filming of Frances Hodgson Burnett's well beloved story. The introduction of Queen Victoria and scenes of London during the Boer War gives a historical background, while emphasis upon the suffering and tragedy of war brings a timely note. Family." Calif Cong of Par & Teachers

"A delightful story, displays admirable skill in capturing the fancy, makes one feel the heart throb in this poignant drama. Family." Calif Fed of Business & Professional Women's Clubs

"Such a complete story is the creation of Frances Hodgson Burnett's classic. The combination of this beloved story and winsome little screen princesses provides a lighthearted and never-to-be-forgotten entertainment. Exceptionally fine entertainment for all members of the family." Gen Fed of Women's Clubs (W Coast)

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**MOTION PICTURE REVIEW DIGEST**

"Completely captivating picture with its fairy tale atmosphere and Victorian setting... Sensitive and understanding direction prevents a sentimental tale from becoming maudlin, and maintains the immeasurably high degree. Family." Nat Council of Jewish Women

"It will add to Shirley Temple's popularity. The film, although not a triumph, has the polish and refinement of an earlier day. All ages." Nat Soc of New England Women

"Outstanding entertainment for the family." S Calif Council of Fed Church Women

**+ + Fox W Coast Bulletin Mr 4 '39**

When Shirley Temple is starred in a well-known, classic, she is apprehensive for fear that the original will be lost in a setting for the star. These fears may be the key phrase concerning the Princess for, while the story is altered in part, it retains the spirit of the original and in reuniting Sara with her beloved father, it softens the pathos of Mrs. Burnett's book. It is quite the best story Shirley has had in recent times. It is family entertainment which is delightfully re-assuring among a plethora of films dealing with crime and disillusionment. Adolescents 12-16: very entertaining; children, 8-12: good but emotional.

**+ + Motion Pict R p7 Mr '39**

"General patronage." Nat Legion of Decency Mr 2 '39


**Newspaper and Magazine Reviews**

"It's easy to agree with the movie industry that motion pictures are the best entertainment for lots of people when as acceptable a picture as 'Little Princess' proves that Shirley Temple is in her most acceptable role... On this trip Shirley is in color, Technicolor, which gives her and the cinematographers in the studio a school a charm hard to equal with monochrome. And—it doesn't go either—so even those who do not like the featured players gain in the force of their characterizations by the aid of the many hues." John Gielgud, New York World-Telegram

**+ + Boston Transcript p18 F 23 '39**

"Family, Shirley Temple in Technicolor in one of the best of her recent films.

**+ + Chicago Sun-Times p15 F 25 '39**

"With no patriotic message other than a coarsely curious one for Britannia, and a respectful nod to Queen Victoria, this solidly made modern fairy tale provides Shirley Temple with her best picture in several years... It's stickily sweet and sentimental, and tossed in there with gulsps and tears—but I hardly think anybody still objects seriously to that in a Temple success. With Shirley, we learn to expect in these pictures, and Darryl Zanuck gives it to us complete with all the trimmings." Jesse Zunser

**+ + Hollywood Spectator p7 Mr 4 '39**

"The shekels should click merrily in the coffers of the studios, with Shirley Temple concentrating on the theater for many days, now that Miss Temple's latest film is on view. Swaddled in princess, then dowdy, then as herself, Shirley is as proficient as ever has a field day in a dreamy, sometimes dreary fairland, which, one inevitably sees, has the last word.

'Little Princess,' if you wish, is a glorious, sentimental extravaganzas, with America's growing sweethearts adorable and competent as ever." Robert W. Dana

**+ + N Y Herald Tribune p8 Mr 11 '39**

"That infantile ornament of the Victorian age, Mistress Shirley Temple, enjoys what is undoubtedly her greatest role to date (since Mr.
LITTLE PRINCESS—Continued
Zanuck himself has admitted as much in signed and disinterested manner. For "Little Prin-
cess," with any other child on earth, it is amaz-
ing to reflect, 'Little Princess' would stand out-
out as the film most puritanically shorn of pur-
parts. Its heroine has, Mr. Zanuck (to whose
title role in 'Little Princess,' and survivors of
that concentration camp which the old-
fashioned character has in the cambric tea and arsenic that Frances
Hodgson Burnett outlived is a boy- gang
and that the fact that this film is of a
In Shirley Temple's career, exhibitors do
by worshipping: it is that it is showmans-
a La Darryl Zanuck, with every-
things from Technicolor and the
have the truth of the story told
it is sincere and a capricious,
edication of a juvenile classic that has a vast
hidden audience waiting for it."

Trade Paper Reviews
"Best of all Shirley Temple pictures is sure-
fire box-office and headed for exceptional

grosses." + + Daily Film p3 F 21 '39
Reviewed by Gus McCarthy
+ + Motion Pict Daily p1 F 21 '39
" 'Little Princess' should not be reviewed but it is a
number of the criticisms of the current
reviews. But, just to get those points clear at the out-
set, we will use the man to man language that
exhibitors want: it is definitely a picture with which
best picture, and will bridge that gap in
Shirley's career that exhibitors and the public
are worrying about: it is showmanship,
a darryl Zanuck, with every-
thing from Technicolor and the
have the truth of the story told
it is sincere and a capricious,
edication of a juvenile classic that has a vast
hidden audience waiting for it."

+ + Nat Box Office Digest p6 F 24 '39
"Shirley Temple appears in Technicolor for
the first time but, more important, it's her
picture in a long while. For years, heavy
production all along the line, picture is headed
for top grosses and frequent

Children will surely go for it big, and the
grownups won't be at all annoyed. From
exploitation standpoint, it is a sensitive
introduction to Victoria. To help
the truth of the story told
it is sincere and a capricious,
edication of a juvenile classic that has a vast
hidden audience waiting for it."

+ + Variety p2 F 22 '39
"A natural and canny selected vehicle for
Shirley Temple in her present state of transi-
tions to the moderately droll a
press. It is a new phase in the career of the
remaining child of the screen. She has grown very con-
siderably since her previous picture. The
plumpness of the mopett is gone. She has
a new awareness of the problems of simulated
emotion which this widely read story provides,
with its heroes and ogres, its heartbreak, fun
and plaintary. The picture is steeped in
the wholesome, sentimental quality which has made the
children's classic a favored tale for no less than
5,000,000 mothers and youngsters.
+ + Variety (Hollywood) p3 F 18 '39

LITTLE TOUGH GUYS IN SOCIETY.
Universal 70-76min N 19 '38
Cast: Mischa Auer, Mary Boland, Edward
Allen, Ralph Morgan, Jackie
Seal, Franklone Thomas, Harris Berger,
David Gorcey
Director: C. Kenton
Screen writers: Edward Eliscu, Mortimer
Offer
The "Dead End" kids this time leave their
problems behind for a sunny
ter home where they are supposed to aid a child of
the very rich who is being treated by a psycho-
analyst.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"An interesting story but Edward Everett
Horton lends humor to the picture. It is a

"Rowdy, slapstick farce: satirical in intent,
but so lacking in finesse and subtlety, it is at
times, one is tempted to wish value presented ethically
unknown, depending upon van-
dalism, disregard of law and order and brutality for
recommending."

Fed of Business & Professional Women's Clubs

"Confusion, overdrawn situations and char-
acterizations, and ineffectual direction of a
then-sung of the picture

Gen Fed of Women's Clubs (W Coast)

"A rowdy, boisterous comedy with a clever
story and some interesting scenes... There
is much overacting and far too much rough play.
Family," Nat Council of Jewish Women

"An overacted, carelessly made rough comedy
which, in spite of a quartet of popular
comedians, offers little entertainment and no
social value. Adults," Nat Soc of New Eng-
land Women

"The entertainment value is negligible. There
is too much "slap face" action and an unreason-
able overdose of the underprivileged. Mischa
Auer and Edward Everett Horton are
sacred in this mess. Undesirable." S Calif Council of Fed Church Women

"It is to be hoped that the New Year will
draw the outer critics to the commercial reviews,
for anyone who has seen one knows them all, and they are getting no better very fast.
This one deviates from its predecessors by its
would-be comical approach to the problem
of youthful delinquency. The fact that a
rowdy types of hoodlums have their
true at its and bravado. While the picture
is very nearly a slapstick comedy, one cannot
be sure that some of it is not meant to be
taken seriously, and it leaves a most unpleasant
impression. The only values: Ne-
men: no; children: very misleading. Adults," Women's
Univ Club, Los Angeles

— Stage Bulletin D 19 '38

“A & Y: A good comedy of the boisterous type;
C: no.

Parents' M p78 F '39

Newspaper and Magazine Reviews

"Hollywood shows increasing tendencies to
picture the wealthy as first-grade fools. . . in
any of a dozen current screen dramas, solvency
is constantly in question. One ratio to the point of
mind is the making of 'Little Tough Guys in Society' is the latest offender in this respect. Six imitators of the 'Bad
End' boys types of suburban family in a way
that should offend even the underprivileged."

— Stage p57 Ja '39

LONE WOLF SPY HUNT.
Columbia 67-69min Ja 27 '39
Cast: Warren William, Ida Lupino, Rita
Hayworth, Virginia Wielder, Ralph Morgan,
Director: Peter Godfrey
Music: M. W. Stoloff
Screen writer: Jonathan Latimer
Melodrama. Based on the novel of the same
name by Louis Joseph Croye. Warren William
is an ex-crook who aids the government in
rinding up a gang of spies.

Audience Suitability Ratings
"A: sound of kind; Y: fairly good; C: no.

Christian Century p58 Mr 8 '39

"Adults.

Nat Legion of Decency F 23 '39

"A & Y: Fair comedy melodrama; C: no

Interest."

— Parents' M p89 Ap '39

Newspaper and Magazine Reviews

"I felt sorry for the director of this picture.
Even Frank Lloyd, whose wonderful ability has
made many fine pictures out of poor stories,
couldn't have done much better with this one.
Photography, sound, art direction, musical
McCarey, Liberty, Motion Film.

Reviewed by R. R. Crisler.

N Y Times p11 Mr 6 '39
Photo play Ap. 39

Trade Paper Reviews

"This is too extreme in story, direction and enactment to please any but the most rabid detective-yarn addicts.

- + Boxoffice p37 Ja 28 '39

"Fairly entertaining comedy-melodrama."
- + Film Bulletin p15 F 25 '39

"It is the happy sort of comedy drama, in which the parts, the actors, roles, and laughs are combined in an entertaining manner, and should make good program fare.
- + Film Daily p6 Ja 24 '39
Reviewed by Gus McCarthy.

- + Motion Pic Daily p10 Ja 26 '39

"Lone Wolf Spy Hunt" is so entertaining in so many ways, and slows its punches in so many others, that it has to be given a two-way review. First, we have to tell them that it is pretty good, certainly better than run-of-the-mill entertainment. Second, we are compelled to state that it is not quite "A grade," as that grade must be reserved for pictures that we may seem to cross ourselves up by stating that it will satisfy a lot of people on a lot of programs.

- + Nat Box Office Digest p14 Ja 24 '39

"In its presentation, picture leans too heavily toward the "Thin Man" formula. The action, drama and combination of screwball comedy with dramatic episodes is intermixed too haphazardly to provide more than entertaining pleasure. The "Lone Wolf" tag, together with featured names of Warren William and Ida Lupino, may attract in a feature for solo bookings, but generally the picture will drop satisfactorily into lower brackets of the duals.

- Variety p15 Ja 25 '39

"Appearance at intervals of the Lone Wolf character is regarded as a screen event by sufficient number of picture fans to insure good program reception, especially in the secondaries."
- Variety (Holiday) p3 Ja 20 '39

LONG SHOT. Fine arts-Grand national 69min Ja 6 '39


Director: Charles Lamont
Music director: Hal Findlay
Original story: Harry Beresford. George Callaghan
Screen writer: Erwart Adamson

Melodrama. This is the fifth of the Fine Arts productions for Grand National release. The story deals with horse racing with its climax the Santa Anita handicap race.

Audience Suitability Ratings
General patronage: A
Nat Legion of Decency Ja 19 '39

Newspaper and Magazine Reviews

"An entertaining bit of horse-racing fiction, nothing subtle or pretentious, but one which should go well as a dudler. Emphasis is on the yarn, but there is diversion in watching its numerous threads being win and unwoven. Fact is, I have seen a film story in some time with quite so much fictional weaving."

+ Hollywood Spectator p14 Ja 21 '39

Trade Paper Reviews

"An entirely acceptable program feature, this reflects the careful and business-like production that marks the trend of the Fine Arts pictures made to date. The story, although it concerns racetracks and their denizens, is wholesome and interesting, and has been ably portrayed."

+ Boxoffice p35 D 31 '38

"Rates fair as dunder. Because of its lack of name value, this Grand National release will probably not be included in most houses. In this category it will prove a top-notch attraction with plenty of entertainment for the neighborhood filmgoer."

David J. Hanna

- + Film Bulletin p18 Ja 25 '39

"A number of new twists make this race-track story novel enough to be very interesting. With a good cast performing under the guidance of a director who injects a suspense and a quality of naturalness into the affair, the picture should be well liked. In the classification of independent and lower budget productions, it rates with the better films."

+ Film Daily p7 D 23 '39
Reviewed by Mildred Cram. Leo McCarey
+ Motion Pic Daily p8 D 28 '38

"A better-than-average 'B' race-track picture produced on a slender budget. Starts slowly but gathers pace to reach fast conclusion.

Director: Charles Lamont has mixed action and romance evenly and added proper amount of suspense and intrigue to an interesting script."

+ Variety p13 Ja 11 '39

"Here's a modest-budget film that will add zest to any program. Framed against a race track background, but provided with story elements that make the setting a background for an entertaining offering that will please the masses. While it is aimed for second position on dudler charts, the needles doubt win the upper berth in smaller spots."
- Variety (Holiday) p3 D 22 '38

LOVE AFFAIR. RKO 87min Mr 10 '39

Director: Leo McCarey

Original story: Mildred Cram. Leo McCarey
Screen writers: Delmar Daves. Donald Ogden Stewart

Drama. Irene Dunne portrays a worldly wise cafe singer who is engaged to a wealthy American and Charles Boyer portrays an aristocratic Frenchman who on his way to marry an American heiress. Miss Dunne and Boyer fall in love and prepare to meet six months later if their love proved lasting.

Newspaper and Magazine Reviews

"A pleasant little seriocomic. Leo McCarey, a director who frequently catches that elusive human note, made the yarn." Beverly Hills
- + Liberty p5 F 23 '39

Trade Paper Reviews

"This ranks as one of the most poignant and beautiful love stories to reach the screen. The performances of Charles Boyer and Irene Dunne stand out as among the best of many months. The directorial touches of Leo McCarey lift this production into a really memorable screen experience for any theater-goon."

+ + Film Daily p10 Mr 13 '39

"Love Affair" is by all odds an impressive picture. It strives hard to be great. It succeeds in being distinguished in certain moments. But for the most part it rests upon the pull of its lead names for boxoffice effect. For as entertainment it can hope only for mixed reactions. It is an inescapable screen center for the masses. The play is halved in two distinct moods, and therein lies its conspicuous difficulty. The first chapter to the d?rb presents an awkward problem, complicated by the separation in the latter of the lead principal, who together occupied the former exclusively."

+ Hollywood Reporter p5 Mr 10 '39

"Leo McCarey's initial production for RKO as a producer-director offers an entirely new approach to what has become accepted picture technique. McCarey attacks his subject with slow and deliberate tempo, allowing main story theme to progress in a straight line, while adding many sidelong incidents of drama and comedy along the way. Its box office chances look good. Attractive selling title, combined
LOVE AFFAIR—Continued

with marquee dressing of Irene Dunne and Charles Boyer to attract initially, indicates profitable grosses. If audiences accept the leisurely tempo maintained throughout, picture holds chance for some holdovers in the keys."

+ Variety p18 Mr 15 '39

"A great piece of entertainment and a box office appeal. It has caused complicated by in-law trouble, bills and the serious illness of the young couple's first baby. Carole Lombard is the young wife in a serious characterization of a girl who is embroiled in domestic difficulties, and James Stewart is a rather inept, struggling husband whose business and home problems seem too much for him."

Audience Suitability Ratings

"An entertaining human interest story of wide appeal. Ethical, sound and surpasses the usual standard of social values. Mature-family."

Am Legion Auxiliary

Delightful comedy with some more serious moments. Mature-family. Calif Cong of Par & Teachers

"Good. The first part of this is an amusing, intriguing social comedy; the latter part, unconvincing melodrama. Wholesome ethically. Adult."

Dar

In all, a refreshing blend of humor, pathos and sentiment that will prove highly entertaining. Adults and young people. Gen Fed of Women's Clubs (NY) O

"Entertaining in spite of its meager plot, because of excellent acting and good comedy in its opening sequences. . . Some unnecessary and unpleasant episodes. Adult."

Nat Council of Jewish Women

"The denouement is forgivably exaggerated. Mature-family."

Nat Soc of New England Women

"A good story, simply and dramatically produced. Family."

5 Calif Cong of Fed Church Women

"The picture is distinguished by the usual values of the Selznick productions. Its appeal will depend upon its taste. Adolescents, 12-16: mature, little interest; children, 8-12: too mature. Mature-family."

Women's Union Club, Los Angeles

+ Fox W Coast Bulletin F 11 '39

Adults.

Nat Legion of Decency F 9 '39

+ A & Y: very good; C: too mature."

+ Parents' M p102 Ap '39

Family. A story of young married life, amusing and touching, simple and human in its incidents, with the sort of crisis that might happen in any family."

+ A Weekly Guide F 11 '39

Newspaper and Magazine Reviews

"Made for Each Other" is a succession of homely scenes, expertly directed by John Cromwell, and sincerely and simply acted, that are real and pathetically touching. . . I'll guarantee you'll want to stand up and applaud for this Selznick production of Jo Swerling's screenplay."

+ + Commonweal p37 F 24 '39

In 'Made for Each Other' Selznick has produced a comedy and thriller which is so touching. The picture is touched with genius in the simplicity of its telling, the sensitive handling of its family situations, and the delicate development of tenderness in the love reexamined through a warm and friendly camera lens. . . It is a worthy entry for the Best Films List of 1939."

Jesse Zunser

+ Cue p44 F 11 '39

"'Made for Each Other' is an unusual picture. . . It merely acquaints us with a group of ordinary people and permits us to be with them various times when they are living their unimportant lives. It easily could have been a boring picture though shot from the same script. Not that the script lacks outstanding merit; far from it. It is a script which makes no effort to be in itself a motion picture; it is one where the translation into film is characterized, to be brought to life by the camera and the microphone. And right nobly has it achieved its destiny."

+ Hollywood Spectator p7 F 18 '39

"At last Carole Lombard gets off the goofy cycle in this little story, which is the best thing for two personable young players." Beverly Hills Liberty p52 F 18 '39

"With its generally honest treatment and persuasive acting, 'Made for Each Other' is a superior tear-jerker. There is so much moving human comedy in this very new offering that one inclines to be tolerant of its arrantly sentimental ending. . . The [players'] trouble is that the tempo of the immediate situations demanded a consistently honest narration, and 'Made for Each Other' pulls its punches badly with a comic line that is too sentimental. A film that does not fulfill its high promise, and so it must be set aside as a disappointment, which is very good for a great deal of the time."

Howard Barnes

+ N Y Herald Tribune p15 F 17 '39

"It is a thoroughly delightful film. It is a richly human picture they have created, human and therefore comic, sentimental and poigniant by turns. . . There may be a cynical jeer at the conclusion, which is straight out of the Hollywood golden book. 'Polyanna,' but, honestly, we didn't mind. Don't believe you will, either."

Frank S. Nugent

+ N Y Times p25 F 17 '39

"[It] needs excitement, or a snatch of jacking up. It is a solemn piece, and I suppose the actors felt that excitement might seem vulgar and that the beauty of the thing was the aim. Some may feel that way, but I myself like a jolt or two, even when I am supposed to be the one contending against sentimentality. The/Aryan folk and their early struggles. As realism, the piece isn't ruthless. . . There is beautiful camerawork in 'Made for Each Other' and there are pretty moments, but it is not one of those great human documents which can terrify brides and grooms."

John Mosher

+ New Yorker p75 F 18 '39

"It is several years since Carole Lombard has been able to get quiet down to a straight drama without too much comedy. With 'Made for Each Other,' the flighty blonde of screwball-comedy fame gets the chance to lose the movie with the one thing that is probably the best performance of her career. She shares the film's honors with its author, playwright and her co-star, James Stewart. . . Obviously these bitter-sweet middle-class domesticities are standard cinema staples, but this screenplay script shows of something excitingly fresh in Hollywood's understocked larder. Here is a simple story, alternating真毛, hard-hitting, heroic tears, hope and laughter, directed with honesty and insight, and John Cromwell directs it with a brilliant awareness of his audience's sensitivities."

+ + Newsweek p29 F 13 '39

"For the first three-quarters of its running time this is one of the finest pictures made for recent months. It paints a realistic portrait of two unexceptional, real people in the details of their life together, their problems, their happiness, their small miseries.
With kindly touch and deep understanding, but often with brutality, it tells their simple story. Then, quietly, the touch is lost, the film goes wild and so does the screen. You are confronted with melodrama.

Photoplay p53 Ap '39

"The story of 'Made for Each Other' is not really a story at all. It is merely the record of experiences—some funny, some tragic, but all unflinchingly convincing—shared by the Masons in the first two or three years of their life together. Yul and Jane Mason become two of the most memorable personnages who have ever come to life upon a strip of celluloid. The film has more dramatic impact than all the hurricanes, sandstorms and earthquakes manufactured in Hollywood. This is no Yiddish melodrama. The solution is why, when Hollywood can make pictures as sound as 'Made for Each Other,' it practically never does.

+ + Time p80 F 27 '39

Trade Paper Reviews

"Thoroughly human, down-to-earth comedy drama of the love, trials and tribulations of newweds, supertatively fine in every production detail, this cannot, miss a top spot among the season's smashes."

+ + Boxoffice p33 F 11 '39

"'Made for Each Other' will appeal to women. Most men will find it a bit slow and may be annoyed at the slow-thinking, bashful 16-year-old Milquetost character created by James Stewart. On the other hand, the story is a believable, charmingly told, definitely entertaining. Deluxers and neighborhood houses will do good business. Action houses will not want to return." — David J. Hanna

Film Bulletin p2 F 11 '39

"Under John Cromwell's warm, sympathetic direction, this offering emerges as excellent entertainment, which should have especial appeal to feminine audiences. David O. Selznick deserves praise as producer."

+ + Film Daily p7 F 8 '39

Reviewed by Gus McCarthy

+ + Motion Pict Daily p1 F 7 '39

"Directing and writing skill combine with a couple of stars at their peak of personal appeal and ability to make of 'Made for Each Other,' a thoroughly enjoyable evening of entertainment. The picture will do well at the box office because of the marquee names; it would do better with a title not so wishy washy as 'Made for Each Other'—we can hear exhibitors growing.

+ + Nat Box Office Digest p13 F 8 '39

"This is an exquisitely played, deeply moving comedy-drama. It is a happy combination of Yul Brynner, who steals every scene, and Jane Cromwell, the water. David O. Selznick's production leaves no lasting attack at the seams. Film 'Made for Each Other' has the potency of another 'Stella Dallas,' but with a better mixture of comedy plus the stellar strength of Carole Lombard and James Stewart. This one will not let them down."

+ + Variety p13 F 1 '39

"High comedy and high drama are elegantly blended in this fine love story of young people in their first married years. It comes as near perfection in entertainment as can well be made, with the greatest number and with superlative production, direction and writing to back up the strength of a stellar box office names. It can't miss as a money picture."

+ + Variety (Hollywood) p3 F 1 '39

MAN WITH THE GUN. Aminko 88min Ja 28 '39

Cast: M. Shtraykhu, M. Gelovani. Boris Tenin, V. Lukin

Director: Sergey Tutkovitch

Screen writer: Nikolay Pogodin

Drama. Russian dialogue film with English subtitles. This begins with a group of Russian soldiers who are tired of fighting the Germans in the World War. One of them is a simple peasant who gets caught up in the Bolshevik Revolution, learns the principles of mass solidarity and finally takes over the Kerevsky forces as a strong Lenin adherent.

Audience Suitability Ratings

"A: good of kind; Y & C: no."

+ + Christian Century p34 Mr 8 '39

Newspaper and Magazine Reviews

"With a combination of gentle satiric touches, which almost evolve into outright comedy, the Soviet has made in its role, and highly dramatic film. 'Man With the Gun' is the very sweetest kind of Soviet propaganda. Furthermore, it is a fine film. It is the first of its kind that we have had no objections. 'Man With the Gun' is one of the most likable of its kind to come along since the stage production of Johnson's 'Man With the Gun.'"

+ + N Y Herald Tribune p6 Ja 30 '39

"It is difficult to believe that the Bolshevik Revolution of 1917 in Russia was quite the easy-going, hail-fellow, back-slapping romp that it is made to appear in 'Man With the Gun.' Also, such a genial interpretation of what must have been a pretty grim business permits a form of gentle humanizing which is not possible in more realistic fare. Taken as straight comedy, which is the way that Boris Tenin plays it, there is much amusement in it. But comedy and serious propaganda do not mix very well."

Dryley Crowther

+ + N Y Times p9 Ja 30 '39

Trade Paper Reviews

"M. Shtraykhu, impersonating Lenin, and M. Gelovani, enacting the role of Stalin, are extremely good in their roles, but the picture as a whole lacks fire and substance."

+ + Boxoffice p55 F 18 '39

"Humorous documentary film of Bolshevik Revolution."

Film Daily p9 F 1 '39

"Another propaganda film from the Russian mills. A good mix of comedy and drama, the running time of 88 minutes being about twice as long as it should be. Weighted down, also, by much extraneous dialogue. English subtitles are ordinary, plus repetition of action, picture is no especial credit to any except the photographer."

+ - Variety p13 F 15 '39

MAMELE. Sphinx film 100-109min D 23 '38

Cast: Molly Picon, Edmund Zayenda. Max Bocky, Simche Fostel

Directors: Joseph Green. Konrad Tom

Music: Abe Ellstein

Original story: Meyer Schwartz

Screen writer: Konrad Tom

Drama. This Yiddish dialogue film with English subtitles made in Warsaw. Miss Picon portrays a Cinderella foster-mother to her family who are ungrateful for her sacrifices.

Trade Paper Reviews

"This film is a personal triumph for Molly Picon, darling of the Yiddish musical stage, who should captivate Jewish audiences by her performance."

+ + Boxoffice p29 Ja 21 '39

"Although the story used in 'Mamele' is not new, it is also never old if freshened up and competently acted."

Film Daily p6 Ja 18 '39

Reviewed by C, S. Aaronson

Drama. Boxoffice p5 D 29 '39

"The dominating personality of Molly Picon and some excellent, typical Old World atmosphere should give 'Mamele,' Miss Picon's latest Yiddish triumph, extra appeal at the box office. There's a fair story to 'Mamele' and the direction is better than average for a Yiddish going, but the film's diminutive comedienne to really send the picture soaring to the box office heights."

+ + Variety p13 Ja 11 '39

MOTION PICTURE REVIEW DIGEST 59
MARUSIA. Ukrafilm-Bulgakov 95-105min D 12 '38

Cast: Stephania Melnyk, Nicholas Stebnitsky, Peter Chorniuk

Director: Leo Bulgakov

Music: Dr Alexander Koshez

Screen writers: Andrei Klst, Vladimir Kestryn

Musical drama. Based on the play of the same title by M. Staritsky. Filmed in Ukraine with English subtitles. A pair of young sweethearts are kept apart by an evil hunchback who loves the girl. Finally when he sees that the sweethearts are togther again he poisons them and is thrown from a cliff by a villager.

Trade Review

"This film should appeal naturally to all those of Ukrainian descent and to those from the Central European countries. The best portions of the film are the chorus and vocal music arranged by Dr. Alexander Koshez. Although the theme of the tale is tragic, the overtones of the narration are light and humorous."

-

Variety p15 D 21 '38

"The choral arrangements are exceptionally beautiful. The cast is better than average throughout and the principals turn in fine performances."

-

Film Daily p10 D 16 '38

"This Ukrainian talker is over-long, but simply absorbing. Technicolor effects, particularly the choral work of the entire cast, have been handled with the utmost care, and lend an aura of splendor to the all but overpoweringdl narration."

-

Variety p16 D 21 '38

MED FOLKET FOR FOSTERLANDET.

Scandinavian talking pictures 105min F 20 '39

Cast: Sigurd Wallen, Linnea Hillberg, Aake Johansson, Hasse Ekman, Gun Kjelksesbroom, Eleonor de Fler

Director: Sigurd Wallen

Screen writer: Eric Lindorm

Historical drama, Swedish drama with English subtitles. A cavalcade of national events in Sweden during the past 31 years. Imaginary happenings and actual newsmen reports give the history of two typical Swedish families.

Audience Suitability Ratings

"Family. Interesting historically. Recommended for schools and librarians."

-

Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

"The sons and daughters of Sweden living in New York, may well be proud of this film account of the progress of their native land, and Americans can learn something by seeing it." H. T. S.

-

N Y Times p14 F 21 '39

Trade Review

"Fine documentary film depicts Sweden's progress from 1907 to the present."

-

Film Daily p6 Mr 14 '39

MIDNIGHT. Paramount 92min Mr 24 '39

Cast: Claudette Colbert, Don Ameche, John Barrymore, Frances Lederer, Mary Astor, Eileen Barrie, Hedda Hopper

Director: Mitchell Leisen

Music: Frederick Holland

Original story: Edwin Justus Mayer, Franz Vosper

Screen writers: Charles Brackett, Billy Wilder

Comedy. Claudette Colbert, an AmericanRuns away by herisself in Paris without money, job or luggage after an unsuccessful stay at Monte Carlo. She meets a taxi driver in Paris and goes on to many adventures as a bogus Baroness engaged by John Barrymore to make Francis Lederer fall in love with her. In the end it is the taxi driver, Don Ameche, who wins her.

Audience Suitability Ratings

"Adult. Nat Legion of Decency Mr 16 '39

"Family. An excellent comedy."

-

Wkly Guide Mr 11 '39

Trade Review

"Here is a bubbling farce, smart in every department, a triumph of broad comedy, lift gawitas from the balcony, while bringing deep chuckles from the loges. It's top of the bill stuff through and through. When the cast articles are the marquee names, it will head into and hold heavy gross business. 'Midnight' may be criticized for its stock opening—and spirited entry into the Paris station—and for the sluggish establishment of its principal characters, but the film soon overcomes these handicaps and the story begins rolling hilariously into high gear. Basically, of course, it is pretty familiar stuff, but it's the way the thing is done up, and the zest given its presentation that lend it the required feeling of freshness."

-

Hollywood Reporter p3 Mr 9 '39

Reviewed by Roscoe Williams

-

Motion Pic Daily p1 Mr 14 '39

"Programmer of box office strength in the powerhouse cast assembled by Paramount for 'Midnight.' Names cannot be overlooked in the marquees.14,...1,..., the show is designed to attract the customers. Picture on strength of its draw names alone can do satisfactory business. Despite lavishness and substantial outlay, story itself does not measure up to other ingredients which will fulfill the making. However, principal turn in individual performances far superior to the material provided. Result is a rather amusing and light comedy that will turn in a good account of itself at the box office."

-

Variety p16 Mr 15 '39

"High and flighty comedy, this permitting Claudette Colbert, Don Ameche, John Barrymore, Frances Lederer, Mary Astor to deliver their stock entertainment wares. With such an array of names to parade the marquee and spurred to zestful performances by spirited direction, a script of amusing episodf, the picture is bound to get off to a flying start and do prosperous business."

-

Variety (Hollywood) p3 Mr 9 '39

THE MIKADO. General films-Universal 95-95min

Cast: Kenny Baker, Martyn Green, Sydney Granville, John Barclay, George Stroud, John Meillon

Director: Victor Schertzinger

Music director: Geoffrey Toye

Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Filmed in Technicolor in England. The music was recorded by the London Symphony and practically all the principals and chorus are drawn from the D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who is a son of the Mikado and who is in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his blessing.

School Evaluations

"An exquisite fantastic midsummer night's dream full of laughter and restfulness; a superb presentation that blows away trouble. Highly valuable for school showing. There is an almost overwhelming interest in Gilbert & Sullivan in high schools today, and this is an ideal presentation which will further justify this interest."

Gilbert & Sullivan brought to the screen in a most delightful manner and the producers deserve a vote of thanks for their beautiful production."

"It is beautifully produced all the way through, costumes and color are particularly interesting. It is good entertainment and should be advocated. This too committee should do whatever it can to insure the extensive showing of this
film, especially to schools throughout the country.

'This film will give one a better idea of the Gilbert and Sullivan operas than at an actual performance of the D'Oyly Carte Company. It will be a great incentive to amateurs. - A most instructive and beautiful color.' 

"One of the very loveliest films I have seen. This Gilbert & Sullivan opera will have more pictures like this one! Beautifully staged, Lovely costumes. The singing is excellent." 

"It is a view to everything. Gilbert & Sullivan opera at its best. An excellent grade piece of work." 

"One of the best photoplays ever produced. I saw 'The Mikado' given yesterday and it is beautifully sung. Something different. A bold experiment, this, the first screen version of a Gilbert & Sullivan opera. It has changed the traditional costumes, multiplying the sets, cutting some of the songs, and inserting a prologue by the producers, and it has proved the wrath of 'G. & S.' admirers, who are the most hardy of die-hards. But, as a picture for exponents of public opinion, I might say, a toss-up. The question is: can Sullivan's melodies be excelled by English music? If so, the film may well be the forerunner of a new kind of screen entertainment: opera presented almost 'straight.' But it is quite a large 'if.'

Film Wkly p21 Ja 21 '39

"Some liberties have been taken to screen and sound-track the opera romance of the Mikado. Theatrical, not eminently beautiful. Excellent music, movement and cinema spontaneity to the satire of Sir William S. Gilbert and the melodies of Sullivan have been given. Some of the settings (though not pretentious) add up to a most ingratiating whole." + + Newsweek p24 F 20 '39

"The Mikado' is one of the most lyric and colorful of the operettas written by the distinguished team and in this version it has lost little of its delightful sentimentality, its frothiness but at times surprisingly modern and ironical humor. ... The chorus, the incidental music by the W. F. Barns orchestra, the Mikado, the settings (though not pretentious) all add up to a most ingratiating whole." + + + + + Arp 39

"Suddenly the classics come to us in their pristine glory. ... The choral work is unforgettable. Mr. Schertzinger, who catapulted Miss Grace Moore to international fame with his 

"One Night of Love," has done the same for the D'Oyly Carte Company—if not more. Prepare to be entranced.

Film Daily p6 F 17 '39

Trade Paper Reviews

"The performances and singing are topnotch. 'The Mikado' will find wide appeal among audiences who have enjoyed the works of the two renowned composers. The pastel settings are eye-appealing. Special permission must be given to selling it to neighborhood audiences.

Boxoffice p69 Ja 7 '39

"Many English-speaking people who have never seen Gilbert and Sullivan productions should flock to the picture houses for 'The Mikado.' Even if they don't—and it is reasonable to imagine a greedy percentage of them will go out of curiosity—there are enough Gilbert and Sullivan fans who will attend to guarantee success. ... There is no attempt to outdo Hollywood in munificence. Film is a feast of subdued color and reveals admirable craftsmanship.

Variety p15 Ja 25 '39

Le MIOCHE. See Forty little mothers

MUTINY OF THE ELSINORE. Argyle 73min F 15 '39

Cast: Paul Lukas, Lyn Harding, Kathleen Kelly, Clifford Evans, Michael Martin-Harvey

Director: Roy Lockwood

Screen writer: Beaufoy Milton

Melodrama. Filmed in England. Based on the novel of the same title by Jack London. The action takes place on an old three-master sailing ship. The captain is murdered, the first mate shot and a writer and the captain's daughter are left to deal with a mutinous crew.

Newspaper and Magazine Reviews

"Aside from some rather fine shots of a sailing ship, the new British film, 'Mutiny of the Elsinore,' is a dull maritime melodrama. The Jack London novel on which it is based offered plenty of dramatic potential, but the film leaves it almost unreadable. The director and his screenwriters must have been overwhelmed by the dramatic possibilities, but they have not made the most of them. The acting is adequate, but no more. The story is well told, but not well acted. The dialogue is crisp and the photography is good, but the film is not a great success."

The New Yorker p62 Ja 16 '39

"It is as trim an adventure film as ever crossed the seas from England. Written in Jack London's best pulpwod style, with Lyn Harding playing the bucko mate, Paul Lukas as the super-cargo and a beautifully chosen crew of cutthroats aboard, the saga of the Elsinore makes bally screen reading, especially if you've got a taste for bally reading, you have a place, suspense, excitement—the galore—but, beyond all this, it has grand photography. ... The Elsinore is a real ship, and she is plowing across a real ocean, not tossing in a studio tank. ... The cast act as though they believed Jack London would tell a sea story. He could." Frank S. Nugent + + N Y Times p17 F 16 '39

Reviewed by John Mosher

New York p22 F 22 '39

Trade Paper Reviews

"A grand sea story done with all the gusto and salty atmosphere which distinguished Jack London at his best. And he was at his best when he wrote about the old briganites and life in the sea, which is why this production is easily one of the best sea yarns that the screen can claim."

 Film Daily p6 F 17 '39

MOTION PICTURE REVIEW DIGEST
MY WIFE'S RELATIVES. Republic 63-65min Mr 20 '39
Cast: James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Mary Hart
Director: Gus Meins
Music director: Cy Feuer
Original story: Dorrell McGowan, Stuart E. McGowan
Screen writer: Jack Towsley
Comedy-drama. Another of the Higgins Family series. This time Mr. Higgins runs a candy business and aids his daughter in marrying the man she loves. He also helps his wife from marrying a designing widow.

Audience Suitability Ratings
"Family." Wkly Guide Mr 4 '39

Trade Paper Reviews
"Good family picture carries plenty of laughs with antics of Higgins Family."
+ Film Daily p10 Mr 13 '39
Reviewed by Gus McCarthy
+ Film Daily p13 Mr 7 '39
"'My Wife's Relatives' will hold its own in the family picture league and gives indication that if the pace is kept up this series will have a satisfactory run for family exhibitors. The picture has all the values that are inherent in these family subjects, with the Gleason entourage present in full strength."
+ Nat Box Office Digest p5 Mr 4 '39
"Swell family comedy, 'My Wife's Relatives' will go a long way in selling future members of Republic's Higgins Family series. Spacing generous comedy with proper amount of drama, feature hits a pace that never lets down due to direction, writing and taping of cast. It can well hold top position on double bills in smaller situations and willably fill lower bracket in more important runs."
+ Variety (Hollywood) p3 Mr 1 '39

MYSTERIOUS MISS X. Republic 60-65min Ja 10 '39
Cast: Michael Whalen, Mary Hart, Chick Chandler, Mahel Todd
Director: Gus Meins
Music director: Cy Feuer
Original story: George W. Yates
Screen writer: Oliver Cooper
Comedy-drama. Two stranded actors are mistakenly identified as Scotland Yard officers in a small town and find themselves involved in a murder mystery.

Audience Suitability Ratings
"A: absurd; X: no value; C: no."
— Christian Century p198 F 8 '39
"General patronage."
Nat Legion of Decency Ja 26 '39
"A: mediocre; X: & C: no."
+ Parents' M p102 Ap '39

Trade Paper Reviews
"Herein delivered is a sound and solid program offering, adroitly blending comedy and mystery and replete with vivid women, deserted houses and a host of murder suspects. It carries an abundance of excitement and laughs."
+ Boxoffice p27 Ja 21 '39
"Republic comes through with a thoroughly entertaining piece of tongue-in-cheek murder mystery. It can even be tricked up as a 'horror' picture if smart exhibitors make judicious use of some of the tricky ad and still show in press book. Although it obviously was on a 'B' budget, 'Mysterious Miss X' possesses the ingredients for popular entertainment for all classes."
+ Film Bulletin p7 F 11 '39
"Poor murder mystery done with slapstick for comic effects that do not stick."
— Film Daily p10 Ja 23 '39
Reviewed by Vance King

NANCY DREW, DETECTIVE. Warner 60min N 19 '38
Cast: Bonita Granville, John Litel, James Stephenson, Frankie Thomas
Director: William Cleary
Screen writer: Kenneth Gamet
Mystery melodrama. Based on the series of Nancy Drew novels by Carolyn Keene. First in a new series to feature Bonita Granville

MYSTERY PLANE. Monogram 60min Mr 8 '39
Cast: John Trent, Milburn Stone, Marjorie Reynolds
Director: George Wagner
Music director: Frank Sanucci
Screen writers: Paul Schofield, Joseph West
Melodrama. Based on the cartoon strip "Tailspin Tommy" by Hal Forrest. First of a new series. An electrically controlled bombing device on a plane is the invention of two pilots. Agents of a foreign power want the invention and kidnap the inventors. This film was first scheduled for release under title "Sky Pirate."

Newspaper and Magazine Reviews
"For family audiences, the film is a breath of fresh air, an escape for the children and might be interested in seeing the operation of a new device by which bombs are dropped automatically on a plane through the use of radar beams. The fact that the device will be used by Uncle Sam only for protective purposes is well emphasized." Bert Hardy (Hollywood)
+ Hollywood Spectator p12 Mr 4 '39
"An air thriller for youngsters, this studio's contribution to the aviation cycle is first in a projected series of eight films based on Hal Forrest's comic strip, 'Tailspin Tommy.'"
+ Newweek p34 Mr 13 '39

Trade Paper Reviews
"Monogram has every reason to be proud of its latest effort. Expertly combining action and suspense, with a few heart-throbs thrown in for good measure, 'Mystery Plane' is set to score a hit wherever fans appreciate films that move at a fast and thrilling pace." Frank Leyendecker
+ Film Bulletin p7 Mr 11 '39
"It gets off to a flying start. It will please fans of gangster and is written to exploit this genre."
+ Film Daily p7 F 27 '39
Reviewed by Gus McCarthy
+ Nat Box Office Digest p18 F 28 '39
"'Mystery Plane' sets the "Tailspin Tommy" series off to a flying start. So you can add to a very intelligent choice of subject a very capable job of picture making and total the two up to something that will mean money for Monogram and Monogram exhibitors."
+ Nat Box Office Digest p13 F 24 '39
"'Tailspin Tommy', newspaper cartoon hero, gets away to an auspicious screen debut in 'Mystery Plane'. It contains action and suspense aplenty, these all important ingredients mixed with splendid histrionics and excellent production values."
+ Variety (Hollywood) p3 F 22 '39
MOTION PICTURE REVIEW DIGEST

63

and Frankie Thomas. Bonita Granville is an amateur detective during time she can spare from school. She is dissatisfied with progress made by her boy next door in a kidnapping case, and together with the boy next door, unravels the crime.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y: and C: rather good."
+ Christian Science Monitor p167 D 28 '38
"A & Y: entertaining mystery; C: possible."
+ Parents' M p78 F '39

Newspaper and Magazine Reviews

"Familier with the Bonita Granville series.
Christian Science Monitor p15 Ja 14 '39
"Another series, boys, but nothing to hold your hat over."

Photoplay p96 Mr '39

"It is an unpretentious little feature that speaks well for coming members of the group. Aimed directly at the juvenile trade, picture contains no crime."
+ Variety (Hollywood) p3 D 14 '38

NANCY DREW, REPORTER. Warner

67min F 18 '39


Based on the novel by Carolyn Keene. This is the second in the series and again has the teen-age girl, Bonita Granville, solve a murder with the unwilling help of her friend, Frankie Thomas.

Audience Suitability Ratings

"Clean, wholesome mystery picture. Most children will delight in it. Fast moving and full of excitement and enthusiasm. Family."

Am Legion Auxiliary

"Light and fairly entertaining... Matter of taste. Mature-family, exciting for children."

Calif Cong of Par & Teachers

"A none too plausible mystery story... Fairly entertaining for mature-family." Nat Soc of New England Women

"In this picture, youth is presented in unusual and far-fetched situations. The cast is enthusiastic, but the fact that young girls are allowed access to 'training quarters' for criminals is questionable. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin F 11 '39

"The 'Nancy Drew' stories by Carolyn Keene have not really met every merit, but they have a wide following among adolescents, girls particularly, in a certain stage of their reading development... There is plenty of broad humor, and average youthful audiences will enjoy it keenly." S Calif Council of Fed Church Women

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+ Fox W Coast Bulletin F 11 '39

"A: mediocre; Y: passable; C: hardly."
+ Christian Century p302 Mr 1 '39

"The picture offers a good, pick-them-up-as-you-see-them interest but suffers from too many complications in the plot and from poor direction. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bulletin F 25 '39

"A & Y: fair; C: possible."
+ Parents' M p102 Ap '39

Newspaper and Magazine Reviews

"About as smooth a job of continuity writing and directorial pacing of the action as has come from the Monogram people. The characters are given light, feathered touches, and there are more close-ups and putumine shots than are usually to be seen in films from this studio." E Coast Preview Committee

+ Fox W Coast Bulletin F 25 '39

"Aimed at the recent spy headlines, this falls to the short story potentialities inherent in such situations. The picture is short on action and long on dialogue. Only toward the end does the pace quicken and things begin to happen." + Boxoffice p58 F 18 '39

NAVY SECRETS. Monogram. 60-62min F 1 '39


Director: Howard Bretherton

Screen writer: Harvey Gates

Melodrama. Based on a Cosmopolitan short story. Story by Dan Conley. Reviewer 'makes a big stride forward to build a following among the high school trade. Amply able to fill lower half of the double bill, picture is not aimed for grownup appeal but still offers entertainment for the older patrons.'

+ Variety (Hollywood) p3 Ja 21 '39

"A: good; Y: very satisfying; C: disappointing." + Christian Century p302 Mr 1 '39

"Another of the series taken from Carolyn Keene's Shores of the Sea. Fay Wray, Bonita Granville, etc. make a big stride forward to build a following among the high school trade. Amply able to fill lower half of the double bill, picture is not aimed for grownup appeal but still offers entertainment for the older patrons."

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NAVY SECRETS—Continued

"Master spies, secret armaments and data and two
secret agents, each unknown to the other, rattle around somewhat confusingly in
this new Monogram release. The story is poorly
written and it lacks dramatic punch,
with one rather suspenseful sequence and a flat
fight about the only real action the film af-
for.

+ Film Daily p11 F 15 '39
Reviewed by Jack Banner

"'Navy Secrets' is a good title for Monogram
exhibitors, and the picture will justify the title.
In addition, the presence of Fay Wray and
Grant Withers in the leads gives it better than
ordinary rating as star values go in the pro-
gram, generally.

+ Nat Boxoffice Digest p11 F 17 '39

"Intriguing tale and good performances make
'Navy Secrets' worthwhile melodrama. While
picture comes from modest budget class, ex-
hibitors should be able to drain it for better
average profits through proper exploitation of
its timely apile angle.
+ — Variety (Hollywood) pl3 F 11 '39

NEIGHBORS. Best films 90min D 8 '38
Cast: E. Bodo, Helen Gross. Joseph Orwicl,
remi. Sempolinsky
Director: Leon Trystan

Comedy. Yiddish dialogue film with English
subtitles. A young girl arrives to visit her
uncle and gets into another
mistake. She falls in love with a young man
who meets in the apartment. May
however, the young man loves swing
music and her uncle is a musician who admires
classical music.

Trade Paper Reviews

"Another Jewish comedy, with subtitles,
where a mixup in names provides a goodly
quota of laughs. Sure to click where pictures
of this kind are popular. The camera job is
bad, and at times the subtitles do not give a
ture account of the dialogue."
+ Boxoffice p17 D 24 '38

"Highly amusing comedy will go over well
with Yiddish audiences."
+ Film Daily p10 D 16 '38

"Pretty nearly all of this production is out
of synchronization, which strongly indicates
the picture is a re-dubbed version in Yiddish
of a Polish production previously shown in
this country, titled 'Apartment Above.' Earring
annoyance caused by poor dubbing, it still
remains an entertaining, fashionable,
along American production lines, with new and
up-to-the-minute jazz and gags that should
give lots of light-headed pleasant humor
and a half. It is an advance in style of enter-
tainment heretofore turned out by Polish or
Yiddish producers, but hardly up to Hollywood
standard in story, direction, camera make-up
and other deft touches. Fans may like de-
parture from usual style of serious classical
themes."
+ — Variety pl4 Ja 4 '39

NEVER SAY DIE. Paramount 80min
Ap 21 '39
Cast: Martha Raye, Bob Hope, Andy De-
vito, Jack Momsray. Gale Sondergaard
Sir Rumman
Director: Elliott Nugent

Music: Ralph Rainger. Leo Robin
Music director: Boris Morros
Screenwriters: Don Hartman. Frank Butler.

Preston Sturges

Farce. Bob Hope plays a millionaire who goes
to the Swiss Alps because he thinks he is a
sick man. Martha Raye has been taken there
by her Texas oil millionaire father to marry a
titled foreigner. Martha and Bob marry in
order to save the enterprising wife who
planned for them by a designing pair out
to their money,

Audience Suitability Ratings

"Rather broad farce comedy with a generous
dash of slapstick, it is completely absurd and,
despite several inconsistencies, side-splittingly
funny. Plot is poorly worked out and it
fails to finish. Adults.

+ Fox West Coast Bulletin Mr 4 '39

"Objective in part."
+ Nat Legion of Decency F 22 '39

"Family. A little vulgar in spots, but enter-
taining."
+ Wkly Guide F 18 '39

Neuwapaper and Magazine Reviews

"The prank and gag school of screen comedy
has rarely proved as unappetizing as it is in
'Never Say Die.' There are a few faintly
amusing farcical notions in the show, but
the scenarios have usually passed them up in favor
of random slapstick and witless wisecracks...
That was surefire, but the idea was missed by a
leading players did they not work so hard to
underline the worst aspects of the photo.

It woudly which depends on or with the leading
players did they not work so hard to
underline the worst aspects of the photo.

at the most contemptible moments."
Howard Barnes

Y Herald Tribune pl4 Mr 9 '39

"Some of the gags are terrific, while others
of the comedy is tops. It is Bob Hope with his
swell, precise way of throwing gags and his
masterful, comic timing that confound the
show. The others just cling to Hope. A
good word for 'Never Say Die.'"
Bosley Crowther

+ — N Y Times p18 Mr 9 '39

Trade Paper Reviews

"The basic idea of this story would have
gained a grand two reeler, but stretched out to
eighty minutes it is a very monotonous affair.
One feels sorry for the talent wasted on it.
There are a few amusing spots, but even those
leave to heavy slapstick-so out of place that the
audience feels that its attention is almost em-
ployed for laughing at them. Poor."
David J. Hanna

Film Bulletin p3 Mr 11 '39

"A comedy in which the gags for its
hilarity, this show is very funny when gags
are being worked, however, there are spams
where the piece just carries through on story,
and then it lags. Fortunately the gags take up
most of the footage and some of them bring
bouts of hearty belly-laughs to the screen.

It achieves the result that the picture proves good laugh entertain-
ment. For Bob Hope, it is great stuff, for the-type looks the type
as this is his style."
+ — Film Daily p13 Mr 7 '39

"Paramount's production of 'Never Say Die'
show is the hit of its comedy shows of the
comedies of recent months, but it has been
turned into just an ordinary programmer with
occasionally a buffoonish laugh. The picture is
very good, however, and the type looks the type
as this is his style."
+ — Film Daily p13 Mr 7 '39

"There's hope for the picture business, and
there areCraig for one, but if it can
occur to start from first principles and turn
out a piece of entertainment as rich in audi-
ence meat as 'Never Say Die.'"
+ — Boxoffice Digest p2pl Mr 6 '39

"The comedy talents of Martha Raye and
Bob Hope have been side-tracked to a great
extent in their latest, 'Never Say Die.' Picture has a few
funny passages, but on the whole is just a
wild farce. It's only a fair programmer and
will be shown on a slot, but will save
interest in the few. For subsequent and neighborhoods,
it will get moderate business."
— Variety p18 Mr 6 '39
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Bob Hope have been side-tracked to a great
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wild farce. It's only a fair programmer and
will be shown on a slot, but will save
interest in the few. For subsequent and neighborhoods,
it will get moderate business."
— Variety p18 Mr 8 '39
"Paramount has booted home a sleeper in 'Never Say Die,' the film which romps home a winner after traveling a laugh-paced course without once pausing for revitalization. It's a farce cumulated with such a sweep that it takes 【down box office coin, and should hold appeal for all types of patrons."

Variety (Hollywood) p3 Mr 2 '39

NEWBYS' HOME. Universal 73min D 23 '38


Director: Harold Young

Original story: Gordon Kahn. Charles Grayson

Screen writer: Gordon Kahn

Melodrama. Jackie Cooper portrays a newsboy who works for a paper to which he feels gratitude because it gave him a home. He helps wage war on a rival gang of newsboys in a circulation war.

Audience Suitability Ratings

'A': good of kind; Y: probably amusing; C: no.

+ Christian Century p35 Ja 25 '39

Audience: 'More than a novelty, 'Newboys' Home' receives so many verbal tomatoes from the audience the exhibitors would be unseating us to add anything to the barrage," B. R. Crisler

N Y Times p8 Ja 23 '39

Trade Paper Reviews

"Action is the keynote of this film which shapes as a satisfactory program picture." -

+ Boxoffice p33 Ja 28 '39

"Melodrama of little tough guys helping to run a newspaper has slambanging thrill." -

Film Daily p8 Ja 24 '39

"Another in the tough kid cycle. The rehab is in the newspaper game, and Hollywood's usual far-fetched presentation of the fourth estate is gone one better with this entry, which pictures the newspaperer as he feels with a little short of a World War, with the kids in the middle of it all. Implausible most of the way, youngsters will be envyinging themselves in us same situations, etc. Will easily handle its end of dual depts, what with revitalized Jackie Cooper name, Edmund Lowe, and the word of mouth. Plot is very thin, and acting of all but the kids similarly light." -

+ Variety p15 Ja 25 '39

OFF THE RECORD. Warner 70min D 21 '39

Cast: Pat O'Brien, Joan Blondell, Bobby Jordan. Alan Baxter. William Davidson

Directors: James Flood. Irving Rapper

Music: Adolph Deutsch

Music director: Leo F. Forstein

Original story: Saul Elkins. Sally Sandlin

Screen writers: John Twist. Helen Meinard

Comedy. It portrays a cross-country trailer romance in which an heiress, Lucille Ball, and a WPA worker, after a great deal of complications, decide they are in love.

SEE ALSO issue of December 25, 1938

Audience Suitability Ratings

'A: depends on taste; Y: doubtful; C: no interest."

Christian Century p71 Ja 11 '39

'A & Y: fair; C: 'little interest.'"

- Parents' M p78 F '39

NORTH OF SHANGHAI. Columbia 59min F 10 '39


Director: D. Ross Lederman

Screen writers: Maurice Rapl. Harold Buchman

Melodrama. Miss Furness, reporter, goes to China for news and gets involved in the Sino-Japanese war. James Craig portrays a newsreel cameraman who succeeds in wiping out conspirators in a spy ring.

Audience Suitability Ratings

'A: hardly; Y: ordinary; C: no."

- Christian Century p26 F '39

"General patronage."

Nat Legion of Decency Mr 9 '39

Trade Paper Reviews

"A fair-to-middlin' story is evolved from the current Sino-Jap fracas. Pictures Betty Furness as an actress Overseas and a newspaper angle, while James Craig is a newsreel cameraman covering the front. It's for the duals. Tale is held back a bit by the unacquiescence of Craig, a comparative newcomer."

+ Variety p29 Mr 8 '39

NEXT TIME I MARRY. RKO 64min D 9 '38


Director: Garson Kanin

Original story: Thamsie Williamson

Screen writers: John Twist. Helen Meinard

Comedy. It portrays a cross-country trailer romance in which an heiress, Lucille Ball, and a WPA worker, after a great deal of complications, decide they are in love.

Audience Suitability Ratings

'A: depends on taste; Y: doubtful; C: no interest."

Christian Century p71 Ja 11 '39

'A & Y: fair; C: 'little interest.'"

- Parents' M p78 F '39

Newspaper and Magazine Reviews

"While no epic, it is reasonably productive of comment. It has some of the primitive attributes of a documentary. Household."

- Christian Science Monitor p7 D 10 '39

"Enjoyable little show. Garson Kanin, with the direction of an impressie A Man to Remember already to his credit, appears to be emerging as a modern prophet to point the way for the motion picture industry out of the wilderness of excessive investment and diminishing returns. Evidently the expenditure for the film was but a fraction of that devoted to so-called 'A' pictures. Yet 'Next Time I Marry' packs several times the entertainment value of the rank and file of costlier pictures I have seen recently."

Bert Harlen

Hollywood Spectator p24 D 24 '38

Trade Paper Reviews

"A really fine comedy based on a somewhat ordinary story."

Film Curb p7 D 24 '39

"Here's one of sleepers where the exhibitor gets a break. Bought along with the nine-run down near the bottom of the block it will haul dollar for dollar with the snooty upstarts running mate once it is paid the lip service it deserves. It hasn't names to light up the marque but what it does have is a few spots that publicity screwed up, and cooked with a zip and a tang. Mr. Exhibitor, give it a hard ride in your ads and it will pay its way handily."

Variety (Hollywood) p3 D 14 '39
OFF THE RECORD—Continued

"While the plot is trite and the story has many loose ends, the serious treatment of an important subject is commendable. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bulletin F 25 '39

"Adults.

Nat Legion of Decency F 16 '39

"A: mediocre; Y & C: unsuitable."

+ Parents' M p112 Apl '39

"Family Enlightened with plenty of humor.

+ Wkly Guide F 11 '39

Newspaper and Magazine Reviews

"Adults and young persons."

Christian Science Monitor p15 Ja 21 '39

"If you've met the story of the hard-boiled, gunning girl from the Arizona border and the town's big-shot mobster, stop-press exclusives and comic news photographers, read no farther. Hollywood is only repeating itself. Even if the story's new to you there's no immediate need to grab your hat and rush out to see Off the Record. It's fast, noisy, competent, but completely routine—almost a 'quickie.' " Jesse Zunser

++ Cue p43 F 25 '39

"There is so little in it of anything really pleasant to look at or hear, that 'Off the Record' is an emergency that gives no gratification to an audience. Technically, in direction and staging, it is a satisfactory job, but the film is inexcusably number one film that should frighten everyone. In it is so metallic and caustic." Bert Harlen

Hollywood Spectator p16 F 4 '39

"The decorum of a typical New York City room is much maligned during the rather crazy course of this newspaper film. The matter of the fever of the work, itself, is unevenly, often fortuitously scrambled in an endeavor to make solid entertainment out of a newspaper romance. The humor in the film is too alien to the theme to be of much help, and the direction is able to make the most of it all. "Off the Record" is a run up the film ladder for Bobby Jordan, if nothing else." Robert W. Dana

++ N Y Herald Tribune p5 F 15 '39

"The sum of the world's knowledge in the matter of juvenile delinquency, its cause and matter is not likely to be materially increased by 'Off the Record.' Despite the ebullience of some of the players and the beauty of Blondell, 'Off the Record' (and you can quote me) is libels of the great tradition of American newspaper-gathering not only from its unprejudiced, hard-riding, depressingly unoriginal fashion." B. R. Crisler

++ N Y Times p12 F 15 '39

Trade Paper Reviews

"Breezy comedy drama, with a combination mobster-newspaper theme, is equpped ped to give Bobbi Jordan service as a programmer. Direction is paced so as to permit no hiatus in the story's unfolding and production details are adequately satisfactory." + Boxoffice p35 Ja 25 '39

This is a minor effort of the Warner studio that has been chalked up as a passable 'F' picture with its main appeal to the juvenile customers of high school age or under, who will enthusiastically watch the philosophy of Bobbi Jordan."

++ Film Daily p5 F 23 '39

Reviewed by Gus McCarthy

++ + Motion Picl Daily p10 F 27 '39

" 'Off the Record' could just as well have been kept off the record and so has the story presented. It is a frank account of the life of a newspaper amid the unpretentious atmosphere that can highlight snappily written scenes when called upon. It comes through as an entirely unpretentious material for which it was made and for which it will be booked." + Nat Box Office Digest p11 Ja 24 '39

"Striped newspaper yarn is inside page stuff. Despite the title and premise of this picture's frenzied excitement, it's all hackneyed material. Pat O'Brien and James Cagney are names that will help and there are occasionally pithy bits of dialog, but in general it's no circulation builder. . . . As the star reporter, Pat O'Brien plays the part as if he realized what carbon-copy material he had to handle. . . ."

+ Variety p12 F 22 '39

"Hokish, off-'times silly—newsheaper-underworld material. Off the Record definitely relegates it to filler class. Picture shows lack of thought on part of its maker, and will suffer until favorable word-of-mouth advertising of those lured in for opening runs.

Variety (Hollywood) p8 Ja 19 '39

Oklahoma Kid. Warner 80min Mr 11 '39

Cast: James Cagney, Humphrey Bogart, Lola Lane, Donald Crisp, Harvey Stevens, Rosemary Lane

Director: Lloyd Bacon

Original story: Edward E. Paramore, Wally Klein

Screen writers: Warren Duff, Robert Buckner, Edward E. Paramore

Western melodrama. The time is the Oklahoma Territory land rush of 1883 and the drama concerns the battle between crime and law. sagas of an outlaw who is bent on avenging his father's murder.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 9 '39

"Cagney's good whether he's playing a gangster or an outlaw, and there's plenty of biff-bang action in this one."

++ Daily Rechastic p8 Mr 18 '39

"Family. A superior Western."

++ Wkly Guide F 25 '39

Newspaper and Magazine Reviews

"'Oklahoma Kid' is a humdinger. It literally sizzles and glows with excitement, pioneering heroism, and vocal democratic ideologies. The astonishingly effective debut of James Cagney, the super escape artist, and the breath-taking drama of the Oklahoma Territory land rush in 1883, the thrilling realism of the inevitable battle between crime and law, and the magnificent photograph—all these contribute toward making 'Oklahoma Kid' a completely enjoyable picture." Jesse Zunser

++ Cue p42 Mr 4 '39

The redoubtable James Cagney has put on a terrific show in 'Oklahoma Kid' and has amply earned the right to wear them. He has neither the accent nor the ingenuous, rough-and-tumble Western, but he succeeds in giving such a dynamic portrayal that the offering has continued success and excitement. There are no great shakes and the direction falters to the point of being a substitute for the plot, where a bit of significant action or dialogue might have kept the continuity together, but Mr. Cagney, like a super-Lone Ranger, is always appearing to rescue the principals and the plot. Howard Barnes

++ N Y Herald Tribune p8 Mr 11 '39

"It is a brisk horse opera which is good fun chiefly because Cagney makes it so. There's something entirely disarming about the way he has tackled horse opera—so pretending a minute to be anything but New York's Jimmy Cagney is a good game for a dude ranch." Frank S. Nugent

++ N Y Times p21 Mr 11 '39

"After a quick nod to history, a trio of screen writers wisely give all their attention to the Oklahoma Kid—a character modeled after the famous outlaw Billy the Kid and played with much genuine enthusiasm... It is vigorous entertainment."

++ + Newweek p27 Mr 6 '39

"The 'Oklahoma Kid' is another in the major companies' current vogue for Westerns. . . . The Kid leads (and should do) despite the excellence of the supporting cast and the fact that the story is a fairly routine Western. . . ."
view but a true one." "An important current social problem which offers much that one should consider. Should be sponsored and supported, for it shows treatment of a contemporary topical field in which it is often not treated sufficiently, more often by the motion picture." "It has good and bad points as a picture. Additions to the social field, and discussion should be lively and profitable." "I think the slum clearance problem is one that all children should be made aware of in the present time. A very fine presentation of a social problem in which although its entertainment value ought to have a far-reaching effect for a correction of the social evil." "Material presented for moral purposes, also raises much controversial material. This is a courageous treatment of an important social problem. There is definitely a concession to the love interest. Very impressive as an argument for slum clearance. Points to a possible solution which is suited to make it as it would be a good basis for discussion under expert leadership. I felt that the friendship and sympathy should be for the hero even in the face of unreasonableness. The picture was fine." "I was torn between class hatred which I feel bad and sympathy which I would want to face." "Vivid and strong. Discouraging to those who cannot escape these conditions and much more so to those who by choice cause the problems of the housing authorities was not brought out clearly enough. Government help is absolutely necessary in the problems of housing. It would help very much." "Long and morbid. I do not think it would be of great interest to children of school age. But it is a fine piece of work and in my opinion was making a special study relating to problems presented to them, might be solved." "I was not in favor of any film which will promote public unrest. Excellent but too much of light and shade." "Any film which has something more important to present than the eternal Cinderella love story is worthy of considerate study by a group which is devoted to education. This film deserves the support of the teaching bodies in this country. If they will promote it, it will make money at the box office and will ensure other pictures treating of dozens of problems which will make for a vital motion picture art here. While this is a courageous film for its showing of housing conditions, it is not a good film as entertainment, but it is a fine film and one of the best of its kind. We were making a special study relating to problems presented to them, might be solved." "I was not in favor of any film which will promote public unrest. Excellent but too much of light and shade." "Any film which has something more important to present than the eternal Cinderella love story is worthy of considerate study by a group which is devoted to education. This film deserves the support of the teaching bodies in this country. If they will promote it, it will make money at the box office and will ensure other pictures treating of dozens of problems which will make for a vital motion picture art here. While this is a courageous film for its showing of housing conditions, it is not a good film as entertainment, but it is a fine film and one of the best of its kind. We were making a special study relating to problems presented to them, might be solved." "I was not in favor of any film which will promote public unrest. Excellent but too much of light and shade." "Any film which has something more important to present than the eternal Cinderella love story is worthy of considerate study by a group which is devoted to education. This film deserves the support of the teaching bodies in this country. If they will promote it, it will make money at the box office and will ensure other pictures treating of dozens of problems which will make for a vital motion picture art here. While this is a courageous film for its showing of housing conditions, it is not a good film as entertainment, but it is a fine film and one of the best of its kind. We were making a special study relating to problems presented to them, might be solved." "I was not in favor of any film which will promote public unrest. Excellent but too much of light and shade."
**ONE THIRD OF A NATION—** Cont.

"Honest but unsuccessful attempt to make slum clearance propaganda interesting to motion picture theater-goers. It has direct appeal only to those people in the few big cities which still have slums, and the people who work or have worked in entertainment in a picture house, I do not wish to be made sorry when my sorrow cannot be translated to real benefit for the simple folk for whom my sympathy is invited. ... It seems to me that ... One Third of a Nation' strikes me more than the other. I refused to sit through the rest of the picture, consequently this review cannot be considered a complete one. I do not believe the film has anything to offer study groups. It certainly is not for children.

Hollywood Spectator p8 F 18 '39

Reviewed by Beverly Hills Liberty p18 D 31 '39

"... One Third of a Nation' pictures with great skill the misery of the poor and the firetraps they live in. But it adds to scenes which are true to life in every detail a dreadful lack of social realism. 'A Dodger's Delight' represents an advance in the choice of theme; it is spoiled, in the same fashion by superimposed clowns and by the lack of a sufficient courage. The problem which lies at the root of the matter is the well-known dilemma: how to tell the truth without being radical." — Franz Hoellering + — Nation p214 F 18 '39

"Even though it may have a somewhat muddled point of view and structural faults it is definitely a step in the right direction for the screen. The third of a Nation' could have been more forthright; it could have been a better picture, but in saying something it has said well. Unfortunately you should not miss seeing it." — Howard Barnes + — N Y Herald Tribune p10 F 13 '39

"Arthur Arent, who wrote the play, probably would have a harder time convincing his brain child. We uninterested of the movie audience will take it for what it's worth, which is considerable, as an interestingly presented editorial for slum clearance. ... The film is less truculent than the play, much less realistic. It contains no appeal to government to correct the slum situation—except the mute appeal embodied in a grim picture of conditions as we city-dwellers know them. For all that it is a point of view. It has focused the camera upon one of the ugliest sights in the New World. It has, not unusually, produced a few facts and figures for the nation to study. And it has, beyond these, employed a contemporary background for propagating the necessary truths. WHENEVER we are grateful to Mr. Murphy and his company. We will not say it is a film that should be seen, merely one that you probably will want to see." — Frank S. Nugent + — N Y Times p13 F 11 '39

"There's been a sad mishandling of ... One Third of a Nation'. A number of individual scenes and an elaboration of elements that were not in the play and seem artificial and tedious drag down the force of the idea. As a lecture on housing conditions in the lower East Side, as a dissertation on tenement and slum life, the film is convincing to its theme ... With much that is hazy and unconvincing and unlikely throughout the performance, the experimentation is probably sound and the treatment. — John Mosher + — New Yorker p79 F 18 '39

"Both script and direction are uninspired, but a competent production. ... The sincerity and occasional effectiveness in its plea for slum clearance. + — Newsweek p29 F 20 '39

"It will make you want to attack with an axe the first old house that you see in your way; but it's all very unreal emotionally. ... The characters seem to be making speeches against a backdrop rather than being definitely involved in a plot."

Photoplay p23 Ap '39

"In general the movies may be applauded for trying to attack, instead of to compensate for, U. S. social ills. As example of a trend, one can but applaud, albeit with qualifications. Unfortunately it is also an individual product to be judged according to its merits, and in this particular case it falls in importance because its characters do not seem worth bothering about. And in addition to being hazy, it suffers from amateurish acting, writing and direction. — Time p58 F 20 '39

Trade Paper Reviews

"When other films fade into oblivion, ... One Third of a Nation' will remain as a trenchant trail-blazer of the time when the screen for once at least shed its glittering trappings and emerged as a true and functional tool. The screen has a much-needed need to be sold but it should win the support of the large masses of people who are directly concerned."

+ — Boxoffice p33 F 11 '39

"This is scarcely pleasant film fare. It will be a boxoffice failure in all but the arty locations and in its screen version shapes up as a rather dull and morbid drama of the slum section of The Bronx, N. Y. It is the story about the sincerity of its creators to present a forthright message. ... But the fact still remains that this kind of propaganda is not needed to serve as entertainment on the screen, for so it happens that the vast screen, which should be a medium of unconstrained art, is not a bit interested in propaganda or sociological subjects such as this."

— Film Bulletin p8 F 25 '39

"This stage play that caused lots of comment last season as a Federal Theater Project production has been made into a screen version and is being shown in some of the largest metropolitan centers and in its screen version shapes up as a rather dull and morbid drama of the slum section of The Bronx, N. Y. It is the story about the sincerity of its creators to present a forthright message. ... But the fact still remains that this kind of propaganda is not needed to serve as entertainment on the screen, for so it happens that the vast screen, which should be a medium of unconstrained art, is not a bit interested in propaganda or sociological subjects such as this."

— Variety Daily p7 F 15 '39

"It has been interested in its play original. Preaching its rehearsed message chiefly by direction, which is perhaps the most effective manner of doing it, for dramatic purposes, although it minimizes the sock of the WPA play source. Still, it is a necessary compromise and thus, with Sylvia Sidney and Leif Erickson for the marquees, it will do mild business in the dealers as it percolates into release. ... As the film shapes up it's no worse and—considering the reported very moderate production investment—rather better than a commercial compromise. The least-budgeted essayed on the Coast. Film in some aspects lacks the polish of a major studio effort, lacking the production niceties available on the Coast."

+ — Variety p12 F 15 '39

"As propaganda aimed to convert from talk to action current campaign for slum clearance in many of the Nation's slum-ridden communities. A good idea, but a bad production. ... The script suffers from weak story, weaker direction. It tries to make a noble effort to establish characters, then wanders aimlessly, dragging in class strife as it sanctums, finally collapsing in a Hackneyed and rich. Sylvia Sidney's portrayal is anemic, those of supporting players, including Leif Erickson, are not."

— Variety (Howard) p3 F 9 '39
ORAGE. Tri-National 85min D 10 '38
Cast: Charles Boyer, Michele Morgan. 
Director: Robert Manuel. JeanLouis Barrault.
Music: Georges Auric.
Screen writers: Marcel Achard, Jean Lustic.
Based on the play Venin by Henri Bernstein. Filmed in France with English subtitles. A staid married man, Charles Boyer, finds himself passionately in love with a young girl. Torn between jealousy for the girl and loyalty to his wife he is unable to decide his dilemma until it is decided for him by his wife's announcement that she is going to have a baby and by the young girl's suicide. The film is also known as The Tempest.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"Condemned."
Nat Legion of Decency D 22 '38
Newspaper and Magazine Reviews
"Unfortunately the picture is badly edited and does not carry to a convincing conclusion the fine preparations and calm dignity of its early sequences." Philip T. Hartung
-Commonweal p273 D 30 '38
"[It] should have been a powerful film of triangular love, since it has the benefit of Henri Bernstein's writing and splendid performance of Charles Boyer and Michele Morgan. Its earlier moods are beautifully played, passionately and vividly directed. But midway the due balance of these ingredients are suddenly false characterizations and surprisingly inept editing. Regrettable." Jesse Bunser
- Boxoffice p149 D 17 '38
"Possibly French trippers will get more out of Charles Boyer's 'Orage' than a lot of the rest of us here, but I had the feeling that that little bit of English captions glued on the film must have left out some of the sly nuance that helped the dialogue, for the story seems pretty sketchy and vague at times. This isn't any pick-me-up of a movie. It's a gloomy thing in general." John Mosher
- New Yorker p112 D 17 '38
"Except for its opening sequences this story... is mangled by inept cutting and—probably—the censors' scissors. Despite an excellent cast, Boyer's first French production since 'Mayerling' is notable only for the debut of Michele Morgan—a talented 15-year-old newcomer."
- Newsweek p24 D 19 '38

Trade Paper Reviews
"For patrons who prefer stark domestic drama this film will well satisfy their appetites."
- Boxoffice p47 D 24 '38

ORPHANS OF THE STREET. Republic 64min D 5 '38
Director: John H. Auer.
Original story: Earl Felton.
Drama. Young Tommy Ryan is being taken to a state training school but manages to escape with his dog Skippy. A newspaper reporter befriends them and in the end Tommy is sent to a boarding school.

Audience Suitability Ratings
"A: hardly; Y: perhaps; C: fair."
- Christian Century p167 D 28 '38
"General patronage."
- Nat Legion of Decency D 22 '38
"A. Y & C: fair."
- Parents' M p75 F 39
"Family."

Wky Guide D 10 '38
Trade Paper Reviews
"Boy and dog are heroes of this smoothly spun human interest yarn. While the scenario stretches a few points, usually toward maudlin-like lines, it, nevertheless, builds the necessary ingredients for acceptable family trade. The film should have a chance when Tommy Ryan clicked in '10th Avenue Kid'."
- Boxoffice p47 D 17 '38
"Rates average for neighborhood duals. Not particularly strong in its running, the action is accelerated about midway in the running and the climax has a few thrills as well as a generous amount of heart throbs. Ad tips: stage a neighborhood dog parade and make tie-ups with local pet shops."
- Frank Leyendecker
- Film Bulletin p7 D 31 '38
"A drama in which a boy's love for his dog and the loyalty he shows to it are the keynote of this secondary attempt by his young master play the most important part. Tommy Ryan gives an excellent portrayal of an orphan boy's love for a stray."
- Film Daily p7 D 9 '38
"Pleasing heart-throb drama of a boy and his dog carries plenty of appeal."
- Variety p13 F 1 '39

OUT WEST WITH THE HARDYS. MGM 84min D 25 '38
Director: George B. Seitz.
Screen writers: Kay Van Riper. Agnes Christine Johnston. William Ludwig
Based on the stage play by Margua Rouerol. Another in the Hardy series. Old friends of the Hardy family invite them to pay a visit to their ranch out West. There Lewis Stone as Judge Hardy aids in some trouble over water rights which a conniving neighbor is trying to steal; Mickey, swaggering in chaps, finds he is not so good on a horse and Cecilia Parker has an adolescent romance with the ranch foreman.

SEE ALSO issue of December 25, 1938

Audience Suitability Ratings
"A: good; Y & C: very good."
- Christian Century p187 F 1 '39
"This fine family serial, with the setting in the glorious West covers much ground. Family."
- Am Legion Auxiliary
"Another entertaining episode in the lives of the Hardy Family, excellently acted and produced and with a well-written interesting story. . . . Family."
- Calif Cong of Par & Teachers
"Excellent entertainment because of sympathetic and understanding direction, work of capable cast and the mood of genuine simplicity which expresses the moral in each of the pictures in the series. Family."
- Calif Fed of Business & Professional Women's Clubs
"Excellent and most refreshing entertainment is provided through this wonder-replacement to the previous fine Hardy series. . . . Offerings such as this can but please and add to the great host of enjoying Hardy fans. All ages."
- Gen Fed of Women's Clubs (W Coast)
"Again the Hardy Family clicks. . . . A treat for the entire family." Nat Council of Jewish Women
"A notably constructive social drama of family life. Beautiful western scenery. Alternate humor and pathos. . . . a fine climax. . . . Family."
- Nat Soc of New England Women
"Another interesting picture in this series. . . . The western setting adds interest, contributing both humor and pathos. These pictures are always socially constructive and provide some entertainment. Family." S Calif Council of Fed Church Women
- Fox W Coast Bulletin D 17 '38
OUT WEST WITH THE HARDYS—Continued

"The writers for the Hardy family series have found the secret for human interest stories of adolescence. Combining the humor and drama necessary for plot, they say something about real people and real problems, and no one can come away without a deeper respect for the American family life which is typical of many homes. Adolescents, 12 to 16: excellent; children, 8 to 12: entertaining and active."

+ + Motion Pict R p6 D '38

"A, Y & C: excellent."

+ + Parents’ M p75 F '39

Newspaper and Magazine Reviews

"An excellent new volume for the Hardy home library. Wholesome, homely comedy which again succeeds in hitting a large chunk out of the middle class American life. Family." + + Christian Science Monitor p37 D 31 '38

Reviewed by Philip T. Hartung

Commonweal p245 D 23 '38

Reviewed by John Mosher

New Yorker p111 D 17 '38

Newsweek p24 D 19 '38

Trade Paper Reviews

Film Curb p7 D 24 '38

OUTSIDE THE LAW. See Strange Case of Dr. Meade

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PACIFIC LINER. RKO 75min Ja 6 '39


Director: Lew Landers

Original story: Anthony Coldeway. Henry看不见

Screen writer: John Twist

Drama. Laid almost entirely in the engine room of a ship, the plot deals with a cholera epidemic started below decks by a stowaway, and the efforts of Chester Morris to keep the dread disease from spreading to the passengers.

Audience Suitability Ratings

"A: very good of kind; Y: doubtful value; C: no."

+ + Christian Century p103 Ja 18 '39

"Long, tedious hodge-podge of human domination and bravery. Lacking in appeal and unconvincingly presented. Direction shallow. Adults (men)." Am Legion Auxiliary

"Depressing, unpleasant melodrama without comedy relief, with offensive subject matter presented with many gruesome details. Both acting and technical values are good. The burned face of the samples of the victims in the ship’s furnace is horrible. Matter of taste. Adults. Calif Cong of Parents & Teachers"

"Very cleverly well chosen, but the story unfolds too slowly and with only slight touches of humor. Adults. Calif Fed of Business & Professional Women’s Clubs"

"While not a pleasant picture, it is virile and interest is held throughout. Adult entertainment, too heavy for the young. Adults." Gen Fed of Women’s Clubs (W Coast)

"A disjointed, poorly developed story serves as a bad vehicle for a good cast, the members of which give excellent performances. Although some new ideas are introduced, the comedy seems forced and there is a lack of spontaneity throughout. Adults." Nat Council of Jewish Women

"Virile, realistic melodrama of discipline below decks on a great passenger liner. . . . Many rough and brutal details will limit the film’s audience to Imperial Adults." Nat Soc of New England Women

"Strong and vigorous, with many unpleasant situations in which brute strength and action are glorified. A very violent picture, and leaves us with a feeling of utter exhaustion. Adults." Calif Council of Fed Church Women

"So depressingly realistic is this picture that seeing it is almost living through the horrible experience it portrays. . . . As a realistic study of a certain type of man, and of the hardships suffered by the passengers, the film may be interesting to a limited audience. Adolescents: depressing and brutal; children: horrible. Adults." Women’s Film Club, Los Angeles

+ + Fox W Coast Bulletin Ja 7 '39

"Adults."

+ + Legion of Decency Ja 12 '39

"A: fair; Y & C: no." + + Parents’ M p75 Mr '39

"Family." Wkly Guide D 31 '38

Newspaper and Magazine Reviews

""The shovel is indeed a noble instrument," opines Victor McLaglen. . . . McLaglen is right. But Jack Mulhall makes a mistake in taking the suggestion, and shoveling this Grade ‘D’ film into the liner’s furnace, along with the coal. It’s practically the same stuff . . . the stuff of a landlubber. Nor for an audience, if you ask me. So I’d suggest you skip ‘Pacific Liner,’ and pretend you never mentioned it." Jesse Ginzler

Reviewed by Bert Harlen

Hollywood Spectator p13 Ja 7 '39

Reviewed by Beverly Hills

Liberty p43 Ja 21 '39

"It is a familiar melodramatic compound, brightened by an adept treatment and sturdy performances. There is plenty of hokum in the story, but there is also not a little screen excellence. The script and staging are fluent. The idea of dramatizing maritime medical doings is not exactly new, but it has rarely been handled so effectually." Howard Barnes

+ + N Y Herald Tribune p13 Ja 18 '39

"The ill-fated voyage of ‘Pacific Liner,’ which sank in the Pacific yesterday, leaving only a few scattered traces of plotsam and jetsam, is one of the strongest mysteries of the C’s on record. A story of a ghost ship which not only never reaches any destination but apparently never even had one. It is a story which they couldn’t stop. They couldn’t keep you in fo’c’sl’s down under the Southern Cross; a story calculated to make Conrad shudder in his grave. And yet O’Neill creates something to give Masefield something more painful than mule de mer. In fact, it will take ‘Pacific Liner’ a long time to be lived down, not only by RKO-Radio but by the Pacific Ocean." B. R. Crialer

N Y Times p17 Ja 18 '39

"There is occasional excitement in the thing. The engine-room gang seem a lot tougher than the James boys and their associates in ‘Jesse James.’ John Mosher yesterday, leaving only a few scattered traces of plotsam and jetsam, is one of the strongest mysteries of the C’s on record. A story of a ghost ship which not only never reaches any destination but apparently never even had one. It is a story which they couldn’t stop. They couldn’t keep you in fo’c’sl’s down under the Southern Cross; a story calculated to make Conrad shudder in his grave. And yet O’Neill creates something to give Masefield something more painful than mule de mer. In fact, it will take ‘Pacific Liner’ a long time to be lived down, not only by RKO-Radio but by the Pacific Ocean."

+ + New Yorker p67 Ja 21 '39

"An overdose of heavy drama, well acted but sluggishly paced." + + Newsweek p27 Ja 16 '39

"Since this has a cholera plague aboard a ship, those of you who hold a brief for the morbid should have expectations of pretty tense drama here. You won’t get it." + + Photoplay p96 Mr '39

"The violence and misery and tension in the furnace of the ship are fairly well developed, so we are permitted only a minimum of contrasting scenes of the passengers, which is a relief in the drama of the situation is too casually examined to lift the picture above its obvious budget class. A lot of good actors keep things from being too sentimental. Professional brackets. Almost.

+ + Stage p51 F '39

"It results in a few deep-breathing exercises for Chester Morris and Victor McLaglen." Time p37 Ja 9 '39
**Trade Paper Reviews**

“...This maritime melodrama carries a full cargo of red-blooded, he-man entertainment and can safely be tabbed as one of this company’s best efforts of the season.”

*Boxoffice* p33 D 31 '38

“...A stirring adventure of the sea, told with splendid detail as much as a Conrad or McFee might have written it. This is no namby pamby romance, but a gutsy presentation of the life of seafaring folk on the Pacific liner.”

*Film Daily* p6 Ja 6 '39

Reviewed by Gus McCarthy + Variety (Hollywood) p3 D 28 '38

“A decidedly weak offering that unsuccessfully attempts to screen drama from an outbreak of cholera aboard a ship filled with the dead. Victor McLaglen, Chester Morris and Wendy Barrie may attract some, but audiences are a whole heavy with the corpses being burned in the ship's furnaces...”

*Variety* p13 D 28 '38

“Sombre drama, with only a slight touch of humor. McLaglen’s part unfolds with a slow, measured pace that never quite captures suspense and punch. McLaglen is on top ranks. In spite of this, feature will fit nicely into upper brackets of the twin bills and satisfy those, but audiences will be a whole heavy with the corpses being burned in the ship’s furnaces...”

*Variety* p3 22 '38

**PANAMA PATROL**, Grand national-Fine arts 67-70min

**Cast:** Leon Ames, Charlotte Wynters, Adrienne Ames, Weldon Heyburn, Abner Biberman

**Director:** Charles Lamont

**Music director:** David Chudnow

**Screen writer:** Arthur Hoerl

Melodrama. This is Fine Arts’ fifth picture for Grand National release. Leon Ames portrays a son of a U. S. Admiral who discovers that an Oriental spy combine is out to steal secrets of the Panama Canal defenses. This is the second film picture of the workings of the Cipher Bureau at Washington.

**Newspaper and Magazine Reviews**

“...interesting instruction here relative to the processes by which the Cipher Bureau at Washington arrives at an interpretation of messages written in code by alien spy organizations. In a scene or two, however, the explanation becomes quite technical, and it might be over the heads of children. Other excitements would doubtless restore their interest, though, for the picture is a well mounted melodrama. It has no special artistic merit.” — Bert Harlen + — Hollywood Spectator p11 Mr 4 '39

**Trade Paper Reviews**

“This second of Fine Arts’ ‘Cipher Bureau’ series makes excellent entertainment for the lower half of action dual bills. David J. Hanna + — Film Bulletin p7 Mr 11 '39

The efforts of the government Cipher Bureau are shown. The narrative and spy rings makes an interesting and entertaining action picture. In the independent field, it ranks with the better productions.

*Film Daily* p3 F 24 '39

Reviewed by Vance King + — Motion Picture Daily p10 F 27 '39

“...Given unusual care in production, sound direction and performances of restraint and conviction seldom seen short of an ‘A’ picture, Franklyn Warner’s ‘Panama Patrol’ grooves admirably into intended place for the subsequent billing.”

*Variety* (Hollywood) p3 F 17 '39

**PARIS HONEYMOON**, Paramount 83-85min Ja 27 '39

**Cast:** Bing Crosby, Franciska Gaal, Akim Tamiroff, Shirley Ross, Edward Everett Horton, Ben Blue

**Director:** Donald Crisp

**Music director:** Max Steiner

**Screen writer:** Gene Autry

**Original story:** Henry Bruce & cameraworks

“...Romantic farce. Crosby and Shirley Ross, who made a hit in ‘Panama Patrol’ earlier this year, are again fighting the battles of a married couple. This time, the couple is in Paris. Crosby plays a small Balkan village to buy a castle for their honeymoon. A peasant girl, Franciska Gaal, is the rose festival, falls in love with Crosby and dogs his steps. Just before the delayed marriage is to take place, Crosby finds he really loves Franciska."

**Audience Suitability Ratings**

“A: thin; Y: perhaps; C: little interest.”

— + Christian Century p71 Ja 11 '39

“The plot frequently moves slowly and the acting is not always convincing. In spite of these flaws, however, the production will entertain because of the charm of its atmosphere. Family, Commercial, CinemaScope, Religious Committee.”

— Fox W Coast Bulletin D 17 '38

“Light, amusing comedy, well produced and highlighted by the pleasing singing of Bing Crosby. A comedy. The story is induced by drinking is silly rather than amusing. Mature.” — Calif Cong of Par & Teachers

“Comedy. This picture is the least effective of this popular actor’s pictures, which is not always convincing. In spite of these flaws, however, the production will entertain because of the charm of its atmosphere. Family. Commercial, CinemaScope, Religious Committee.”

— Fox W Coast Bulletin D 17 '38

“...a new low in motion picture entertainment with not even one catchy tune to carry away. A good picture indeed. A picture in which there is some clever stagecraft and lavish setting. A matter of taste.” — Nat Council of Jewish Women

“Family although of little interest to children.” — Nat Soc of New England Women

“Clever direction turns a rather sordid story into fair entertainment which makes light of love, marriage and divorce. Adults.” — Calif Council of Fed Church Women

“Perhaps the most difficult picture to comment on. Not only is there rather good enough for praise nor poor enough to censure. ‘Paris Honeymoon’ is just an ordinary story of the type. Adolescents: music; children: no. Adults: Women’s Univ Club, Los Angeles + — Fox W Coast Bulletin D 24 '38

“General patronage.”

*Nat Legion of Decency* D 24 '38

“A, Y & C: fair.”

— Parents’ M p75 Mr '39

**Newspaper and Magazine Reviews**

“It is a well made item, though it would be exaggerating its weight to compare it to a feather’s and though it is neither startlingly funny nor noticeably serious. Nevertheless, Mr. Crosby is coming along a bit with every picture, and before you know it he will be an actor as well as a familiar and engaging minstrel.” — John K. Hutchens

— Boston Transcript p18 D 30 '38
PARIS HONEYMOON—Continued

"This latest Bing Crosby filmusical is a pleasant, tuneful, light-hearted farce. The story, written tongue-in-cheek... is an old one. But the writing of it, and the playing of it, are so light and nonchalant that you won’t mind for an instant the fact that it’s all routine stuff. On the contrary, you’ll be too busy chuckling and rapturously refreshing which this old-hat all the verve and charm of a new Paris chapeau." — Jesse Zunser

+ — Hollywood Trade p24 D 24 ‘38

"Bing Crosby finds romance in Europe. The thin and unreal story gives Crosby few chances. Frequent theatricalities are the best features of this film that is too thin to be better than fair."

+ — Film Wkly p23 D 17 ‘38

"There is some entertainment in Bing’s new one but the plot is so ridiculous one should be. Inadequate story material seems to be the chief handicap. The plot is a pretty simple and familiar fictional thread. This instance the hangings are so meager there is little else but thread. And in the spots where the script is practically an improvement in theatricals there is thrown on large hunks of slapstick." — Bert Hapten

+ — Variety p14 Ja 28 ‘39

"Not likely to top Crosby’s ‘Sing You Sinners.’ And gypsy background always curdle our cup of coffee." — New Yorker D 28 ‘38

+ — Liberty p14 Ja 21 ‘39

"Bing Crosby’s affordable crooning and a smattering of vaudeville act with such slight plot to back it up, as if you are apt to find them moderately funny. Even so, the offering is slim on entertainment." — The New Times p24 Ja 15 ‘39

"Paris Honeymoon” The songs are catchy, the star is as self-possessed as ever and the comic touches with such slight plot to back it up, as if you are apt to find them moderately funny. Even so, the offering is slim on entertainment. If the tune is the film interestingly bit gulling, it is because of its beguiling company." — Howard Barnes

+ — N Y Herald Tribune p12 Ja 26 ‘39

"Paris Honeymoon” marks a return to the ancient Crosby formula of the days before ‘Sing You Sinners.’ There is something almost nothing. About the new one, however, above the conventional Paramount-Crosby plot, with its irreducible intellectual content and the way everybody concerned just quietly ignores it, his well-bred people always ignore unpleasant necessities. Like dozens of its predecessors, ‘Paris Honeymoon’ is an entertainer. Of course, had it been funny, all would have been forgiven."

+ — N Y Times p17 Ja 26 ‘39

"It is a mild little ‘Paris Honeymoon.’" — John Mosher

+ — New Yorker p55 Ja 28 ‘39

"This is a frivolous and entertaining departure from the usual Crosby musical, with Akim Tamiroff. It is a delightful time off from the trite villainy to abet the general clowner." — Newsweek p24 Ja 30 ‘39

"The Crosby pictures certainly maintain a standard of entertainment. This one is frothier than the very fine ‘Sing You Sinners,’ but in its sphere of high degree. The Bing has developed what we think should be called ‘Crossian Humor,’ since it is purely individual: dry, happy and superlative modern." — Photoplay p53 Mr ‘39

"Cinderella romance... insufficiently punctuated by Crosby's songs." — Time p36 P 6 ‘39

Trade Paper Reviews

"Faced by the effete impression of Crosby, who gives out with more straight acting and less crooning than is his custom, this emerges as a highly satisfying and delightful new Crosby comedy, studded with hilarious gags, winning performances and pleasant, if not smash calibure, music. Measuring up well with previous Crosby pictures, it can be counted upon for extra service as an audience pleaser."

+ — Variety p8 Ja 24 ‘38

"This production is a merry melange of musical comedy ingredients made for laughs and romance and harmony. It has all three to an unusual degree, so that the incongruities in plot structure do not count."

+ — Film Daily p12 Ja 26 ‘39

Reviewed by Roscoe Williams

+ — Motion Pict Daily p8 ‘38

"Bing Crosby displays a more convincing personality than heretofore. With a group of known comic names,Bing Crosby,aiding considerably in dishing out the entertainment factors, picture is heading for substantial awards. Story is of a gay, unusual European exotic and has been given a few new angles in treatment to freshen it up, besides the inclusion of several familiar Robin filmusicals."

+ + Variety p14 D 21 ‘38

"Proving, as is ‘Paris Honeymoon’ emerges from the mill bearing every indication it will reap a harvest equal to if not greater than Bing Crosby’s important number, ‘Paris Honeyweek’ Takes a decade, with mirth that is much like the comic book, the chase is to old wives who are often found-the audience offering that will both draw the coin and satisfy those who contribute to it."

+ + Variety (Hollywood) p3 D 14 ‘38

PECK’S BAD BOY WITH THE CIRCUS. RKO-Principal 68min N 25 ‘38


Screen writer: Robert Neville

Based on the character created by G. W. Peck. Tommy Kelly waits all year for summer when he goes to a boys’ camp and takes part in the annual obstacle race. When he is informed that he will not be able to go to the camp he takes some of his pals to the circus where they are involved in complications when Tommy becomes a circus lion tamer. In the end he does go to the camp and wins the race.

SEE ALSO issue of December 25, 1938 Audience Suitability Ratings

"A light, amusing and Interesting comedy. Family." — Am Legion Auxiliary

"A riotous, hilarious entertainment for younger audiences and amusing enough to hold interest of older members. "Family." — Calif Fed of Women Professional Insurance


"An excellent picture for the family audiences. All ages." — Gen Fed of Women’s Clubs (W Coast)


"Excellent entertainment, in the circus itself, and the hectic chariot ride, although somewhat amateurish, will evoke peals of laughter from the young. It emphasizes the value of true sportsmanship and the reward of fair play. Family." — S Calif Council of Fed Church Women

+ + — Film Daily p24 Dec 22 ‘38

"There is a picture in which the action is of paramount interest. The director has failed to bring out Tommy Kelly at his best and all the star performances are given to the minor juveniles and the group of superb lions. Adolescents, 12-16: entertaining; children, 8-12: good."

+ + — Motion Pict R p6 D ’38

"A. Y. C: good."

+ — Newsweek p75 ‘39

Newspaper and Magazine Reviews

"Oldsters will find not the shadow of a shade of their hero and his doings in this bit of celluloid juvenilia. Hushed up out of familiar comic strip story, and not to be compared to the Horatio Hornblower Optic and Dick Merrivel, the confused plot is further handicapped by awkward direction and
null
PERSONS IN HIDING—Continued

"Stark drama, fast moving and thrilling for entire route, makes 'Persons in Hiding' one of most gripping and entertaining melodramas to come from screen in many a year..."

+ Variety (Hollywood) p3 Ja 21 '39

PRIDE OF THE NAVY
Republic 63-65min Ja 26 '39


Director: Charles Lamont

Music director: Cy Feuer

Original story: James Webb. Joseph Hoffman

Screen writers: Ben Markson. Saul Elkins

Action melodrama. Gordon Oliver portrays a navy man who fails to perfect a new type of splinter torpedo boat. He tries to interest his friend, James Dunn, a speed boat racer, in the invention but also fails. However when Dunn meets the admiral's daughter and learns that Oliver has lost a valuable aid in the boat's construction and wins the girl.

Audience Suitability Ratings

'A : hardly; Y & C: fair.'

— + Christian Century p302 Mr 1 '39

'Family: E Coast Preview Committee'

+ Fox/W Coast Bulletin F 25 '39

'General patronage.'

+ Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

'Service pictures—dealing with the army, the navy, the air corps, the G-men and other affiliates of the government—will always be an intrinsic part of picture production. They form the daily spinach which is always to be expected on a dish which varies from time to time in other items. But unlike the wise chef who sprinkles a little chopped onion on the spinach to make it look nice, Republic serves up just plain, usual spinach, sand and all, in 'Pride of the Navy.' Its own lack of garnishment is the fact that torpedo speedboats replace the usual submarine, dreadnought or combat sequence.'

+ Hollywood Spectator p19 F 4 '39

'The plot is of standard machine design. Still, it is pleasant enough, with one Horace MacMahon stealing the film as Speed's comic ballyhoo, a gentleman with a face you won't forget.'

+ Liberty p31 Mr 11 '39

Photoplay p94 Ap '39

Trade Paper Reviews

"Republic has a winner in this smart comedy-drama of the Navy. The shrewdly developed story is a combination of sound motion picture elements which will thoroughly entertain the average filmgoer."—David J. Hanna

Film Bulletin p8 F 11 '39

'This offering from Republic blends action, comedy and romance effectively and has been very well directed.'

+ Film Daily p6 Ja 24 '39

Reviewed by Gus McCarthy

+ Motion Picture Daily p8 Ja 23 '39

'Republic has a daff good piece of entertainment. It deals with the Navy and the young navy man will satisfy any audience that you garner to view it; it will measure up to any efforts you put forth in special exploitation of its navy and national defense themes. Without being an epic—or even an attempt at one—the picture deserves a bit of exploitation on your exploitation and some thought as to your play dates.'

+ Nat Box Office Digest p15 Ja 24 '39

'Pride of the Navy' may prove a strictly budgeteer on the bounty that counts on a process shot for all its drama and some of the poorest dialog for some of the women's roles. With a few carefully chosen episodes the business will depend on Rochelle Hudson and James Dunn. A minor dudler.'

+ Variety p5 F 1 '39

A neat little entry in the parade of service pictures, 'Pride of the Navy' confines its flag waving mostly to the title... Strictly for the dualers but packing plenty of action to entertain the casual—and fast-fan fans.'

+ Variety (Hollywood) p3 Ja 18 '39

PRISON WITHOUT BARS.
United artists-London films 78-80min Mr 10 '39


Director: Brian Deane Hurst

Screen writer: Arthur Wimpriers

Drama. Based on a play, Prison Sans Barreaux by Gabriel Laube. Film is a remake of the French version Prison Sans Barreaux by Joseph Kardorff. Director: Corinne Luchaire, and which is currently playing in French in England. This is a remake of the French version Prison Sans Barreaux which was starred by Corinne Luchaire, and which is currently playing in French in England. The United States, the class production, is a reformatory for young women in France. The harshness and old-fashioned discipline of the place disappears when Edith version, young 'directresses,' comes to take charge. The reformatory doctor is in love with her and urges her to marry him but for Ida (a young 'directress') comes to take charge. The reformatory doctor is in love with her and urges her to marry him and for Ida (a young 'directress') comes to take charge. The reformatory doctor is in love with her and urges her to marry him but for Ida (a young 'directress') comes to take charge. The reformatory doctor is in love with her and urges her to marry him but for Ida (a young 'directress') comes to take charge. The reformatory doctor is in love with her and urges her to marry him but for Ida (a young 'directress') comes to take charge. The

Audience Suitability Ratings

"The excellence of the film is due to straightforward telling of the story without frills and furthermore it is one of the few non-conformist cereals done to put to their best uses for dramatic effect... Nothing tricky or 'arty' here... [it is the sort of movie] you come away from and say, 'um, mm, that was a good one!' And that's just what we think of 'Prison Without Bars.' Only make it very good, and add a cheer for Corinne Luchaire, a lovely Suzanne.'

+ Scholastic p30 Mr 4 '39

Newspaper and Magazine Reviews

"Prison Without Bars' is an uncompromising realistic and richly detailed picture of life to the girls are vivid types, rising to flash their little bits of drama, and settling back to form a rest less and somber background."—Mr. Korda has concocted his drama well; no scene is without its vital part in the story. [The cast] make the British version of a French film a movie worth trying offspring, Bravo Britain.'

+ Stage p57 Ja 39

Trade Paper Reviews

"Completely lacking in marquee names and without the advantage of an absorbing story, this British-made film will have a strictly limited appeal to American audiences. Against the ever growing demand for more girls' reformatory, the plot unfolds slowly with few brightening touches to relieve the monotony of a theme which is interesting mainly as a study of female psychology. This may get it by in art houses. The prison angle makes it OK for second run: dullest in action spots."—Frank Leydencker

+ Film Bulletin p1 Mr 11 '39

"Penological problems presented in institutions where young women are being of interest to some people, but in this case the study fails to hold much entertainment value. The theme of the story is old, and there is nothing fresh or novel in the treatment. The direction is spotty and the cast with the exception of Edna Best. Corinne Luchaire, and Mary Morris, in principal roles, are slightly amateurish."—The Motion Picture Daily p6 F 16 '39

"It labors rather dully to a conclusion, which has long been obvious to an average intelligence, and 'Prison Without Bars' may prove a strictly budgeteer on the bounty that counts on a process shot for all its drama and some of the poorest dialog for some of the women's roles. With a few carefully chosen episodes the business will depend on Rochelle Hudson and James Dunn. A minor dudler."—Variety p5 F 1 '39

"A neat little entry in the parade of service pictures, 'Pride of the Navy' confines its flag waving mostly to the title... Strictly for the dualers but packing plenty of action to entertain the casual—and fast-fan fans.'—Variety (Hollywood) p3 Ja 18 '39
PYGMALION

Gabriel Pascal-MGM
87-96min Mr 3 '39
Cast: Wendy Hiller, Leslie Howard, Wilfred Lawson, Scott Sutherland
Directors: Anthony Asquith, Leslie Howard
Music: Arthur Honegger
Screen writers: W. P. Lipscomb, Cecil Lewis
Based on the play of the same title by George Bernard Shaw, who in turn revised the original of Shaw's own work first filmed in England and released in the United States and Canada by MGM. In this Cinderella story, Wendy Hiller plays Eliza Doolittle, a Cockney flower seller and a voice professor who turns her into a lady.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings
"A: excellent; Y: good though mature; C: too mature."
+ + Christian Century p263 F 22 '39
"Its witty and pungent dialogue has been preserved throughout, the subtle humor is unflagging, the settings are most effective and the acting is superior. An excellent entertainment for young adults and people.
E Coast Preview Committee

+ Fox W Coast Bulletin D 24 '38
"Excellent. A distinguished production, for discriminating audiences. Adults."
DAR

+ Fox W Coast Bulletin D 31 '38
"It is presented with a depth of understanding and a marked degree of realism. Adults; little interest for children. Outstanding.
Am Legion Auxiliary

"Brilliantly enacted by distinguished members of the British stage and screen, and directed with finesse and ability. The photography of the location scenes is excellent. Mature.
Calif Cong of Par & Teachers

The subtle humor has been remarkably retained, together with the excellent acting. No silly, ad-libbing. It is a minus, with Wendy Hiller giving a truly brilliant character delineation. Outstanding. Mature.
Calif Fed of Education

"Delightfully amusing and very refreshing. Excellent entertainment for the discriminating. Mature.
Gen Fed of Women's Clubs (W Coast)

"Production values are high and the able direction makes the most of the brilliant dialogue and impeccable acting. Family.
Nat Council of Jewish Women

"Delightful for adults and mature audiences. Mature.
Nat Soc of New England Women

"Good entertainment for everyone. Family.
S Calif Fed of Churches

"This is rare entertainment, not to be missed by those desiring the unusual. Adolescents; matured adults; children; depends on maturity. Family.
Women's Univ Club, Los Angeles

"A & Y: excellent; C: too mature."
+ + Parents' M p78 F '39

School Evaluations
"It's so good that all I should like to do is to see it monthly."
"Excellent acting; human interest; literary merit; fine direction; teaching literature, speech, and dramatic art."
"A wonder for the pupils of high school age to become acquainted with one of the greatest living dramatists. Pupils will get this opportunity through the movies and would not get it in any other way. Am sure that pupils will enjoy it."
"The talking picture is a particular accomplishment because it can emphasize the language, mechanics; sounds, lip movements, etc."
"The best movie I've seen in a long time."
"Artistic to the greatest extent: the mood, tone quality, figure grouping, and camera angle variation. The scenes are beautifully done."
"The most enjoyable picture I've seen in some time."
"Aside from enjoyment of picture, valuable as a study of phonetics and diction."
"I 'guess Bernard Shaw did teach the movies something."
"Should be a hit. I heartily recommend this film for everyone and anyone."
+ + 30 votes. Com on Motion Pict, Dept of SEC Ed, NEA Ja 30 '39

Newspaper and Magazine Reviews

"Never modest but often as accurate as could be expected, George Bernard Shaw has done it. If you saw it yesterday you might fairly string along with him in a good part of that estimate. You might, for instance, call it one of the two best motion pictures to arrive in Boston this year—a performance of Shaw's Pygmalion, the filmed version of the comedy that Mr. Shaw wrote almost 30 years ago and, with a twist of his own, turned into a screen play." John K. Hutchens

+ + Boston Transcript p18 Mr 10 '39

"Fanatic.
Christian Science Monitor p15 Mr 11 '39

"With typical Shavian impudence and wit, George Bernard Shaw really demonstrated that he would show those Hollywood barbarians how to make a good picture. And, unfortunately, for the film's own sake and for the sake of Hollywood's reputation, the Sage of Albion makes good his promise in 'Pygmalion.' His picture is easily one of the best pictures of this or any season.
Robert Joseph

+ + Hollywood Spectator p16 Ja 21 '39

"You are likely to find this film pleasant, witty but insipid—and its social message be limited. Whether or not you like it depends upon your capacity to assimilate Shaw. You have to have it. If NOT love you, Gene Autry, don't say you weren't warned."
Borglum

+ Liberty p47 D 31 '38

"I could never detect more than an artificial analogy to the Greek myth which the title of the film suggests. The play's sculptor Pygmalion formed Galatea from a piece of clay, whereas Professor Higgins (Leslie Howard) attempts to create an entirely new and lively and unspoiled piece of nature, the wild, dirty gushtsperine Eliza Doolittle (Wendy Hiller), into a piece of soap. I suspect that this is partly responsible for what is wrong with an excellent, witty, and always entertaining picture. To confess it right away, nothing is wrong if one compares it with the average picture; but if one considers it as literature, which is permissible in this case, criticism is in order. The fault seems to lie in the script. It not only follows the play too closely, repeating its errors, but even more than the play it stresses the situations of the play to the expense of the development of the characters as the expense of more important values.
Franz Hoellering

Christian p701 D 24 '38

"The film is going down very handsomely with many more types than would find interest in a Shaw play, which is suggestion enough that the producer did make an interesting movie out of it: in addition to a fresh idea it has humor, charm, wit, and a degree of comment. 'Pygmalion' has none of that sense of spring you get when comedy seems to lead up to one of its moments of pure Hollywood manufacture, and with its own crazy grace. Here it is always somehow calculated and self-conscious—like the inevitable sweep but in each detail."
Otis Ferguson

+ New Repub p23 D 28 '38

"The film is an admirable, human, humorous, witty, important—indeed, the film of these things, too, plus being the most constructive event in motion picture history for a long time. . .
RIDE A CROOKED MILE. Paramount 70-78min D 9 '39


Director: Alfred E. Green

Music director: Gregory Stone

Screen director: Boris Morros

Screen writers: Ferdinand Reyher, John C. Moffitt

Melodrama. Akim Tamiroff portrays a Russian who comes to this country to settle and who becomes a modern cattle rustler. His divorced wife brings him their twenty-one-year-old daughter. The boy, Leif Erikson, has inherited his father's intractable spirit and both the father and the son after a battle come to adore each other. How the father lands in Leavenworth for his misdeeds makes up the gist of the story.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Constructive and interesting picture. . . Family—Children over 12." Am Legion, Auxiliary

"A vigorous, dramatic melodrama, novel in treatment, and excellent in theme, adds to the impressing character delineations, but may impress some unpleasantly at times because of the physical brutality." Advertiser Review. Fed of Business & Professional Women's Clubs

"Good. This [is an] absorbing, well-told story. . . Mature." DAR

"The director has skillfully blended his material, achieving highly dramatic results. Adults." Gen Fed of Women's Clubs (W Coast)

"A rather depressing story. . . Adults." Nat Council of Jewish Women

"A well-acted melodrama with fine characterizations by the leads and an adequate supporting cast. Nevertheless, the plot, obviously made to center around Akim Tamiroff, seems artificial. There are many brutal details. . . Adults." Nat Soc of New England Women

"Not a pleasant picture and only suitable for adults." S Calif Council of Fed Church Women

"Fox W Coast Bulletin D 10 '39

"If you intend to see 'Ride a Crooked Mile' prepare to weep through a long stretch of slim-biting, rough-and-tumble pictures. . . Motivated by a theme which eventually points in the right direction, it is distasteful in general effect, and no amount of fine horsemanship, Russian songs, and sincere acting can make a good picture. It is rather unbelievable constructed as a vehicle for Akim Tamiroff and on that account seems somewhat artificial. Adolescents, 15-17; married, 18-26; no." Motion Picture Review p6 Ja '39

"A & Y: good melodrama; C: no." + Parents' M p18 F '39

R

RED RIVER RANGE. Republic 55min D 22 '38

Cast: John Wayne, Ray Corrigan. Max Terhune. Lorna Gray

Director: George Sherman

Original story: Luci Ward

Screen writers: Stanley Roberts. Betty Burbridge, Luci Ward

Western melodrama. John Wayne masquerades as a criminal in trying to find out about the work of an organized gang who steal cattle, dress them and ship them in refrigerated trucks from a hiding place.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency D 29 '38

Trade Paper Reviews

"Modern angled, yet old as the hills in formula. 'Red River Range' is styled for the Western fans who want horses, men who ride and fight, clashed up slightly different. . . Similar [story] situation was used in one of last season's Gene Autry pictures, but any idea only used twice in Westerns is better than brand new in view of the many repeats in the actioners." + Variety p13 Ja 11 '39

RENAGADE RANGER. RKO 59min S 16 '38

Cast: George O'Brien, Rita Hayworth. Tim Holt, Ray Whitley

Director: David Howard

Music director: Roy Webb

Original story: Bennett R. Cohen

Screen writer: Oliver Drake

Western melodrama in which George O'Brien and Tim Holt are Texas Rangers. This title has been changed from Ranger Code.

SEE ALSO issue of December 25, 1938
**Newspaper and Magazine Reviews**

“A little tortuous of plot, but Akim Tamiroff’s characterization of the wealthy cattle-rustling father who also lands in Leavenworth, is skillful. ... Adults and young people.”

+ — Christian Science Monitor p15 D 17 ’38

“...the year ends sourly with this lifeless Western. It’s pretty bad. Akim Tamiroff, one of the scariest of the soft-spoken menaces of the films, is almost all a wasted. ... I think you almost expect to see him chewing nails for dessert. ... It’s wild and fantastic and hammerily...” — Jesse Zunser

— Cue pl0 D 31 ’38

“Those who still labor under the delusion that fine actors can make a fine motion picture should drop in on ‘Ride a Crooked Mile.’ ... There is no lack of performing talent in the offering, by no means a small amount of it by Akim Tamiroff, who has an especial talent for impersonating boldly sinister bad men, is stopped in his tracks by a sorry script. Such splendid supporting players as Leif Erikson, Frances Farmer, Vladimir Sokoloff, J. M. Kernigan and Lynne Oveman are no better at fusing the random melodramatic elements of the photoplay into what might pass as an exciting screen entertainment. The fact is that ‘Ride a Crooked Mile’ represents film making at its most synthetic and meretricious.” — Howard Barnes

— N Y Herald Tribune p13 D 29 ’38

“It’s a bit difficult at this moment to set down an orderly and coherent report upon ‘Ride a Crooked Mile.’ ... Our impressions are all confused. ... And still, out of all this muddle we have a great production of a grand performance by Akim Tamiroff. ... We even admire the graceful illogic of the John C. Moffitt-Ferdinand Reyher melodrama ‘Ride A Crooked Mile’ of it by Director Alfred E. Green. It’s a horrible dilemma: how can a reviewer approve a film that rings hollow wherever it is tapped, and how can he damn one he enjoyed most of the way? In desperation we resort to the law, claim a disqualification and write: ‘No trial.’” — Frank S. Nugent

— New York Times p15 D 29 ’38

“Aimed at an audience living somewhere off the coast of Iceland, all of whom are three-year-old children, none of whom understands a word of English. Much talk, no do.” — Stage p38 Ja ’39

“Only cinemadicts with phenomenal deductive powers will be able to keep track of the plot, but usually indulgent cinemadicts will want to.” — + Time p30 D ’38

**Trade Paper Reviews**

Film Curm p3 Ja 7 ’39

**RIDE ‘EM, COWGIRL.** Coronado-Grand National 52min Ja 20 ’39


Director: Samuel Diege

Music: Al Sherman. Walter Kent

Screen writer: Arthur Hoerl

Western melodrama with music. This is the first of a series in which Dorothy Page will portray The Singing Cowgirl. The plot involves the attempt of a gang to steal Dorothy’s father’s ranch by framing the old man.

**Audience Suitability Ratings**

“General interest. ... Nat Legion of Decency Ja 26 ’39

**Trade Paper Reviews**

“This since it is the first of the series of Westerns featuring the new cowgirl star, Dorothy Page, the consulting thought presents itself that there should be considerable improvement for the future. ... Forthcoming productions will need a great deal more substance to them than this one does to find a ready market.”

— Boxoffice p37 Ja 28 ’39

“...As a novelty in the Western field, ‘Ride ‘Em, Cowgirl’ should have more than the average interest for devotees of outdoor films. Dorothy Page holds up the riding end of the picture quite satisfactorily and her proficiency in roping and shooting will have to be demonstrated in future releases.” — Frank Leyendecker

— Film Daily p11 Jan 21 ’39

“Introducing a new note in Westerns, with Dorothy Page leading off in the first of a series as The Singing Cowgirl. It will no doubt start a flood of other horse operas featuring lady buckaroos, and it remains to be seen just how the fans will react to this innovation.” — Film Daily p19 Ja 19 ’39

**Motion Pict Daily p7 Ja 19 ’39

“Poor direction, story and idea of starring a cowgirl who does little more than the average western just aren’t going to make this sagebrusher a candidate for lower bracketed duals. Gag of putting a girl in the lead of an actioner sounds better for entertainment angles than it pans out. ... Story is so involved that it’s almost impossible to tell what’s going on. Rather trite stuff.”

— Variety p12 Ja 18 ’39

**RIO GRANDE.** Columbia 58min D 8 ’38


Director: Sam Nelson

Music: Bob Nolan

Screen writer: Charles Francis Royal

Western melodrama with songs. Charles Starrett brings his pals, the Sons of the Pioneers, to the screen in this Western, which is directed by Ann Doran when she is forced out by a prairie racketeer.

**Audience Suitability Ratings**

“Family. ... E Coast Preview Committee Fox W Coast Bulletin Ja 14 ’39

“General patronage.”

— Nat Legion of Decency D 22 ’38

“A, Y & C: good Western.”

— Parent M p192 Ap ’39

**Trade Paper Reviews**

“In its bracket, ‘Rio Grande’ will deliver a fairly stuffed ticket box.”

— Variety p13 Ja 11 ’39

**RISKY BUSINESS.** Universal 66-67’2min Mr 3 ’39

Cast: George Murphy. Dorothy Kent. Eduardo Ciannelli. Leon Ames

Director: Arthur Lubin

Music director: Charles Pravin

Original story: William Anthony McGuire

Melodrama. This is the film which was called “Okay America” in 1932 when Lew Ayres and Maureen O’Sullivan were featured. In this remake, George Murphy portrays a Hollywood Walter Winchell who tracks down kidnappers.

**Audience Suitability Ratings**

“Mature. A little faulty in spots as to plot, but holds the interest throughout.”

— Wky Guide Mr 11 ’39

**Trade Paper Reviews**

“‘Risky Business’ is an example of what can be accomplished with a story property that has already been put into film. ... The picture will cause no huzzahs, but it fits nicely into the secondary grooves for which it was intended.”

— Hollywood Reporter p3 Mr 8 ’39

“This is an old friend parading under an alias. Lu Lu has no more sustenance, vigor, making the most of his antiquated material.”

— Variety (Hollywood) p3 Mr 8 ’39

**ROAD TO SUCCESS.** See Fram for frangang
SABLE CICADA. Modern-Hsin Hwa
87min Ja 13 '39
Cast: Violet Koo. Y. L. Wei. I. E. Koo. King San
Director: Richard Poh
Historical drama. Mandarin Chinese dialogue with English subtitles. Sponsored by the Chinese National Red Cross, this is the first all-Chinese produced film to reach Broadway. While the picture was being filmed in Shanghai, the city was twice bombed. Based on an episode of a Chinese classic, "San Koo," or "Ritual and Rivalry of the Three Kingdoms." It deals with the downfall of the Han dynasty and the oppression of these heroes and ministers. Sable Cicada, the "little cricket" is adopted daughter of an official who lures the minister to his doom.

Newspaper and Magazine Reviews

"It is a curious, and often interesting, historical drama of the Han dynasty, but, regrettably, it can hardly be termed satisfactory by any standard of enjoyment. The drama is unfolded in much too stately and ponderous a fashion. " -- Jesse Zunser, p38 Ja 14 '39

"Considering the limitations and hazards under which the company worked, it is amazing how good the result is. While the film occasionally has faulty sound effects and other glaring deficiencies in cinematic technique, the film possesses much native charm which, coupled with the ritual and intricacies of court life in the pre-Christian era, completely disarms the beholder. To judge the entertainment value of the film according to accepted standards would be an injustice. After all, the program frankly describes it as 'a Chinese tapestry of surpassing beauty. With this we heartily agree.' " -- N. M. P., N Y Times p13 Ja 14 '39

"From the time I was a babe in arms, I have known Cicada and never heard of China, and I am all the more certain of it, now that I have seen 'Sable Cicada.' . . . I was handicapped throughout because I couldn't figure out whether it was meant to be comedy or tragedy. I really never made up my mind about that. " -- John Mooser, New Yorker p73 Ja 14 '39

"For Occidental audiences, the heroine of 'Sable Cicada' (Violet Koo) represents a combination of Pocahontas, Martha Washington, Molly Pitcher and Mrs. Eleanor Roosevelt. Equipped with English subtitles, 'Sable Cicada' is an ingratiating curiosity, remarkable for its costumes and general Chinese mugging by I. E. Koo, as the lustful Prime Minister. " -- + Time p50 Ja 30 '39

Trade Paper Reviews

"Significant, perhaps, because of its point of origin, but decidedly short of anything but 'art' value. The appeal is this Chinese historical classic that the author, who could have, could have got the Chinese scenes out of the Han dynasty. In movement, dramatic conflict, and performance, the film is reminiscent of very early domestic efforts. Unfortunately, too, cinematic defects are plentiful. Yet, it abounds in the Chinese tradition of the theatre." -- + Boxoffice p73 F 4 '39

"Based on a historical Chinese story, this film is unusual and interesting. In some ways it does not measure up to American standards of production and it is slightly ponderous in places, but on the whole it is surprisingly good." -- Film Daily p19 Ja 19 '39

"Though of obviously limited appeal in this country (almost entirely with Oriental populace), Sable Cicada's surprise with its up-to-date cinematic touch and ability to tell an anticipated wordy but concise story . . . Film is reputed to bring a bid for few honors outside its borders. It indicates a fair grasp of screen technique and production although obvious that the talking picture angle at times aves the producers." + -- Variety p19 Ja 18 '39

ST. LOUIS BLUES. Paramount 85min F 3 '39
Director: Raoul Walsh
Music: Dana Cross, Harold Arlen, Frank Loesser. Hal David. Harry Carleton, Leo Robin, Sam Coslow
Music advisor: Arthur Franklin
Music director: Boris Morros
Original story: Eleanor Griffin, William Raskin
Screen writers: John C. Moffitt. Malcolm S. Boylan
Musical romance. Dorothy Lamour plays a blues singer in Chicago. She has been called by the newspapers the "Queen of the South Seas", a sarong-clad performer. She tires of it and joins up with a showboat troupe managed by Lloyd Nolan. There is much music in the film, Maxine Sullivan, Negro songstress singing "St. Louis Blues," 'Loch Lomond," and "The Days of the Week." The Men quartet, Matty Malneck and his orchestra and the Hall Johnson Choir also contribute.

Audience Suitability Ratings

"A: depends on taste: Y & C: no value." -- Christian Century p302 Mr 1 '39

"Family." Calif Cong of Par & Teachers

"A spirited musical comedy. Family." Calif Fed of Business & Professional Women's Clubs

"This pleasantly diverting musical film employs the Mississippi River showboat theme which has already seen service. It affords very enjoyable entertainment, not too much of it. " -- East Coast Preview Committee

"An interesting, entertaining pictorial . . . In all, a picture that will entertain most audiences gladly." -- Gen Fed of Women's Clubs (W Coast)

"A poor story detracts materially from the interest of this picture which does have a good cast and is highlighted by Interesting numbers sung by Maxine Sullivan and a brilliant performance on the part of Jessie Ralph. " -- Nat Council of Jewish Women


"The plot is light and fairly entertaining. Although of no great merit, this picture will please the Family." Calif Fed of Church Women

"With a Mississippi show-boat for its background and some well known singers and vaudeville performers for its cast, this ought to be an entertaining, if scarcely notable, film. However, its lack of possibility as a picture is poor and unconvincing and the music is not good enough to make the picture otherwise worthwhile. It is also of little interest. Mature-family." -- Women's Univ Club, Los Angeles

“Adults.” Nat Legion of Decency F 2 '39


"Family." Wkly Guide Ja 21 '39
Newspaper and Magazine Reviews

"Since the specialties include Maxine Sullivan singing and swinging the title song and 'Loch Lomond,' there's something to be said for St. Louis Blues,' story or no story. . . . The Sullivan songs are, for instance, the swellest things. But 'St. Louis Blues' is something they don't make Miss Lamour any more impressive as she goes into a ballad or two herself." John K. Hutchins

Boston Transcript p18 F 24 '39

"Adults and young people.

Monitor p15 F 25 '39

"Don't blame W. C. Handy for this picture. He only wrote the song—which Maxine Sullivan sings effectively. She also swings 'Loch Lomond.' It's a bad shame we couldn't get the singing—she and the Hall Johnson Choir. Director Ruan Wallis makes the most of the montages effects as he can to avoid having much to do with the silly plot. Paramount ought to reward Lovely Beverly Hills with a good role next time." Philip T. Hartung

—  Commonweal p97 F 24 '39

"It is a pretty good musical. I say 'pretty good' because the ancient plot invades the big city charmer stranded in a small town and the romantic incidents attendant thereto is a rather thin thread. Far as I am concerned, the threadbare story doesn't matter—since the music is lively, there are several topical songs, the backgrounds and mudflat showboat locale are amusing—and with only minor lapses the variety numbers follow each other swiftly, smoothly, and rapidly." Jesse Zunser

+  Cue p45 F 11 '39

+ "Though not pure gold, there are numerous nuggets of entertainment to be found in 'St. Louis Blues,' . . . The plot itself, however, is not worth the trouble of its production. Its basic idea seems to be good, but in working it out the authors have left several perceptible holes, and the conclusion of the sequence is a deplorable mistake. It is not going to convince too many people. . . . The film is not 'soothing,' but I believe the general run of audience members have been entertained by it." Bert Harlen

—  Hollywood Spectator p13 F 4 '39

Reviewed by: Beverly Hills

Liberty p46 F 4 '39

"The film has a synthetic quality. Synthetic it certainly is, heightened occasionally by such random specialties as Maxine Sullivan's superb singing and Cliff Nazarro's amusing doubletalk, but falling away short of bazooking entertainments. In fact, the film may have had in mind when he wrote his ballad, I am reasonably sure that it wasn't what you will see on the screen." Howard Barnes

+  N Y Herald Tribune p17 F 9 '39

"This appellation is in a tolerant, light-clubby mood, and just don't try to make any sense out of it. 'St. Louis Blues' may strike you as a mess of one-hit-witty entertainment. If you pay any attention at all to the story, on the other hand, it may leave you with a feeling that the picture is a libel on a progressive Missouri mississippi and the Mississippi River." B. R. Crosser

+  NY Times p17 F 9 '39

"For the light note of the week I prefer 'St. Louis Blues,' with good, honest Dorothy Lamour and Lloyd Nolan and Maxine Sullivan. The songs are all right, the sea gull derivations and has a nice, easy-going Southern-charm quality." John Mosher

+  New Yorker p79 F 11 '39

Newsweek p23 F 20 '39

"Whatever story comes with this picture is merely a series of anticlimaxes designed to hold to successions of numbers which people sing. . . . You will like the music enough, probably, to ignore the faults in story and production." + — Photoplay p92 Ap '39

"In addition to an excellent rendition of 'Loch Lomond,' there's an amusing tango and they don't make Miss Lamour any more mysterious as she goes into a ballad or two herself." John K. Hutchins

The Saint Stripes Back. RKO 64-67min Mr 10 '39

Cast: George Sanders, Wendy Barrie, John Wayne, Fredric March, Cecil Cunningham, Neil Hamilton, Barry Fitzgerald

Director: John Farrow

Music director: Roy Webb

Screen writer: John Twist

Melodrama based on the novel, 'Angels of Doom,' by Leslie Charteris. This is the second in the series, "The Saint," to be made by Sam Goldwyn's Screen Enterprises. Dorothy Lamour is a leitmotif of the title, and Dorothy Lamour should get good grosses in most of the large markets. "— Variety p17 F 8 '39

"St. Louis Blues' combines music, romance and comedy into a presentation containing all the ingredients needed by exhibitors to sell their patrons entertainment. Dorothy Lamour is more advantageously presented than in some of her previous showboat stories, and she sings four numbers in excellent voice." + — Variety (Hollywood) p3 Ja 19 '39

Trade Paper Reviews

"After a dearth of them, the patrons should welcome and enthusiastically receive this diverting bit of hokum which offers a wide variety of commerce." + — Boxoffice p35 Ja 28 '39

"This Paramount musical has some moments of charm in both story and song divisions. It does not attempt anything ambitious, but its lively pace is quite pleasant. However, 'St. Louis Blues' will probably disappoint many people who anticipate the type of gaudy, rollicking musical connoteed by the title. Under any other title, this would have proved satisfying fare; as it is, however, it is St. Louis Blues, The title and Dorothy Lamour should get good grosses in most of the large markets. "— New York Daily News p3 Ja 19 '39

+ — Film Bulletin p7 F 11 '39

"Has all the ingredients to make the popular crowds and the jitterbugs go for it, but will exercise no appeal for the more select audiences. Its principal appeal is Dorothy Lamour who gets over her curvey garb in a saong, thus reciving her men in the audience."

— Daily Film p11 Ja 27 '39

Reviewed by: Gus McCarthy

"There is a surplus of entertainment in 'St. Louis Blues,' directed with the experienced hand of Raoul Walsh, that will undoubtedly make one take the picture and see it an evening's money's worth for mass audiences. It is an audience picture, owing its strength to the never-failing Miss Lamour's background, to its direction, and to a number of fine performances, but it will not be a critic's picture. Because the critics will never forgive a story structure that balances so much that is slow and which never ends any place because it never ends, but destinatation in mind."

+ — Nat Box Office Digest p9 Ja 24 '39

"St. Louis Blues,' with a world-famous song title as a first name, is a showboat story that should do fair business. It doesn't quite jell but will suffice as passable divestisment."

+ — Variety p17 F 8 '39

"'St. Louis Blues' combines music, romance and comedy into a presentation containing all the ingredients needed by exhibitors to sell their patrons entertainment. Dorothy Lamour is more advantageously presented than in some of her previous showboat stories, and she sings four numbers in excellent voice."

+ — Variety (Hollywood) p3 Ja 19 '39

Audience Suitability Ratings

"A rather commonplace and not very interesting mystery. Drags along for quite a while without much that is in the least entertaining. Lively dialogue in a poor story. Rather boresome. Familyly."

Am Legion Auxiliary

"Fairly entertaining mystery melodrama, rather confusingly cut and usually cut and puzzling at times as to story and with dubious ethics. Adults." Calif Cong of Par & Teachers?

"An excellent characterisation of 'The Saint' by George Sanders, with his faultless diction and poise, lifts a rather confused, improbable plot into something of educational value."

Calif Fed of Business & Professional Women's Clubs
THE SAINT STRIKES BACK—Continued

"Good. A convincing mystery in which the unique and improbable character of the Saint strikes an underworld hero, who wreaks vengeance on the bad guys. It's made by George Sanders' portrayal. Too sophisticated for young audiences. Mature." —DAR

"This fast moving mystery thriller, highly dramatic with a story that is well told and involving, is a film which will not lose interest to the last minute. It is a well-made picture by John Huston and a good treatment by John H. Janney. The film is a treat for mystery lovers. Mature." —Variety

by becoming engaged to Irene Hervey while his bridge passes as a French maid in his father's home.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

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

Christian Century p38 Ja 4 '39

"With the ballad, handling this film might have been a fairly entertaining, though routine, sophisticated comedy. As it happens, it clumps along from one exaggerated extravaganza to the next, with drinking, and vulgarity, until its finale when it becomes reminiscent of a Christy minstrel show. Obvious, risque' and sometimes crude. The characters are too superficial, the situations too forced, and the conclusion is even more so for the comedy. . . . Adolescents, 12 to 16: certainly not; children, 8 to 12: no interest."

— Motion Pict p6 D '38

"A: good; Y & C: unsuitable."

Parents' M p18 F '39

Newspaper and Magazine Reviews

"In all that it pretends to be, a swiftly-moving comedy in the distinctive style, it is French, is very agreeable." J. G.

— Boston Transcript p26 D 16 '38

"Many people are using any language, though Ray Milland, Olmey Bradna and Mary Carlisle provide some amusing moments. Alcohol is introduced, for an attempt to give effectiveness. . . . Adults."

— Christian Science Monitor p15 D 17 '38

"Quite a智能, comedy. Olmey Bradna, Ray Milland and a very efficient cast make this pleasant entertainment, in spite of some one or two worn passages."

— Film Weekly p21 D 9 '38

"Some of the sequences, particularly between Olmey Bradna and Mary Carlisle, have all the earmarks of old and familiar sights. But sometimes, when you least anticipate it, the camera focuses on some refreshing bit of foolishness, or on unexpected and amusingly off-color strays—Pleasantries—and the picture is delightful. This, alas, does not happen often enough to place the film in any hall of fame; it merely makes it worth your while, granting that your time is not too valuable. Half and half."

— Stage p88 Ja 32

Trade Paper Reviews

"Rates average for double featuring. . . . Ad tips: Play up the intriguing title which lends itself to advertising stunts and tie-ups." Frank Leyendecker

— Film Bulletin p6 D 17 '38

SCHOOL FOR HUSBANDS. Wainwright-Hoffberg 72min F 6 '39


Director: Andrew Marton

Screen writers: Austin Melford. Frederick Jackson. Gordon Sherry

Sophisticated comedy. Filmed in England. Based on the play of the same title by Frederick Lonsdale, this comedy about two lonesome wives who fall in love with a philanderer and send their husbands away. All the plans are foiled, thus providing the comedy.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency F 16 '39

Newspaper and Magazine Reviews

"The English picture, "School for Husbands," can be described as a sophisticated comedy about two lonesome wives who fall in love with a philanderer and send their husbands away. All the plans are foiled, thus providing the comedy.

"The picture, "School for Husbands," can be described as a sophisticated comedy. Its risqué lines are just too, too smart and packed with punch. It has a delightful situation, when not reminiscent of the old De Mille bath tub school with wives running around in scanties, and undepraved female in this country that require cuckold husbands to be placated." Philip T. Hartung

— Commercial p411 F 10 '29

"A pleasant, if unimportant, trifle this, a fairly bright little British comedy about stodgy husbands, flirtin wives, and a handsome novelist in the boudoir. . . . There are several amusing situations and occasionally bright lines, made the more so by the pleasant performances." N. Zensus

— Cue p45 F 11 '39

"It is a grab bag of silly situations, false gestures and slogans. However, it can be detected an effort to cross the British drawing room with the French bed room farce, but it has proved an unstable alliance. In spite of the polite playing of a competent cast and a decorative production, the result is a mongrel motion picture. Certainly it pulls down the high standing which the English cinema had achieved here with its recent shows."

Howard Barnes

— N Y Herald Tribune p12 F 7 '39

"The trouble with most Englishmen playing at bed room farce is, they forget to remove their boots. "School for Husbands" consequently has a shin-brushed look, a slightly rustled look, the look, in fact, of a well-worn Yorkshire pudding, which, in lightness, it rather resembles. Only an indifferent playwright, and we name the names when we mention Frederick Jackson, could have conjured up so standard a panel of witnesses for the ineffective farce." Frank K. Nugent

— N Y Times p18 F 7 '39

"The English have sent over a yawning called "School for Husbands," which is without success to be roughish and arch about marriage and lovers."

John Mosher

— New Yorker p61 F 4 '39

Trade Paper Reviews

"This English drawing-room comedy is designed for adult consumption. It is a subject that should meet with a favorable reception among the white tie and tails a crowd and attract considerable attention by the broad manner in which the theme is handled. There are many laughs to be found in the script, but the humor is heavily-footed through the proceedings."

— Boxoffice p37 Ja 23 '39

"Bulgaria is a rhythmic, sophisticated British drawing room type of comedy. . . . It will probably go big in the arse houses, but it is not suitable for juvenile minds. That means that it is out for most of our theaters which have a large percentage of juvenile minds. But it is refreshing in its clever lines and sparkling business, as well as the superficial artistry of Rex Harrison as the philanderer."

— Film Daily p18 Ja 23 '39

Motion Pict Daily p10 Ja 25 '39

"If the censors don't wield the scissors too freely there is enough spice, dual meaning chit-chat and undepraved female in this costume show to make anyone smile."

— Variety p17 F 1 '39

SECRET SERVICE OF THE AIR. Warner 59-60min


Director: Noel Smith

Screen writer: Raymond L. Schrock

Aviation drama. This is the first of a series of films based on the work of the U. S. Secret Service as gathered from the files of Ex-Chief William H. Moran of the U. S. Secret Service. This should be part of the work of the special unit in rounding up a ring of crooks who are smuggling aliens in through Mexico.

Audience Suitability Ratings

"General." Nat Legion of Decency M 2 '39

"Family."

— Wky Guide Mr 4 '39

Newspaper and Magazine Reviews

"Really quite exciting. . . . The film is frankly a thriller. The production values lend a class aspect to the film that is confidence inspiring,
SECRET SERVICE OF THE AIR—Cont. for Bryan Pole has dressed his thriller hand-somely. At any rate, it is a well done little melodrama of its kind, and should be appreci-ated by its galaxy of devoted fans. The plot has been well played, and the formulas are kept in such a way that they are not apparent.

Hollywood Spectator p12 F 18 '39

"Here is a story for two-fisted he-men. The love interest has been kept down to the abso- lute minimum. However, Hollywood action around the plot has been crammed with fast fighters, jail breaks and airplane stunts. The motion picture should be a fine light action fan will have a Roman holi- day." J. P.

† N Y Herald Tribune p15 Mr 2 '39

"Having paid their respects to other branches of the Secret Service, the Warner Brothers now take up the case of the stalwart Secret Service investigators in 'Secret Service of the Air.' And all we can say at this late date is that the Warners have made considerable melo-dramatic ado about nothing, since the new film is an uninspired reworking of the old story about smuggling aliens across the border. All of the cliches which one might expect to find in this type of film are evident." T. M. P.

† N Y Times p19 Mr 2 '39

Trade Paper Reviews

"This studio's new 'Secret Service' is given considerable melodrama in this thinly writ- ten, but brisk and diverting, it augurs well for the establishment."

† Boxoffice p33 F 11 '39

"Exciting melodrama of the smuggling of aliens across the Mexican border, and the efforts of the Secret Service to bust the racket. It's a rip-roaring thriller of bare-fisted wallopping action, and it has the red meat that the fans go for." Film Daily p14 Mr 6 '39

"Finders will get 'Secret Service of the Air' a satisfactory book only for gay comedic theatres where playing alone, and suitable for better double bills as the No. 2 feature. Since the film has been bought off one may be worth a bit more than the run-off-the-mill melodramas. There are no marquee names, but the picture, a well-made 'B,' is based on a better than average story of its kind and arouses considerable interest through the ex-citing action, fighting, flying, etc. It doesn't lag at any point."

† Variety p18 Mr 8 '39

"Tightly-knit little programmer that carries more than its share of thrills and action, 'Secret Service of the Air' is sure to please in the sub- sequent fun situations that are tacked on for the action fans. It augurs well for those to follow (in the series)."

† Variety p33 Ja 30 '39

SECRETS OF A NURSE. Universal 68- 75min D 9 '38

Cast: Edmund Lowe, Helen Mack, Dick Foran, Samuel S. Hinds
Director: Arthur Lubin
Screen writers: Thomas Lennon, Lester Cole

Based on the short short story in Collier's called "The Miracle" by Quentin Reynolds. A boxer and a criminal attorney are in love with a nurse. When the boxer is framed for a murder, the nurse must go to the police to save him from the chair. The reprieve is brought about by the miracle of an apparent confession of a man dead five years ago.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: mediocre; Y: unpleasant; C: certainly not." + Christian Century p71 Ja 11 '39

"A middling well acted and fast mov- ing. As usual there were gangsters and prison, but crime was shown to be unprofitable." Adults. + Film Curb p7 D 17 '39

"Mediocre social drama at times lapsing into melodrama and depicting all the sordidness of life. The tense story presents the dishonest practices of the underworld in minute detail with much emphasis upon the destructive scenes. Adults." Calif Cong of Par & Teachers

"The picture despite its intriguing title is just an ordinary melodrama of the type going with the usual gangster element introduced. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A well-cast, but morbid and highly improbable melodrama. Adults." DAR

"Ethical values are satisfactorily adjusted, with limited performance by the usual and right triump- phant." Adults. Gen Fed of Women's Clubs (W Coast)

"A good cast is wasted on a trite, slow-moving story... An involved plot of a gangster theme. Mature." Nat Council of Jewish Women

"A confused social drama, well photographed, with a few fine scenes. The whole ruddy world is too much of the sordid side of criminal life, and leaves one heartsick. The scenes in the prison are among the row are sufficiently shocking and revolting. Adults." S Calif Council of Fed Church Women

"The story is a very definite lure for a film which will disappoint those whose curiosity is aroused by it... Most movie-goers would prob- ably prefer to save mental energy served in smaller doses. If the movies are a form of escape, the average Babbitt would rather escape to something less prosaic and less children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin D 17 '38

"A & Y: mediocre; C: no."

† Parents' M p78 F '39

Newspaper and Magazine Reviews

"Spectators who are reasonably bright can see what is to be going on a few minutes in advance of any given point. It is a trick you learn with time. Frankly, your baffled investi- gator is willing to leave the field with the sug- gestion that if Nurse Mack really wanted something to work on she might have tried repairing the long arm of coincidence, which is fractured almost steadily for an hour and 20 minutes." John K. Van Den Heuvel

† Boston Transcript p20 D 16 '38

"Here is one secret that should have been kept... The whole business is incredible... Adults." Christian Science Monitor p15 D 17 '38

SHINE ON HARVEST MOON. Republic 55min D 23 '38

Cast: Roy Rogers, Mary Hart, Lulu Belle
Director: Joe Kane
Music director: Cy Feuer
Screen writer: Jack Natteford

Western melodrama with songs. Roy Rogers, a hard-riding hero, wins out a gang of cattle rustlers hiding in passes of the mountains in Wyoming. His partner is wrongfully suspected of acting as front for the gang.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency D 29 '38

Trade Paper Reviews

"A good Western, in which there is plenty of action based on the old story of cattle rans- tling." Film Curb p7 D 17 '39

"This offering should please Western fans, although the story is strictly formula. Roy Rogers gives a good performance as a hard- riding Westerner." + Film Daily p7 D 15 '38

"'Shine On Harvest Moon' is a distinct dis- appointment after general excellence of the previous three Roy Rogers Westerns. Falling
SHINING HOUR. MGM 75-80min N 18 '38

Cast: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter, Allyn Joslyn
Director: Frank Borzage
Dance director: Tony De Marco
Music director: William Skåran
Screen writers: Jane Murfin, Ogden Nash

Based on the play of the same title by Keith Winter, Joan Crawford, a show-girl who has made her way up from the tenements, marries Melvyn Douglas's sister, Fay Bainter, an embittered old maid. Margaret Sullavan, sister-in-law of Robert Young, is passionately in love with Joan and she attempts to commit suicide. In the end the static quality of the action needed for the bride brings about a saner sense of values for the family.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

“A: very good of kind; Y: too mature: C: no.”

Christian Century p517 D '38

"There is something new under the sun, for 'The Shining Hour,' gives us Miss Crawford surrounded by a play instead of a play surrounding Crawford. The impending success of this film may be attributed to a recognition that the play, not the star, is the thing in this melodrama, 12 to 16: unsuitable; children, 8 to 12: no.”

Motion Pict R p7 D '38

Newspaper and Magazine Reviews

"It is an engrossing photoplay, directed with easy smoothness, manners of a very nice and competently acted. In the case of Margaret Sullavan, you may delete that word 'competently.' She has something like 'perfectly,' so true and right and completely appealing is her performance as Joan Winter. — John R. Nash"

Boston Transcript p15 Ja 6 '39

"A workmanlike job, with Joan Crawford, Margaret Sullavan and Fay Bainter giving excellent, characterized, adults and young people. — Christian Science Monitor p2 Ja 7 '39

Keith Winter's telling domestic tragedy of life in rural England has gone through the cinema's wringer with a loss of its English garments, its tragedy and some of its point... If Mr. Borzage had managed to introduce some honest-to-goodness tragedy, with perhaps one death, and had his healthy looking cast dirtied up a bit by some of Wisconsin's country dirt, 'Shining Hour' would have been read as well as emotional and beautiful in the fashion-plate sense... Robert W. Dana"

Marshall Tribune p13 Ja 20 '39

"The presence of a star-studded cast which includes Joan Crawford, Margaret Sullavan, Melvyn Douglas, Fay Bainter and Robert Young; the directorial talents of Frank Borzage and the elegance of dress and set as designed by Adrian and Cedric Gibbons fail to disguise a hackneyed story of a definitely inferior grade. As a play, it is faintly remembered, 'Shining Hour' wasn't freighted with reason—and the hysterical mental processes of its characters were generously as those of Yorkshire Englishmen. It is high time—and the scene is America..." Bosley Crowther

N Y Times p15 Ja 20 '39

"Joan Crawford is utterly at ease in the part of the dancer, and in her way, which some might call gauche, sails through the incidents assigned her. Margaret Sullavan is charming, and Fay Bainter sharp and intelligent as a spinster sister with neuroses. Unlike the play, however, there are no capital difficulties that baffle Wisconsin's shining hour to smooth out at the end, and you wonder only how she did not see their way clear before the trouble began." John Mosher

New Yorker p55 Ja 28 '39

Stage p58 Ja '39

SILVER ON THE SAGE. Paramount 65-66min Mr 31 '39

Cast: William Boyd, George Hayes, Russell Hayden, Stanley Ridges, Frederick Burton
Director: Lesley Selander
Music director: Boris Morros
Screen writer: Maurice Geraghty

Western melodrama. Another in the Hopalong Cassidy series. This time Cassidy, Windy and Lucky find some cattle which have been stolen and also break up a gang of outlaws.

Audience Suitability Ratings

"An excellent type of the true Western unmarrled by overacting or improbable situations. Family. — The Motion Picture Digest"

Fox W Coast Bulletin F 18 '39

"Just another Hopalong Cassidy Western. Not up to its regular standard. A well chosen cast cannot overcome a weak story. Family. — Am Legion Auxiliary"

Ethics are irreproachable and there is much clean comedy. Family. — Calif Cong of PAr & Teachers

"This picture in the popular series will please the artisanship for it is sheer scenic loneliness caught up exceedingly well by the cameraman, Murray. — Calif Fed of Business & Professional Women's Clubs"

"Good, A clean-cut Western. Ethically sound. Family-mature." DAR

"This picture is most entertaining. All ages." — Gen Fed of Women's Clubs

"A magnificent scenic background, daring riding, and good characterizations distinguish this enjoyable Western. Good family entertainment." — Nat Soc of New England Women

"A good picture for those who like Westerns and are lovers of fine horses. Family." S Calif Council of Fed Church Women

Fox W Coast Bulletin Mr 1 '39

"Although talking pictures have many advantages, the Hopalong Cassidy series has a definite loss was suffered in the matter of rhythm. Only the Westerns have preserved that quality so far and perhaps that is the reason why many people who would not choose the themes find real satisfaction in a good Western. Adolescents and adults, enjoyable; children, 5-12, too exciting for some." Motion Pict R p8 Mr '39

"General praise. — Nat Legion of Decency F 9 '39

Newspaper and Magazine Reviews

"The amiable faces of Hopalong Cassidy and his two pals, Windy and Lucky, who have by now become the latest of the hobby horses, together with some recreational views of the open country and some rapid and diverting action, make 'Silver on the Sage,' like its predecessors in the series, among the best of the Western films." Bert Harlen

Hollywood Spectator p13 F 18 '39

Trade Paper Reviews

"Right in the groove for the legions of fans who are loyal to Hopalong Cassidy and his riders, shootin' heroes, this latest in the popular sagebrush series is up to established standards in every department." Boxoffice p33 F 1 '39

"Corky's return to the Hopalong Cassidy series has suspense and action." Film Daily p11 F 15 '39

Reviewed by Vance King

"'Silver on the Sage' seems to be rated as average —up to standard, but without any surprises. — There's a plenitude of action for the addicts. — Nat Box Office Digest p11 F 17 '39

MOTION PICTURE REVIEW DIGEST

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**SILVER ON THE SAGE—Continued**

"Silver on the Sage" is easily digested fodder for followers of Hopalong Cassidy's adventures, maintaining standard of series in every respect. Western fans and those not so addicted to prairie sagas will find more than enough action, scenery and other stock ingredients of desert drama to satisfy. + Variety (Hollywood) p3 F 8 '39

**SIX-GUN RHYTHM.** Grand national-Arcadia 55min

**Cast:** Tex Fletcher, Joan Barclay. Ralph Peters. Reed Howes, Walter Shumway

**Director:** Sam Newfield

**Music:** Johnny Burke. Lew Porter

**Original story:** Ted Richmond

**Screen writer:** Fred Myton

Western melodrama with music. Tex Fletcher portrays a football hero who returns to the ranch and finds that his father, the sheriff, has been killed. Tex goes after the killers.

Trade Paper Reviews

"Run-of-the-mill musical Western, this introduces the screen's newest crooning sagebrusher, Tex Fletcher, and qualifies as acceptable entertainment in the action niche. Fletcher shows up well and has been given up-to-par story and production details with which to make his debut."

— Boxoffice p55 F 18 '39

"Fletcher, recruited from radio, makes his debut in this offering, which will have special appeal to youngsters because of its chases and songs."

— Film Daily p6 F 17 '39

Reviewed by Gus McCarthy

— Motion Pic Daily p6 F 20 '39

"While story is hokey and direction none too steady, it will no doubt suffice for strictly juvenile trade because of chases and waddie songs."

— Variety (Hollywood) p3 F 13 '39

**SKY PIRATE.** See Mystery plane

**SMASHING THE COPY RING.** Columbia 62min D 29 '38

**Cast:** Ralph Bellamy. Fay Wray. Regis Toomey. Walter Kingsford. Ann Doran

**Director:** Christy Cabanne

**Music director:** M. W. Stoloff

**Original story:** Dorrell McGowan. Stuart E. McGowan

**Screen writers:** Arthur T. Hornan. Dorrell McGowan. Stuart E. McGowan

Melodrama. Ralph Bellamy, federal agent, by posing as a patient in a hospital unearths a spy ring.

**Audience Suitability Ratings**

"A: depends on taste; Y & C: good thriller."

Christian Century p195 F 8 '39

"Current events make the subject timely, and add to the interest of the production which is ably directed and acted. Adults and young people." E Coast Preview Committee

— Fox W Coast Bulletin Ja 14 '39

"General patronage."

Nat Legion of Decency D 29 '38

"Family & Co."

— Parents' M p75 Mr '39

"Family. A good story of the spy system."

— Wky Guide D 17 '38

**Newspaper and Magazine Reviews**

"Unpretentious but entertaining for those who like spy stories. Family."

— + Christian Science Monitor p15 Ja 21 '39

**Trade Paper Reviews**

"Tagged with a timely title that should lend itself to exploitation by showmen, this film, unfortunately, has little to offer in the way of entertainment. The proceedings are handled in uninspired and routine fashion. Suspense and action are the stuff melodramas are made of, but these talents are never developed to their fullest capacity."

— Boxoffice p35 Ja 28 '39

"A melodrama in which there is fast action and considerable excitement."

— Film Curb p6 D 31 '38

"Minor thriller benefits from fine direction and expert handling of principals."

— + Film Daily p10 Ja 19 '39

**Motion Pic Daily p6 Ja 19 '39**

"This cops-and-robbers formula melodrama is apparently designed to cash in on the recent furor over foreign spy activities, but it was obviously made with one eye on the budget and the current production schedule. Result is a minor item that's passable for secondary doubling. It has some exploitation angles, but little marquee strength and doubtful prospects for word-of-mouth."

— Variety p12 Ja 18 '39

"Melodramatic expose of foreign spy activities and their paper trail. The federal bureau of identification, this Columbia film proves diverting, but fails short of stellar rating, despite all-round good cast, splendid production and more or less pretentious mounting. Lack of marquee name will also mitigate against its being a substantial box office hit. But exhibitors can get back of it and with proper selling methods cash in on a picture that might otherwise be just another picture."

— Variety (Hollywood) p3 D 17 '38

**SMILING ALONG.** 20th century-Fox 83-85min Ja 20 '39

**Cast:** Gracie Fields. Roger Livesey. Mary Appleby. Peter Coke. Jack Donohue

**Director:** Monty Banks

**Screen writers:** William Conselman. Val Valentine Rodney Ackland

**Comedy.** Music. Directed by John M. Ford. Filmed in England and released by 20th Century-Fox. The story concerns the adventures of a company of musical comedy actors, headed by Miss Fields, who decide to dispense with their manager when they find he is cheating them. As the troupe travel south, they are continually hampered by the ousted manager until finally they have a hit show and the climax is a rough slapstick scene as the troupe and the manager's friends fight it out.

**Audience Suitability Ratings**

"Good. Broad humor. Adults."

— + Fox W Coast Bulletin Ja 19 '39

"The production is only moderately entertaining, as it moves slowly, is overlong and the comedy is labored. Family." E Coast Preview Committee

— Fox W Coast Bulletin Ja 28 '39

"General patronage."

Nat Legion of Decency Ja 19 '39

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

— Parents' M p75 Mr '39

"Family. Gracie Fields is a distinctive and likable comedienne who fills a rather ordinary story with vitality."

— Wky Guide Ja 14 '39

**Newspaper and Magazine Reviews**

"See 'Smiling Along' and you will understand why Gracie Fields is the idol of picture fans in the far-flung British Empire. She will be that much more appealing in a few more pictures like this one. It is the best comedy-with-music I have seen in a long time. This Gracie Fields proves astonishing versatility."

— Hollywood Spectator p13 D 24 '38

"Burdened as she is with her portmanteau of incorruptibly British humors, it was only fitting that Miss Fields should arrive in such a quaintly British vehicle as 'Smiling Along'. . . . Given her great English accent, Mr Darryl Zanuck knows how to stage a vaudeville show. In spite of all the money that Miss Gracie Fields earns in London, we protest that she is essentially unappreciated. . . . She is an extraordinary chanteuse. . . . As for the story, it manages to keep the com-
SOCIETY SMUGGLERS. Universal 65- 70min F 24 '39
Music director: Charles Previn
Screen writers: Arthur T. Horman. Earl Felton
Molodowsky. The story concerns diamond smugglers who bring gems in from Europe in special trunks.

Audience Suitability Ratings
• General patronage.
• Nat Legion of Decency Mr 2 '39
• Family. The interest is well sustained throughout.
• + Wyk Guide F 18 '39

Trade Paper Reviews
• "A fresh, fast-moving piece with a lot of action is this novel angle to the smuggling racket. Arthur T. Horan and Earl Felton have whipped up a story smartly written and presented and a story that jells well and is ever interesting."

SON OF FRANKENSTEIN. Universal 93min Ja 13 '39
Director: Rowland V. Vance
Music: Frank Skinner
Music director: Charles Previn
Screen writer: Willis Cooper
Horror melodrama. Based on the novel Frankenstein by Mary Wollstonecraft Shelley. Third in a series of which the first film was produced in 1931, this one carries on the story of the Monster. Wolf, who returns to his hombre castle with his wife and young son and there finds the monster still at large.

Audience Suitability Ratings
• A: hardly; X: no value; C: now.
• + Christian Century p35 Ja 25 '39
• "Full of horrors, the scientific background is very well brought out. Most outstanding acting. Adults." Am Legion Auxiliary
• "Not recommended for any audiences. Although well produced and well acted, the subject matter is gruesome, unnatural and revolting. There are several violent deaths, objectionable mob scenes, and the whole has an atmosphere of ominous foreboding that is nerve-wracking. Adults." Calif Cong of Par & Teachers

Mediocre. Un watchable. Horror films we do not recommend. This one is well-produced, therefore the more nerve-wracking and frightful. DAR

"The excellent work of an exceptionally fine cast seems wasted on this sequel to 'Frankenstein.' The photography is weird and bizarre and the acting is heavily on the cinematic effects of sound, music, light and shadow. The picture will entertain those who enjoy this type of thing. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An interesting though far from entertaining picture. Not suitable for any audience but adults."

"Horror drama, well acted but terrifying and revolting. Adults only." Nat Soc of New Eng Women
SON OF FRANKENSTEIN—Continued

"To the serious minded and children, this picture will be a horrifying experience, but, for those in the horror picture market, and the possibility of using the picture for educational things, it will prove grotesque. Excellent characterization and lighting effects. Adults." S Call at the General Church + + + + Fox W Coast Bulletin Ja 25 '39

"It is hard for anyone does not like horror pictures, there, and I would say anybody should want to see one. This production has a fine cast, is technically extremely good and perhaps fascinating to those who are not repelled by their hideousness. The close-up details of facial expressions of the monster and of those whom he terrifies, is something to look at. Adolescents, 12-16: very bad; children, 8-12: terrible." Motion Pict R p6 F '39

"Adults.

Nat Legion of Decency Ja 25 '39

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

Parents' M p75 Mr '39

"Mature. A real horror story and entertaining to those who like this type. The acting and direction are both good.

Wkly Guide Ja 14 '39

Newspaper and Magazine Reviews

"This one isn't any better than the first or second of the series. If you've seen 'Frank' before you know what to expect. But there is something old-time Douglas Fairbanks finish. There is also a smoking sulphur-spring, where old pipes and love-letters may be discarded. There is a laugh, but it isn't good; no, I'm affairs that weren't intended to be." John Gibbons, Jr

Boston Transcript p5 Ja 14 '39

"Adults and mature young persons."

Readers' Guide p15 Ja 31 '39

"The Rivott's ads are screaming "It's horrific!" and demand 'Can you take it?'. Still quaking from the experience, I can pipe weakly, 'I did take it, but it had me nearly scared for a while.' For the truth is, this successor to 'Frankenstein' and 'The Bride of Frankenstein' is, to me, a more terrifying film-chiller than ever its predecessors were. It is better written, and far superior in the quality of its acting, and it tells a much more dramatic story." Jesse Zusner

Cue p18 Ja 28 '39

"The thrills are less crude, the atmosphere more subtle. A good thriller." Film Wkly p31 F '35 '39

"You will find this perhaps the best of the kind yet made. As a cinematic job it is above reproach. The story is a little lacking in the effect blending of all its elements that I have seen in a very long time, sets and photography having a lot to do with the telling, but the story as have the screen play and players. The story is gruesome, of course, the essential quality which makes such 'horror' pictures agreeable, I presume, to the many millions of people who pay to see them, so, if you are one of them, I can without hesitation recommend this one to you. If or you do not care what a story is about, and can be entertained with fine direction, excellent acting and admirably sustained mood, by all means see 'Son of Frankenstein.'" Film Wkly

Hollywood Spectator p10 Ja 21 '39

"Manufactured chills, but Frankenstein and the monster he dashed off in an idle moment are still somniphant. Just the thing for your family theater." Beverly Hills Liberty p54 Ja 14 '39

"The Frankenstein fantasy is growing more and more, and I am more and more impressed with the effect it has on the audience. This latest variation of the original horror tale, though, commits the ultimate sin—a singularity of direction. There is the usual paraphernalia of secret passages and clanking chains, but there is very little discernable plot development. Whatever macabre quality the offering has is due to tricky staging and atmospheric effects." Howard p54

N Y Herald Tribune p6 Ja 30 '39

"None use beating around the razzberry bush: if Universal's 'Son of Frankenstein' isn't the silliest picture ever made, it's the sequel to the silliest picture ever made, which is even sillier. But its silliness is deliberate—a very shrewd silliness, sure—it's a very good director in the best traditions of cinematic horror, so that even when you laugh at its nonsense you may be struck with the notion that perhaps that's as good a way of enjoying oneself at a movie as any. You must have been all the actors themselves could do, in this day and age, to keep straight faces—always excepting poor Boris Karloff, of course, who seems to laugh through all that make-up even if he tried." E. R. Chil- ler

N Y Times p9 Ja 30 '39

"The monster didn't die but is back again in 'Son of Frankenstein.' The same old monster." John Mosher

New Yorker p55 Ja 26 '39

"Despite its absurdities, the story of the ghoulish pair's ultimate destruction at the hands of Frankenstein Jr., (Basil Rathbone), is a shrewdly contrived spine-chiller."

Newsweek p55 Ja 25 '39

"Success of the revival of horror pictures inspired this up-to-date chiller. The interesting thing about it is that the material is excellent, not cheapened for commercial purposes."

Photoplay p94 Ap '39

"[This] is apparently Frankenstein's monster's last appearance on the screen (he ends up in a big box of salt)."

Time p37 Ja 23 '39

Trade Paper Reviews

"If it's chills they're after, here they are in super-abundance. Following closely in the motivation of foot-steps of its widely-patronized predecessor of nearly a decade ago, but, at the same time, redacting the old methods of western production methods, the new spine-tinger should fare comparably at the boxoffice, an observation which is most true of any of the picture. Produced. At the five principals give grand performances."

Boxoffice p27 Ja 21 '39

"'Son of Frankenstein' will be a boxoffice hit. Rates good generally. AD tips: the lilies and lobby displays on this are exceptionally striking. Use a maximum of these materials; they will sell. David J. Hanna

Film Bulletin p3 Ja 28 '39

"A real horror production that will give all the thrill fans a treat. It is a far better construction than the boxoffice sensation made with Basil Rathbone and Lionel Atwill in the cast in addition to Karloff and Lugosi. It is one of the most acted thrillers yet produced. All of the five principals give grand performances."

Daily p8 Ja 31 '39

Reviewed by Gus McCarthy

Motion Pict Daily p6 Ja 17 '39

"Typical chiller developed on regulation formula. 'Son of Frankenstein' will attract substantial business in those houses where audiences like their melodrama strong and weird. Rather strong material for the top keys; picture still sells plenty. A good choice for the secondaries first runs along the main stem. Value of latest Frankenstein feature has recently been enhanced through releases of former pictures in the series."

Variety p12 Ja 18 '39

"Conceived and filmed as the ultra among horror pictures. 'Son of Frankenstein' as a screen as something more than that. It is the chiller to end all chillers, and, given proper ex- cess, will liven up any film bill. All comic relief is slight. With addition of name of Basil Rathbone to those of Boris Karloff and Bela Lugosi, veteran film monster performers, the new model monster vehicles, 'Frankenstein' and 'Dracula', are still doing business, as marquee productions. Frankenstein's son takes to lure opening crowds. Word of mouth advertising will no doubt do rest." Variety (Hollywood) p5 Ja 13 '39
SONG OF THE BUCKAROO. Mono-
gram 58min N 23 '38
Cast: Tex Ritter. Jinx Falkenberg. Tom
London. Frank LaRite
Director: Al Herman
Fred Stryker. Tex Ritter. Frank Harford
Music director: Frank Sanucci
Screen writer: John Rathmell
Western melodrama with songs. Ritter is an
outlaw singer of western songs who is shot by
his partners and reforms to become a respecta-
ble citizen.

Audience Suitability Ratings
"Obviously designed for children's matinées and
unsophisticated audiences. 'Song of the
Buckaroo' presents a Western theme set in
the period of the nineties. . . It is a naive story
adequately acted. Adolescents, 12-16: a matter
of taste: children, 8-12: passable."
+ — Motion Pic R p6 F '39
"General patronage."
Nat Legion of Decency Ja 19 '39
"A, Y & C: good Western."
— Parents' M p75 Mr '39

Newspaper and Magazine Reviews
"There is a Western many people will like.
There is something to it besides mere ridin'
and shootin.' The story emphasizes human
interests, unembellished by several cond-
tions of colorful cowboy music, and garnished
by sundry imaginative technical effects, includ-
ing an excellent sequence of montage." Bert
Harlen
Hollywood Spectator p13 Ja 31 '39

Trade Paper Reviews
"Aby made and corralled an ample supply of
rampant entertainment, this one comes favora-
ably with past pictures in the Tex Ritter series
and should advance the yeowling cowhand an
other step in his climb toward the celluloid
heights."
+ — Boxoffice p33 Ja 14 '39
"Rates good for Western spots. Dandy Ritter
musical-Western. . . They tried to be different
in his face open and succeeded."
+ — Film Bulletin p6 Ja 14 '39
"The latest of the Tex Ritter pictures is a
splendid effort in the Western field. It has
enough humor,CTION AND PATHOS, and in
to addition has a story which is far better than	hose usually told in this type of production.
Ritter's likeable plucky registry is strong and he
puts over some good song numbers to their best
advantage."
+ — Film Daily p30 Ja 12 '39
Reviewed by Gus McCarthy
+ — Motion Pic Daily p8 Ja 18 '39

"It is too slow to chalk up any action win-
ings and styled for only the average Ritter
business. Cowpoke hero hasn't enough zip to
keep the patrons interested, the director seem-
ing to have written the foils to hold still so
he can hit them and other stuff hard to take. .
Ritter's halting performance conflicts with the
basic idea of an action picture which must
have movement above all things to hold audi-
cences. Ritter hasn't been stepped up by screen
play or direction since his first film and con-
tinues a lethargic pace."
+ — Variety p12 Ja 18 '39

"A Western which, in addition to sufficient
good acting, entertaining hard riding and hectic
melodramatics to sate the mere action ad-
dicts, has the sound story substance, good per-
formances and melody elements to appeal to
the adult mind as well as the children. It is
off the usual stereotyped pattern and will win
wider respect. Tex Ritter is a competent actor
and admirable sardine hero."
+ — Variety (Hollywood) p3 Ja 8 '39

SOVIET BORDER. Aumino 94min F 18
'39
Cast: E. Tiapkina. E. Fedorova. N. Kruch-
kov. S. Kriilov
Director: A. G. Ivanov
Original story: Peter Pavlenko
Screen writer: A. G. Ivanov
Russian dialogue film with English subtitles.
This is a propaganda film in which the Japan-
ese attack is a stock production number and
swept back by a Soviet victory in which infan-
try, artillery, tanks and planes attack.

Audience Suitability Ratings
"A: dull: Y & C: no."
— Christian Century p56 Mr 15 '39

Newspaper and Magazine Reviews
"Disregarding the story content and consider-
ing 'Soviet Border' strictly as a motion picture,
one can discover a good bit to praise. The
photography throughout is of the highest ex-
cellence, clear, methodical and always vivid.
Several characterizations are strikingly etched.
The early scenes of the film, while interest-
ing and bearing a fair amount of suspense, are
rather loosely connected. Feeding the in-
spector puzzled when he should be enlight-
ened."
Robert W. Dana
+ — Washington Herald Tribune p8 F 20 '39

"Substantially, it is no more than a Russian
counterpart of the typical blood-and-thunder
frontier picture made in the Hollywood mill
which have been grinding for the cheaper trade
for years, and can't be clasbed with the cream of
Tartar pictures. The wind-up is slow and
tedious, and the English subtitles are little
gems of clever conceitment. Half the time you
can't even read them, let alone comprehend
what they mean." Bosley Crowther
+ — N Y Times p13 F 20 '39

Trade Paper Reviews
"This new Russian release falls below the stan-
dard of pictures recently imported from
Moscow."
+ — Film Daily p6 Mr 2 '39

"Fascist countries aren't the only sabre-
 rattlers. As proof, this picture presents the
U.S.S.R. doing the same stuff. . . It is a violent
and harrowing melodrama and nothing. Even
excellent direction and fine acting can't redeem the
corny story-telling, frenzied sub-thumping and hyper-
length. As horseplay, 'Soviet Border' is the most
ineffective because its obvious bias could per-
suade only those who already sympathize. And
as lenimation, the film entertainment it's just so
much bosh."
— Variety p15 Mr 1 '39

SPAIN FIGHTS ON. See Will of a people

SPIRIT OF CULVER. Universal 89min
Mr 10 '39
Cast: Jackie Cooper. Freddie Bartholomew.
Tim Holt. Henry Hull
Director: Joseph Santley
Music and lyrics: Frank Skinner. Charles
Henderson
Music director: Charles Previn
Original story: George Green. Tom Bucking-
ham. Clarence Marks
Screen writers: Nathaniel E. West. Whit-
ney Bolton
Drama. The film opens in 1932 with Jackie
Cooper a boy waiting in the broadlines. He is
recognized as the son of an outstanding war
hero and given a scholarship for Culver Military
Academy. However, the instructor for the Academy,
Bartholomew, teaches him the value of patriotism.
When Cooper finds out that his father is alive and
himself a deserter from the Army, he runs away to be
with him. In the end everything is satisfactorily
arranged.

MOTION PICTURE REVIEW DIGEST

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SPIRIT OF CULVER—Continued

Audience Suitability Ratings

"An inspiring and worthwhile picture for the younger generation. A grand picture for the whole family." Am Legion Auxiliary

"Interesting social drama. Family." Calif Cong of Par & Teachers

While some sentimental fare will be entertained, others may feel the action too obvious, overdramatized and melodramatic. . . The story remains one of the younger generation, picture dredging, worried faces and bitter despair. A shell-shocked father adds to the depressing atmosphere. Mahaffey, Fed of Business & Professional Women's Clubs.

"Good. Traditions re-mold the character of a boy whose attitude has been distorted by misguided, melodramatic subplot. Maturation-a must.

"A very interesting, thought-provoking picture, based on an appealing heart-warming story. Two sides of war are presented; the willingness to fight for what you believe right, and the horrors of actual conflict, with the suggestion that a better way must be found. Maturation." Gen Fed of Women's Clubs (W Coast)

"Despite its trite story, an excellent cast and fine direction make this picture interesting and heartening entertainment. Family." Nat Council of Jewish Women

"The film is a re-affirmation of basic American values and their role in play and growth. "Mature-family." Nat Soc of New England Women

"Wholesome and interesting picture of the training of youth for the right outlook on life, the value of education and that of the fine school spirit. . . This vivid and stimulating picture is as refreshing with the family. S Calif Fed of Council of Federal Women.

"Fox W Coast Bulletin Mr 4 '39"

"The story becomes mawkish and unconvincing. However, it may be enjoyed for the sincere acting of the boyhood and the scenes of life at a military academy. As in other films dealing with the subject of military training, its message may be nullified by an individual's or class bias of the beholder. Adolescents, 12-16: yes; children, 7-12: passable." +— Motion Pict R P8 Mr '39

"General patronage," Nat Legion of Decency Mr 9 '39

"There is an over-dose of sentimentality and the ending is very phoney. Some of the scenes in the cadet barracks are very good, but a thorough sprinkling of comedy would have helped. . . All the things look pretty gloomy." +— Scholastic P8 Mr 18 '39

"Family Juvenile."

Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

"Risemblance of too many earlier pictures concerned with life in a military school, 'Spirit of Culver' unfolds an oft-told tale. Picture is a good juvenile. Adults will find the story pat, the performances competent, the direction confused, and the dialogue quite usual." Jesse Zusner. +— Cue p46 Mr 11 '39

"Done excellently: what I imagine is an authentic presentation of the ideals and methods of the Culver Military Academy. . . Clean, wholesome, it will entertain all their teens, but has little to offer younger children. Instructive to those who may be interested in how a millenium is translated into action. . . " + Hollywood Spectator p9 Mr 4 '39

"Hollywood has made many films about the Naval Academy and West Point. Anyway, the job here is to furnish the box office with another story, and the few are a trifle for some time. But, in all those films within our memory, none has had more sincerity, more genuine, more naturalism or more muted—and, therefore, true—espirit de corps than the picture about 'Culver.' Calif Academy. . . Spirit of Culver benefits greatly by the acting of a fine, extremely well chosen cast; its story simple, plausible and effective. In short, it is a neat, film in these days of rising patriotic feelings. 'Spirit of Culver' should find a ready sale. It is certainly worth the attention of discriminating filmgoers." Robert W. Dana. +— New York Herald Tribune p14 Mr 9 '39

"Spirit of Culver" is the veritable spirit of Americanism. It is, also, something more amusing; forgetting the commercial possibilities of the picture, it is one of the best pictures of the spirit of old—tradition in years, including West Point and National Eddy. . . It's about time Holly-wood has made a good picture about the school, after all these years of practice, and 'Spirit of Culver' seems to be the one." B. R. Crisler. +— N Y Times p18 Mr 9 '39

"Jackie Cooper and Freddie Bartholomew display themselves to little advantage in something of the spirit of 'Culver.' The picture is largely intended for the alumni and undergraduates of Culver Military Academy, who will doubtless be pleased with the whole thing." John Mosher.

— New Yorker p91 Mr 11 '39

"Despite a good cast and an interesting background, this is routine regeneration (a remake of "Tom Brown of Culver") diverted into a hokum conclusion."

— Newsweek p34 Mr 13 '39

Trade Press Reviews

"'Spirit of Culver' is a stirring and sometimes touching story of American youth which strikes a responsive chord in the patriotic nation's heart. Despite some minor story flaws, it is entertainment shrewdly pointed for boxoffice results. . . This is the type of mass entertainment fare either picture is sure-fire for all classes of theatres. It will get above average grosses everywhere." David J. Hanna. +— Film Bulletin p4 Mr 11 '39

"A younger version of West Point is the 'Spirit of Culver.' All the trappings of patriotism, sentimentality and the outré are in evidence, but character building are all there, and with a story that has a lot of fresh angles, it is a picture that should do right well at the box office. A number of remarks on patriotism and war are very timely."

— Film Daily p10 Mr 1 '39

"As fodder for the adolescent trade, 'Spirit of Culver' might set by because it has uniforms, brass buttons and trumpet calls. But as entertainment in a period of the sentimentalities, it is scarcely more than a hokey fairy tale, without the charm which usually attaches to unblushing fiction. It can perhaps poll after rating than weak support in the lower half of the dual bill despite its tracings of marquee names—Jackie Cooper, Freddie Bartholomew."

— Hollywood Reporter p3 F 25 '39

Reviewed by Roscoe Williams

+— Motion Pict Daily p7 F 28 '39

"Universal missed this one up, and as a result gave Director Joe Santley and a group of great young players a pretty bad break. Executives and others must have boxed into the job on with their minds divided between making a good advertising industrial for Culver Academy and making something that resembled 'Lord Jeff,' with a touch of 'Boy's Town,' and slight traces of parody."

— Nat Box Office Digest p6 Mr 4 '39

"Jackie Cooper and Freddie Bartholomew march through Culver Military Academy in a picture which is a good argument for advantages of military school training for boys, but mild with their minds divided between making a good advertising industrial for Culver Academy and making something that resembled 'Lord Jeff,' with a touch of 'Boy's Town,' and slight traces of parody."

— Variety p8 Mr 1 '39

"Packing plenty of heart tugs, interspersed with touches of humor, "Spirit of Culver" is good entertainment. It can be improved, however, by careful editing to speed story motivation and rhythm."

— Variety (Hollywood) p3 F 25 '39
STAGECOACH. Wanger-United artists 92-97 min Mr 3 '39

Cast: Claire Trevor, John Wayne, Andy Devine, Holbrook Blinn on a short story Stage to Lordsburg by Ernest Haycox. This tells the adventures which befall a group aboard a stagecoaches between two frontier settlements during a sudden uprising of hostile Apaches. Passengers include Claire Trevor, đương; and to get to get to get to get...S, Carradine, a gambler; Thomas Mitchell, drunk, frontier doctor; John Wayne, recently escaped from prison; Berton Churchill, absconding banker; and Louise Platt, Army officer's wife who has a baby en route.

Audience Suitability Ratings
"A: fine of kind; Y: tense thriller; C: no."

Chester Century p8 Mr 6 '39

"Family." Am Legion Auxiliary

"Thrilling melodrama of the West. Mature-family." Calif Cong of Far & Teachers

A suspense-filled, heartbreakingly and at times humorous story. Calif Fed of Business & Professional Women's Clubs

"Thrilling, suspenseful...Gorgeous panorama...Exhilarating film...Good folk music." Americans.

"Grippingly interesting is this Western with its semi-historical background of the stagecoach era. It is suitable for older children, this picture is most entertaining family fare. Mature-family." Nat Soc of New England Women

"Some of the scenes of Indian attacks are overlong, but the whole is entertaining for those who like this type of picture. Mature." S Calif Council of Fed Church Women

"When Walter Wanger decides to produce a Western he may use some of the stock character types from the old, used situations and yet the result is no ordinary picture. Even in these days of fine or poor photography, the effects are exceptional. Contrary to most Westerns, moral values are not lost in these tales white inasmuch as two characters with whom the audience is most concerned are an outlaw and a woman of ill fame, who have managed to retain certain admirable qualities and make a bid for tolerance and the simple chance to survive. Adolescent: needs adult evaluation; children: no. Adult." Women's Univ Club, Los Angeles

+ Fox W Coast Bulletin F 18 '39

"Adults..." Nat Legion of Deporty F 23 '39

"It is a crackjerken production which will be classified, no doubt, as a super-Western, but it should not be given to children. It has the most striking photography ever to be found in an Western."

+ + Scholastic p34 F 25 '39

"Family. Outstanding. On the old framework of Westerns, spectacular writing, direction and acting have created a notable adventure film rich in situations, ideas and characters. It has historical value, also. Recommended for schools and libraries." Wky Guide F 18 '39

Newspaper and Magazine Reviews

"Step right up, folks, and let 'Stagecoach' show you what John Ford and Walter Wanger can do when they make a 'Western' for grown-

ups..." 'Stagecoach' is Mr. Ford's picture for his special direction, but it does not deserve credit for their capable handling of the roles. Overlook the pat last-minute rescue and final showdowns, watch the old adventures and you'll enjoy the rhythm of the journey in Mr. Ford's 'Stagecoach'." Philip T. Hartung p42 P4 Mr 3 '39

"It is an engrossing drama...Its excitement comes from the skillful characterization of each member of this group...For those who like melodrama and Western fast action, there is plenty of action. But there is something bigger here--a gripping drama, superbly told, embalmed with wondrous writing, with speed and performance and direction." Jesse Zunser aboven p49 F 18 '39

"One of the greatest of all Westerns. And one of the most interesting Hollywood possibly could have for study. It is superb entertainment."

+ + Hollywood Spectator p6 F 18 '39

"If the ride of the nine [passengers] through the desert country doesn't thrill you, I don't know movie audiences. For its 'Stagecoach' has everything: sweep, action, sympathy, humor. A rare performance!" Beverly Hills

+ + Liberty p59 Mr 25 '39

"It is the best Western picture in years. You get all you expect...But they have never been produced so eagerly or so expertly. It moves fast, with ever-growing suspense. There are no slips into false romance. The known types are almost blood, and the stage is so pointed to the point and as true as possible. And the beauty of plain and sky takes your breath away. Unspoiled pleasure from beginning to end." Frank Hoellerling

+ + Nation p802 Mr 11 '39

"The great director-western team of John Ford and Dudley Nichols has turned out a stunning motion picture in 'Stagecoach.' It is a glorified Western, and if you like it, but it is a superlatively entertaining, clever film, and definition of a particular screen form. In Mr. Nichols' stately scheme, hackneyed material has been vitally enriched, sinfully altered and sympathetically peopled with real characters." Howard Barnes

+ + N Y Herald Tribune p21 Mr 3 '39

"In one superbly expansive gesture John Ford has swept aside ten years of artifice and talkie compromise and has made a motion picture that sings a song of cinema. Here, in this brawl, you"..."Franks, all tested...beautiful sight to see." Frank S. Turner "Outstanding." Beverly Hills

+ + N Y Times p21 Mr 3 '39

"For the sake of the view, you forgive all. In 'Stagecoach,' the view is certainly something, and if it happens to be the Arizona sky, the credit for the valuable things in this film unquestionably belongs to the cameraman, the Mecas, the Lommus, the manufactured 'Western' with a story of Arizona and New Mexico, 'Stagecoach' at least provides an opportunity for the camera to express itself on handsome mountains, deserts, valleys, streams, and beautiful horizons." John Mosher

+ New Yorker p72 Mr 4 '39

"This United Artists release was produced by Walter Wanger on a modest budget without the box-office insurance of important name players. For all that, it will probably rank among the first ten in 1939's film poll...Against the pictorially thrilling Arizona background, the production of 'Stagecoach' builds up a thrilling initial suspense into a steady crescendo of excitement. But the film's success is more fully explained by the charm of its acting and direction—Dudley Nichols and John Ford—than by any Western some of the rare quality that made "The Informer" a screen masterpiece."

+ + Newweek p38 Mr 4 '39

"With the camera sensitive, if stark scenery of Arizona as a background, you get not only a roaring Wild West movie but a dramatic tale, with suspense and the few mindless moments...Production and photography are excellent." + + Photoplay p260 Ap 25 '39

"It avoids the cliches of its familiar formula: and the rugged background of Monument Valley, Arizona, was made to order for the photographs given to the screen play by Writer Dudley Nichols and Director John Ford, the unostenta-
**STAGECOACH—Continued**

**Trade Paper Reviews**

"Spectacular work for the production scope with which Walter Wanger has endowed it, the majestic scenic backgrounds furnished by Monument Valley, the chases upon the action footage, and superior photography, here is a super-Western which will find its best market among the fans. The picture's natural lustre and sweep is dimmed by a faltering, loosely-knit story and the interpolation of too many nonsensical situations germane to the general motivation and theme."

**Boxoffice** p33 F 11 '39

"This is a hit from Walter Wanger—a gloriously stirring, action-packed Western—the type which may be depended upon to entertain the sophisticated audiences as well as the action fans."—David J. Hanna

**Film Bulletin** p6 F 11 '39

"Mark this down as one of the grandest outdoor pictures ever to reach the screen. It is a lusty, gutsy story of pioneer days, covering the post Civil War period in the West. It has one of the best groupings of really fine characterizations ever to be brought together in a picture."

**Film Daily** p7 F 15 '39

Reviewed by Roscoe Williams

**Motion Pic Daily** p1 F 7 '39

"If this picture were called 'Droshky to Leningrad,' it would be a director's dream of a group of unpronounceable consomates, New York's literati would be urging you to go to the theatre to see a picture that never existed;... all we can report, since it is an American picture, made largely on an unAmerican theme—is that it is a rattle-good picture, a sure-fire audience picture in Tucson, New York or even Moscow."

**Nat Box Office Digest** p5 F 8 '39

"Sweeping and powerful drama of the American frontier, 'Stagecoach' displays potentialities that can easily drive it through as one of the surprise big grossers of the year. Without strong marquee names, picture nevertheless presents wide range of exploitation to attract, and will carry far through word-of-mouth after it gets rolling. Directorially, production is John Ford in peak form, sustaining interest and suspense throughout, and presenting exceptional characterizations. Picture is a display of photography."

**Variety** p17 F 8 '39

"Occasionally, at long intervals, the screen management turns out a splendidly acted Western melodrama which is able to match the best in Western literature—to give audiences similar impression of the raw and dangerous environment, minus all the cheap claptrap of the film or literary potboiler. Walter Wanger's 'Stagecoach' is such an exemplary picture. It is a show piece of screen craftsmanship, a tense, exciting drama and a money maker of top rank."

**Variety (Hollywood)** p3 F 3 '39

**STAND UP AND FIGHT. MGM 95-97min Ja 6 '39**

**Cast:** Robert Taylor. Wallace Beery. Barbara Stanwyck, Helen Broderick, Charles Bickford. Barton MacLane

**Director:** W. S. Van Dyke, II

**Screen writers:** James M. Cain. Jane Murfin. Ben Hecht. Charles Lederer

**Melodrama. Based on the novel of the same title by Forbes Parkhill. The scene is Maryland during the 1840's and the plot concerns the war between the Virginia stage coach companies and the new railroad. There are interludes of a jail delivery, gun battles and scenes of slave owning and underground railway. The Calloway locomotive, built in 1837 by the Baltimore and Ohio Railroad was taken from its museum and used in various scenes in the film.**

**Audience Suitability Ratings**

"A: good of kind; Y: doubtful value; C: no."

**Christian Century** p344 Mr 8 '39

"Good. This is a sure-to-be-popular-with-men-and-women family film. Mature."

**Fox W Coast Bulletin** Ja 7 '39

"An engrossing and fascinating social drama. Family—Exciting. D.A.F. Calif."

**Calif Cong of Par & Teachers**

"Well-motivated, exciting semi-historical drama. Mature."

**Calif Fed of Business & Professional Women's Clubs**

"Especially interesting to a mature audience, but too rough in spots for young children."

**Gen Fed of Clubs (W C Coast)**

"[It is] virile and forceful. Family."

**Nat Council of Jewish Women**

"A good story with an historical background, well directed and acted and interestingly photographed. Diversifying comedy relief. Mature."

**Nat Soc of New England Women**

"The showing of excessive drinking and gambling is peculiar to the place and time of plot. Mature."

**S Calif Council of Fed Church Women**

**Fox W Coast Bulletin** Ja 14 '39

"The plot becomes rather involved and seems loosely put together, but the picture is a good enough story with its historical background, beautiful outdoor scenery, and exciting action. Adolescents, 12-16: yes; children, 8-12: perhaps too violent and confusing."

**Motion Pic R** p7 F 3 '39

"General patronage."

**Nat Legion of Decency** Ja 5 '39

"A & R: yes; M: too rough."

**Parents' M** p75 Mr 3 '39

"The sum total is a half-and-halfy historical melodrama... This includes Henry B. Walthall, Barton MacLane, who are old-hand at the art of fisticuffs and there is no lack of excitement below."

**Scholastic** p31 F 4 '39

"Family. Colorful, with story elements that have not been overworked."

**Wkly Guide D** 31 '38

**Newspaper and Magazine Reviews**

"Wallace Beery should be awarded a special "Oscar" by the Hollywood scholars for his kind-hearted scenery boy role. It presents another phase of that stage coach vs. railroad era which will always be sentimentally enjoyed, and it introduces a new stromping lady, Florence Rice, who despite inexperience, is welcoming and decorative."—John Gibbons. Jr "American Magazine" Mr 3 '39

"Adults and young people."—Christian Science Monitor p17 Mr 4 '39

"Children will love the fights. Adults will like the historical background and paraphernalia. The romance is not especially stirring or convincing."—Philip T. Hartung. Jr "Commonweal" p386 Ja 27 '39

"It's bang-up, brawling melodrama from start to finish, though it does lack a bit in spots. Taylor turns in a thoroughly creditable performance."—Jesse Zunser. Jr "Cue" p48 Ja 28 '39

"What should prove to be a good box-office feature will come from Metro in the new Robert Taylor-Wallace Beery offering, 'Stand Up and Fight.' In essence a blood-and-thunder melodrama of the old West, sufficiently so for it to win favor with the stomp-and-whistle trade, the film is also imbued with elements which will appeal to class audiences—a treatise on the slave problem prior to the Civil War, a lusty picture of Western pioneer life of that time, and a romantic saga of the growth of the Baltimore and Ohio railway."—Bert Harren. Jr "領導" p348 p388 Ja 3 '39

"Lots of action and not too much costume stuff. Plus the shrewd direction of W. S. Van Dyke. All of which should provide a pleasant melodrama of the '30's for gratifying Bob Taylor."—Beverly Hills

**Liberty** p33 Ja 7 '39
"If the richly comic interludes, which are confined to a few minutes of the film, seem to have no bearing on the spirit and letter of the earlier sequences, at least they are well done and amusing." — Tribune
+ Variety (Hollywood) p8 D 30 '39

"The paternal process of making a man out of Robert Taylor, to which Metro-Goldwyn-Mayer has studiously applied itself, is ex-ceedingly painful to the screen's Number One Admirer. . . But—with the added assistance of Wallace Beery, as the picture's substantial action story—It has also resulted in a brisk and blood-thining entertainment. . . Such brutal and unre- lenting villain as hereafter proves that the resilient person of Robert is usually re- served exclusively for the human punching-bags who play in westerns—a person, incidentally, to which this one bears a family re-semblance. . . The performance of Mr. Taylor, while mannered and pompous in spots where it shouldn't be, is generally authoritative." — Bolesl Crowther

+ N Y Times p17 Ja 27 '39

Reviewed by John Mosher

New Yorker p55 Ja 28 '39

"The realistic treatment of the traffic in kid-napped slaves furnishes an eye-opener to the picture. . . Directed by W. S. Van Dyke If, a good cast plays this entertaining mixture of juvenile and Americana in a brisk and brawling spirit it deserves." +

+ Newsweek p27 Ja 16 '39

"It's a good picture. The story is fast and well-knit, the production is great and there is plenty of action." +

+ Film Daily p53 Mr '39

Stage p54 F '39

"Stand Up and Fight" is a specimen of period drama. . . By the time Taylor has tracked down the gang, unmarked the manager and become engaged to the owner, the audience gets a full quota of 1840 Southern dialect, frontiersman and racehorse, horse-drawn stages and primitive locomotives. +

Time p26 Ja 16 '39

Trade Paper Reviews

"Lusty, swaggering saga of the struggle for supremacy between stagecoachmen and the first railroads in colonial America, this essay higher in spectacle and historical significance than general entertainment values. Production is sufficiently imposing as to scope, but attempts to incorporate many situations extraneous to the somewhat meager story thread that it becomes labyrinthine." +

+ Boxoffice p69 Ja 7 '39

"Rates good on name strength. . . Last year a sentimental, hokey, old-fashioned Western called 'Red Will' starring Wallace Beery, awakened MGM executives to the realization that there's still gold aplenty in them thar Western hills. 'Stand Up and Fight' is the company's very mediocre endeavor to further that discovery. Brimstone with all its bokem and teary sentimentality had a moving, human and sympathetic story. On the other hand, Fight' is a loosely woven affair with a lot of action, but nothing to back it up. . . Van Dyke's direction meets the require- ments of the script. Unfortunately the script wood on a very 'Friscoe' plainsman. +

+ Film Bulletin p5 Ja 14 '39

"This is an extremely colorful and deeply stirring drama of the early days of the Balti-more and Ohio Railroad. . . The picture which car- ries an appeal for everyone." +

+ Film Daily p5 Ja 7 '39

"Colorful and stirring drama of early rail- road days with Beery in smash characteriza-
tion." +

+ Film Daily p7 Ja 4 '39

Reviewed by Gus McCarthy

"It is an action-thriller that will please the men more than the women, and, with Wallace Beery adding punch in the co-starring position, should do well at the office. Picture is about 15 minutes longer and the story is somewhat of a hodge-podge of railroad pione- ers, stock soliciting, slave stealing, southern chivalry and shift-lessness, but once it overcomes a slow start it holds a sock almost every 100 feet of film." +

"Stand Up and Fight' has story enough for several pictures. Loose in its assembly of inci-dent, complicated in plot and shifting in mood, its faults are its prodigality of material. But it is lusty with entertainment." +

+ Variety (Hollywood) p3 D 30 '39

STAR REPORTER. Monogram 62min F 22 '39

Cast: Warren Hull, Marsha Hunt, Wallis Clark

Director: Howard Bretherton

Music director: Theodore Joos

Screen writer: John T. Neville

M melodrama. The plot involves Warren Hull, young publisher, who gets Wallis Clark into the district attorney's office. A crusade against crime is started and Hull finds out that his father is a murderer.

Audience Suitability Ratings

"Adults." +

Nat Legion of Decency F 23 '39

Trade Paper Reviews

"Here is a picture that has very little, if anything, to offer in the line of entertainment. Story is a run-of-the-mill newspaper yarn that bogs from beginning to end. It becomes en-tangled in its own plot and the performers seemed to be running around in circles for the most part. 'Star Reporter' will suffice on the lower half of a double bill, where audiences are not too particular about the second feature." +

+ Hollywood Reporter p4 Mr 4 '39

"Fashioned for subsequent runs, 'Star Re-porter' fits acceptably into its niche. Picture falls short of action and strings out gabby dialog but customers won't be bothered too much by this. Plot is rather involved." +

+ Variety (Hollywood) p5 Mr 4 '39

STORM OVER BENGAL. Republic 65min N 14 '38

Cast: Patro Knowles, Richard Cromwell, Robert Hudson, Douglas Dumbrille, Colin Tapley

Director: Sidney Salkow

Music director: Cy Feuer

Screen writer: Dudley Waters

The storm is the story and the object is the efforts of a native to stir the hill tribes in Northwest India. Two brothers, Knowles and Cromwell, British of- ficers, are alienated because of their love for Rochelle Hudson, just arrived from the home- land.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Good entertainment for adults and young people." +

E Coast Preview Committee

+ Fox W Coast Bulletin D 17 '38

"General patronage." +

AT Nat Legion of Decency D 22 '38

"A: fair; Y: possible; C: no." +

+ Parents' M p78 F '39

Trade Paper Reviews

"An action programmer of fair merit that will suit for the double bills, 'Storm Over Bengal' possesses more than average production quality, has been well cast and is photographed against backdrops of a moderately impressive charac- terization. It improves as it goes along to its melo-drama. The battle scenes climaxing a plot of political intrigue, prove fairly punchy and have been well handled." +

+ Variety p14 D 14 '38
MOTION PICTURE REVIEW DIGEST

STRANGE CASE OF DR. MEADE.
Columbia-Darmour 66min D 15 ’38
Cast: Jack Holt. Beverly Roberts. Paul
Chamberlain. Barbara Pepper
Director: Lewis D. Collins
Original story: Gordon Rigby. Carlton Sand
Screen writer: Gordon Rigby
Melodrama. This film was released earlier
under the title Outside the Law. Jack Holt
portrays a physician who goes to a southern
backwoods community for a vacation and
remains to engage in a fight to bring radio
service to the people against ignorant opposi-
tion.
SEE ALSO issue of December 26, 1938 under
Title Outside the Law

Audience Suitability Ratings
“A & Y: fair; C: no interest.”
Christian Century p263 F 22 ’39
“A cheap thrill, a good story, as well
as splendid acting, are combined in a most in-
teresting production. Adults and young people.”
E Coast Film Union
+ Fox W Coast Bulletin Ja 14 ’39
“General patronage.”
Nat Legion of Decency D 29 ’38
“A & C: fair; C: no interest.”
+ Parents’ M p55 Mr ’39
“Family. Interesting in theme and action.”
+ Wkly Guide D 17 ’38

Newspaper and Magazine Reviews
“Adults.”
Christian Science Monitor p15 F 11 ’39

Trade Paper Reviews
“Action fans expecting to find Jack Holt in
another two-fisted action film will be slightly
disappointed in this backwoods story, but it
should prove generally entertaining for neighbor-
hood audiences. The hero star this time, has
been required to restrain his fists and contributes a
forceful, well-sustained charac-
terization. Frank Leyendecker
+ Film Bulletin p6 Mr 11 ’39
“Backwoodsman with possibilities in the Jack
Holt regular spotlights, and of better than fair
entertainment with through a double harness
as the lighter feature elsewhere, is ‘Dr. Meade.’
Holt has pioneered in every way in the flicks.
the West, the North, the timberlands,
the jungle, and now he carries medical science to
the southern U. S. hillbillies for one of his
best.”
+ Variety p13 F 1 ’39

SWEETHEARTS.
MG M 110-120min D 30 ’38
Frank Morgan. Ray Bolger. Florence
Rice. Mischa Auer. Herman Bing. Regi-
George Bancroft
Director: W. S. Van Dyke, II
Dance director: Albertina Rasch
Lyrics: Bob Wright. Chet Forrest
Music: Victor Herbert. Herbert Stothart
Screen writers: Dorothy Parker. Alan
Campbell
Operetta. Filmed in Technicolor. Based on
the operetta of same title by Victor Herbert.
Fred Gilman. Harry D. Smith and Robert
B. Smith. A number of the original Herbert
musical compositions have been retained but
new numbers and a new setting with modern
setting have been included. Miss MacDonald and
Nelson Eddy are a happy couple, and after
happily married couple, have been starring for six
years in a musical called ‘Sweethearts.’ They are
tired of Peg-legged in hankie pants. On their
play and decide to accept a Hollywood
contract to get away from it all and be to-
go. The final number is ‘A Shadow on the
playwright whereby Miss MacDonald is made
jealous of Florence Rice and she departs on
a road tour with her own company. In the end
both she and Nelson Eddy find they have been
duped and are reunited.

Audience Suitability Ratings
“A: disappointing; Y: probably good; C: no
interest.”
Christian Century p71 Ja 11 ’39
“Excellent. Don’t miss it. Family.”
+ DAR
+ Fox W Coast Bulletin D 24 ’38
“A weak and sappy story is forgotten amid
the gaiety of Technicolor. The theme of
Victor Herbert’s music… One cannot help but
notice the advancements made in Technicolor and
voicing. Outstanding. Family.”
Am Legion Auxiliary
“Delightful musical comedy. While the sing-
ing and dancing of the stars is the highlight of
the picture, the story is also interesting and acting,
direction and production are superior. Family.”
Calf Fed of Parents & Teachers
“Outstanding. Mature.”
Calf Fed of Business & Professional Women’s Clubs
“A rarely lovely picture, sparkling in its joy-
ousness of music ages.” Gen Fed of Women’s Clubs
(W Coast
“Add exquisite Technicolor, beautiful girls,
lovely melodies, gorgeous clothes and vast stage
settings to the perfectly blended voices of
Jeanette MacDonald and Nelson Eddy and the
result is a highly enjoyable production. Family.”
Nat Council of Jewish Women
“This film is another highly enjoyable musical
comedy hit. Family.” Nat Soc of New England
Women’s Clubs
“A clean, interesting and well-presented pic-
ture in beautiful Technicolor, with lovely music
and colorful costumes and settings. The
original operetta is changed with considerable
additions but only for the better for movie
entertainment. There is a delightful absence of
drinking scenes, and the whole provides beautiful
and charming entertainment. Family.”
C. S. Council of Fed Church Women
+ + Fox W Coast Bulletin J 7 ’39
“The picture may be called radiant. The
costumes in Technicolor, the color is glitteringly
beautiful, and, for the ladies, there is a fashion
show which will long be remembered for its
glamor. Adolescents, 12-16: good, girls par-
A Family. A lavish production done in
Technicolor well acted with song hits.”
+ Wkly Guide D 17 ’38

Newspaper and Magazine Reviews
“[Spectators] expect, desire and receive an
eye-pleasing Technicolor film which employs
every known stratagem to display the singers at
their best. In a burst of magnificent understatement,
the producers note that they have ‘taken some
liberties with the original operetta by Victor
Herbert.’… Both the leading figures of ‘Sweet-
hearts’ are well treated by the color photog-
raphy. It’s still Herbert music, too, and con-
dering the cleverness is evident in the lines.”
B. C. B.
Boston Transcript p50 Ja 27 ’39
“Adults and young persons.”
Christian Science Monitor p15 Ja 28 ’39
“No matter how hard it tries, by the injection
of satire, Reginald Gardner’s well-delivered
lines, Ray Bolger’s tap dancing, and Techni-
color, ‘Sweethearts’ suffers. Jeanette
MacDonald and Nelson Eddy singing Victor
Herbert’s melodies in musical comedies, on the
radio and even around their house.”
F. T. Hartung
Commonwealth p302 Ja 6 ’39
“MG M’s long-awaited ‘Sweethearts’ turns out
to be a mixed blessing. In a sense, it is too
much but good thing. For while the singing of
Jeanette MacDonald and Nelson Eddy is a thing of
beauty and among the finest musical expres-
sions they have to offer, it is also possible to
have too much singing and too little story.”
Jesse Zensner
Cue p37 D 24 ’38
"A treat for both the eyes and ears until it passes the point of saturation by our visual and aural experts. The experts have brought sound recording to such perfection that we get the impression Jeanette MacDonald and Nelson Eddy don't have their voices together before.

One's capacity for absorbing esthetic entertainment is easily satisfied, 'Sweethearts' goes beyond the point of satiation.

+ Hollywood Spectator p16 D 24 '38

"3½ stars predicted if everything jells. Two popular stars have combined to make a wondrously shrewd battery of hit manufacturers, and tried-and-true Victor Herbert music," Beverly Hills.

+ Liberty p57 N 12 '38

"Purely from a production standpoint it is stupendous. The stars have never been given such a chance to menace the audience with their tenances as are provided for them, with the aid of glittering Technicolor, in 'Sweethearts.' Victor Herbert's beautiful score is consummately sung throughout and the additional lyrics are clever and seem to fit this modernized version of a lancad-and-lace operetta. On the other hand, the film is much too long and prolix-tedious in spite of a commendable attempt to ennoble it with topgal gags and situations."

While we wouldn't go so far as to say that the film steals the show, the song-birds have been in, certainly it is the most lavish. In fact, for an eye and ear treat it is hard to beat," Robert W. Donoho.

+ N Y Herald Tribune p10 D 23 '38

"It is such a dream of ribbons, tinsel, Technicolor and sweet, theatrical sentiment that it surpasses all other musical films, including the team's own 'Sweethearts.' It lifts the definition of the show-stopping, steamer-basket architects between Fifth and Lexington Avenues. On the musical side it is also at its highest triumph. The Sissi distribution, the song-birds have been in, certainly it is the most lavish. In fact, for an eye and ear treat it is hard to beat," Robert W. Donoho.

+ N Y Times p16 D 23 '38

"The pink, tinsely, and innocent spectacles of 1915 come to life again in the musical numbers of this display. The story, with its Hollywood references, has a more contemporary touch." John Mosher.

New Yorker p54 D 24 '38

"Although the film is deficient in plot-building vitamins, the majority of movie-goers will find it satisfactory entertainment.

The lovable flapper time is the film's triumph. It is a musical. These are the scenes where the song-birds are grazing, steering-basket architects between Fifth and Lexington Avenues. On the musical side it is also at its highest triumph. The Sissi distribution, the song-birds have been in, certainly it is the most lavish. In fact, for an eye and ear treat it is hard to beat," Robert W. Donoho.

+ Newsweek p25 Ja 2 39

"Well, you'd hardly recognize our old song-birds, Jeanette MacDonald and Nelson Eddy. Commendation is undoubtedly due Dorothy Parker and Alan Campbell for dressing them up in perfectly normal clothes, and placing them in the contemporary scene. It all adds up to too much of a good thing. Two hours of such lusiveness is a little wearying on the eardrums and the posterior. However, with the credit side shows a healthy list of entertaining moments."

Stage p55 F 38

Time p17 Ja 2 39

Trade Paper Reviews

"Victor Herbert's light opera, embellished with modern Hollywood streamlining, but retaining his music, is the most gorgeous Technicolor yet achieved, return to the screen as a film musical rating with the best 

+ Boxoffice p45 D 24 '38

"Rates good + generally. It tops all Mac-

Donald-Eddy musicals. Adv tips: call it the Best 

of the MacDonald-Eddy musicals. Feature 

Morgan and Auer, as well as the huge support-

Film Bulletin p5 D 31 '38

"A magnificent musical comedy in which the singing of Miss MacDonald and Mr. Eddy is superb."

+ Film Curb p7 D 24 '38

"In this extravaganza of music and song, the Technicolor is breath-takingly beautiful. It makes one want to rush out and buy the latest Technicolor beauty, unsurpassed among all the Technicolor beauties of the screen. There is one smash fashion among the ladies. They are quite the last, but it is all grand, class, tops, a knockout."

+ Film Daily p6 D 19 '38

Reviewed by Gus McCarthy + + Movie Pict Daily p5 D 30 '38

"Well in Technicolor, 'Sweethearts' is one of Metro's most pretentious operetta productions. With Jeanette MacDonald and Nelson Eddy topping the marquee values, plus the general sumptuousness of this entry, the film is assured of good toe-off business. But it will disappointed because of length—two hours flat — and general lethargy and sameness of produc-


Director: Joseph Santley

Dance director: Matty King

Music: Frank Skinner. Charles Henderson

Original story: Burt Kelly

Screen writer: Charles Grayson

Comedy with music. The "jitterbug" craze is the basis for this comedy which has Ken Murray, newspaper agent, and the leader of a group of dancers and swing musicians. The group are a tremendous success until they attempt to improve their madcap action. The credit side shows a healthy list of entertaining moments."

Audience Suitability Ratings

'A: Thin; Y: probably enjoyable; C: perhaps.'

+ Christian Century p303 Mr 1 '39

'Mature. Good.' DAR

+ Fox W Coast Bulletin D 24 '38

'A trivial feature length film which suffers from paucity of material. The cast includes good artists who perform well and the director shows prodigious inanity in padding the film to the proper length. Family.' E Coast Preview Committee

+ Fox W Coast Bulletin D 21 '38

'General patronage.' Nat Legion of Decency D 22 '38

'A, Y & C: fair.'

+ Parents' M p76 Mr '39

Newspaper and Magazine Reviews

"Entertainment of a very minor sort. Family."

+ Christian Science Monitor p15 D 17 '38

"Will please the customers who like their music loud and their dances fast and rambly. And there is something in it for the rest of you who take your screen seriously.

+ Hollywood Spectator p18 D 24 '38

"Just in case this is foisted on you when you aren't watching, you should be warned that it is a little 'B' Minus movie."

+ Photoplay p96 Mr '39
SWING, SISTER, SWING—Continued

Trade Paper Reviews

"Timely, tuneful and toe-tapping is this streamlined and tuneful musical, which finds its genesis in the current jitterbug craze and which should find plenty of takers among all classes of theatre patrons. It will wow the 'hep cats' themselves, who will welcome it as being strictly in the 'groove.'"

+ — Boxoffice p11 D 17 '38

"Rates average on dual bills. It is a mild musical. This first of the 'swing' pictures is of medium importance. Its attempt to glorify swing music and its 'jitterbug' devotees, the studio apparently failed to consider the deficiencies of the music itself. Being neither harmonious nor pleasing, it fails to hold the attention of the spectator for an extended period. . . Ad tip: Ballyhoo this as the first 'swing' musical . . . for 'jitterbugs' from 6 to 60, etc."

David J. Hanna

+ — Film Bulletin p8 D 31 '38

"Merry little comedy, exploiting jitterbug craze should click easily."

+ — Film Daily p8 D 13 '38

Reviewed by Vance King

SWING THAT CHEER. Universal 59-63min O 14 '38

Cast: Tom Brown, Robert Wilcox, Andy Devine, Constance Moore, Ernest Truex

Director: Harold D. Schuster

Original story: Thomas Ahearn, F. Maury Gershom

Third in Universal's Collegiate Series. A college football story in which a hero with a swollen head is cured.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Entertaining and thrilling social comedy. Family." Am Legion Auxiliary

"Light, entertaining football picture constructed according to the usual formula. Family." Calif Cong of Par & Teachers

"A light, fairly exciting college picture which will be of particular interest to football enthusiasts, for there are many popular football players in the lineup. The plot is pleasantly familiar. Family." Calif Fed of Business & Professional Women's Clubs

"An entertaining, well produced football picture, with all the charm of youth and college spirit; pleasurable, and a pleasing romance. Interesting for the whole family." Gen Fed of Women's Clubs (W Coast)

"A melodrama tale of college football. Slim story material and poor direction are small aid to the efforts of a good cast. Family." Nat Council of New England Women

"Will appeal to football fans, however the standard of this picture is lowered by the introduction of a dubious student of college. Mature." S Calif Council of Fed Church Women

+ — Fox W Coast Bulletin D 10 '38

"Swing That Cheer" is far better than most college pictures, not for the reason that it is livelier or more spectacular by football standards, but because it makes a successful effort to show college people as they really are. There is no better example of fair play, and while football is the keynote of the story, professors are permitted to flunk athletes for infractions of the rules, and it is all as it should be. "Adolescents, 12-16: very good; children, 8-12: if they like football."

+ — Motion Pict R p7 Ja '39

TAIL SPIN. 20th century-Fox 83min F 10 '39

Cast: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Jane Wyman

Director: Roy Del Ruth

Music: Mack Gordon, Harry Revel

Music director: Louis Silvers

Screenwriter: Frank Wead

Aviation drama. The background is the Cleveland National air races, and concerns women fliers. Constance Bennett portrays a society heiress who enters the race with three standard planes and with a fourth plane, which is designed by the glamorous Miss Bennett both in racing and love and Joan Davis adds the comedy touches.

Audience Suitability Ratings

"A & F: fairly good; too tragic."

+ — Christian Century p10 F 15 '39

"Mediocre. Adult." DAR

+ — Fox W Coast Bulletin F 4 '39

"A vivid, stimulating tense story of women in the air that is well told and directed. Family." Am Legion Auxiliary

"Thrilling and dramatic. Mature-family, too exciting for children." Calif Cong of Par & Teachers

"Inspiring, timely social drama. Family." Calif Fed of Business & Professional Women's Clubs

"Adults and young people." Gen Fed of Women's Clubs (W Coast)

"This is a well enacted, excellently directed melodrama. Family." Nat Council of Jewish Women

"A dignified story showing dangerous and tragic air events. Mature-family." Nat Soc of New England Women

"A super thriller air epic. Mature." S Calif Council of Fed Church Women

+ — Fox W Coast Bulletin F 11 '39

"The usual ingredients of aviation pictures are here. But the novelty is that the fliers are women and that the setting is the National Air Derby. If one is in search of excitement, "Tail Spin" has its quota but the story is weak and the ethics dubious. Adolescents, 12-16: not recommended; children, 8-12:"

+ — Motion Pict R p7 Mr '39

"Objectionable in part."

There is Nat Legion of Decency F 9 '39

"A: fair; Y: possible: C: no." + — Parents' M p103 Ap '39

"Family." Wkly Guide F 4 '39

Newspaper and Magazine Reviews

"The thrill of air-racing and its addenda of ground-crew dramatics is exciting." J. G. + — Boston Transcript p18 Mr 3 '39

"Adults and young people." Christian Science Monitor p17 Mr 4 '39

"Thrills, Spice of Life: Alan-Dave, Constance Bennett, Nancy Kelly and Joan Davis in planes and in a pretty shabby story. . . What is this any-
way? Studios should know by now that just trailing an airplane across the screen plus a couple of swell nose-dives won't make a good picture. Jesse Zunser

"Nobody will deny that there is great drama in the lives of the women pilots who go up to train at Hollywood's Laughlin Field, clean up the air in crashes. But the making of such a drama requires an honesty and a straightforward retelling of the drama's back-breaking tricks of the trade. 'Tail Spin' slips by the wayside... It has a swift, exciting, dramatic beginning that hints at a great picture. Then it slides into the easy Hollywood rut, slumps into improbability and </p>

Newsweek

"The movie 'Tail Spin' has the guinea-entertainment novelty to do business if vigorously sold on this basis: it involves aerial aviation ammunition in the new aspects of flying as seen through the eyes of the barnstorming aviators. Jesse Zunser"

Cue p45 F 11 '39

"Majestic and thrilling scenes of planes in the air, some memorable dramatic moments, a wealth of feminine pulchritude, and fresh story material, presenting believable stories on aviation, are attributes of 'Tail Spin' which should make it a good package to be sold to the public by the theatrical agents. Hollywood Spectator p12 F 4 '39"

"They were bound to get around to it: the drama behind the feminine flyers. Here you have plasticity, the bravery, the truth—true stories of the air heroines who apply their lipstick at 10,000 feet, between true thrills. (the air mail costing $1,500, 000.)" Beverly Hills Liberty p3a Ja 14 '39

"Zoom! Every stunt of real excitement have saved more than one film from complete tediousness, but the trick doesn't work with 'Tail Spin.' This is as had an aviation play as I can remember. The company represents a fantastic piece of miscasting; the script is a jumble of phoney situations and tiresome talk and the staging is downright stuttering... Both aviation and the cinema take a beating with 'Tail Spin.'" Howard Barnes

— N Y Herald Tribune p5 F 11 '39

"It would be unfair to suggest even by innuendo that 'Tail Spin' should in any sense be construed as a cinematic nose dive or, for that matter, anything short of a thoroughly competent job of movie-making. It is constructed on a slim formula: every scene on aviation, portraying a film as I can remember. The company represents a fantastic piece of miscasting; the script is a jumble of phoney situations and tiresome talk and the staging is downright stuttering... Both aviation and the cinema take a beating with 'Tail Spin.' Howard Barnes

— N Y Times p15 F 11 '39

"Under Roy Del Ruth's direction, 'Tail Spin' manages to provide a generous quota of drama, and gives a chance to portray an interesting feature, known what further air thrills Hollywood will be able to pull out of its magic hat before an overworked sets of cliches."

Newswear p29 F 20 '39

"You will want to see this for its novelty and for its breath-taking speed thrills, although, without these selling points, there would not be much picture." Photoplay p52 Ap '39

Time p68 F 20 '39

Trade Paper Reviews

"Roaring saga of pulchritudinous women flyers and their thrilling experiences. One thing which they risk their pretty necks while competing for honors and lucrative in the racing airways, here are the thrills and action aplenty for the great majority of theatre patrons."

Boxoffice p73 F 4 '39

"Tail Spin' like most recent air dramas, wallows around for several reels trying to tell a story between flying shots, but never quite succeeds. When a few thrills are employed to obscure the inanities of the plot and the audience is temporarily distracted from the boring acting. The biggest step to take in the making of 'Tail Spin' is a combination of all air yarns that have preceded it and those that are likely to come." Dick Fair

Film Bulletin p2 F 11 '39

"For the first time the ladies do the thrills in the aviation field for the screen, and they manage to make an entertaining job of it... This production should click with the novelty of the feminine fliers, and the thrills and suspense that are thickly interlarded." Film Daily p7 F 15 '39

Reviewed by Roscoe Williams

+ Film Daily p1 F 2 '39

"Director Roy Del Ruth, with all his skill in handling the broad air panorama, and the individual personal factors of a story, by rendering values, could not overcome the material that was probably a 'storybook' when the picture was started. 'Tail Spin' is a picture irritating in the feeling that its subject apparently had so much in possibilities... But the whole structure provided by Frank Wood started nowhere, travels only in circles, and ends in a yawning, 'So what?' Directorial treatment is leaving the shots, and one of our best picture-savers couldn't make this one jell."— Nat Box Office Digest p5 F 1 '39

THANKS FOR EVERYTHING. 20th Century-Fox 70mm D 23 '38


Audience Suitability Ratings

"A and Y: entertaining; C: probably amusing." Christian Century p355 Ja 25 '39

"Good. Highly diverting, rather original comedy."

Fox W Coast Bulletin D 10 '38

"Delightful comedy drama. Family." Am. Legionares

FARCE comedy presented with an excellent cast that is, however, given little opportunity in this colorless picture. Some good comedy, no much clowning, is not of high type. Adults. Calif Cong of Par & Teachers

"Although the story is light but amusing, it has a rather creaky heroine and a bit too much Business & Professional Women's Clubs

"Very amusing. Refreshing if somewhat hilarious entertainment. Family." Gen Fed of Women's Clubs (Proctor)


"Lively, well directed, amusing social comedy bordering on farce. Family but mature for children," Nat Soc of New England Women
THANKS FOR EVERYTHING—Cont.

"A highly entertaining social comedy, full of clean fun, well directed and cast. Situations are beyond the average child. Mature." S Calif Council of Fed Church Women.

+ - Bulletin D 17 '38

"The underlying idea is clever, and many audiences will not object to the fact that its presentation is pure slapstick because the theme is so thoroughly American. Under more subtle direction, it might have been keen satire with real significance, but author and director have tossed overboard logic, clarity, and coherence in a riot of antics. Adolescents, 12-18; within their interest; children, 8-12; passable."

+ - The Evening Post Ja '39

"General patronage."

Nat Legion of Decency D 22 '38

"A. Y & C: good comedy."

+ Parents' M p79 F '39

"Family. A very amusing comedy, mingled with satire."

+ Wicky Guide D 17 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p2 Ja 7 '39

"Best and newest bit of fun is in "Thanks for Everything," a clever satire with music that jokes about people and institutions that need ribbing and ribbing. Delights and Barney Martin's song and Haley's Menou and Oakie in putting over the witty lines and situations in this Darryl F. Zanuck production that you are chuckling."

Philip T. Hartung

+ Commonweal p245 D 23 '38

"In a week devoid of more important first-run pictures, the wacky, completely unpretentious "Thanks for Everything" turns out to be a very pleasant comedy indeed, spilling over with unexpected laughs and a few gags. Add to this an opportunity to crack down on several pet U. S. foibles and national sacred cows, which is, so far as I am concerned, all to the good." Jesse Zinnser

+ Cue p49 D 17 '38

"'Thanks for Everything' is the liveliest of the week's collection, and often manages to be quite funny, even though it deals with the radio." John Mosher

+ New Yorker p111 D 17 '38

"Directed by William A. Seiter, the ensuing sequences show the bright and the bright improbabilities that lead up to them, are well above par for screen musical humor. And to a knowing Jacob Hark, Jack Oakie and Binnie Barnes, and a trio of Gordon and Revel songs sung by Tony Martin, 'Thanks for Everything' adds a fillip of Social Significance."

+ Newsweek p24 D 19 '38

Stage p58 Ja '39

"It explodes the theory that a genuinely funny story would be out of place in music comedy... Originally intended as a vehicle for Eddie Cantor, 'Thanks for Everything' might have been made over to Jarsley Haley, who contrives to seem just another Cantor with much less facial exertion."

+ Time p21 D 19 '38

Trade Paper Reviews

"Rates good generally. After a rather slow and unpromising beginning, this musical picks up and turns out to be one of the more entertaining offerings of recent months. Ad tips: Sell the 'average man idea' Publicize the fake bombardment of New York, reminding them of the real Orson Welles radio incident!" David J. Hanna

+ Film Bulletin p6 D 17 '38

"A very merry comedy in which there is much for the laughs. The funny songs sung by Tony Martin add a delightful musical touch to this laugh-producing picture."

+ Film Curb p7 D 17 '38

THANKS FOR THE MEMORY. Paramount 75-77min N 18 '38


Director: George Archainbaud

Music and lyrics: Ralph Rainger. Leo Robin.

Frank Loesser. Hoagy Carmichael

Music director: Boris Morros

Screenwriter: Lynn Stairling

Based on the play Up Pops the Devil by Albert Hackett and Frances Goodrich. The title of the film stems from the "Big Broadcast of 1938" song by Jack Oakie and Bob Hope sang the title song, "Thanks for the Memory," Shirley Ross goes back to her modeling job so that her husband, Bob Hope can stay home and concentrate on his new book. A neighbor, Patricia Wilder, frequently wanders into the Hope home, leading Shirley to suspect that her husband loves the girl. He on the other hand believes that Shirley is in love with a book publisher.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."

+ Christian Century p103 Ja 15 '39

"The story is commonplace, lacking any novelty in treatment to intrigue the spectator. Adolescents, 12-18; not much of little interest; children, 8-12; no interest."

+ Motion Picture p3' D '38

"A & Y: good; C: too sophisticated."

+ Parents' M p79 F '39

Newspaper and Magazine Reviews

"An amusing film version of the stage comedy, "Up Pops the Devil." There is plenty of bright and also plenty of drinking."

+ Christian Science Monitor p17 D 10 '38

"Nowhere else but in Hollywood could a full-grown production spring from a song title... Romance at five miles an hour."

Stage p38 Ja '39

Time p22 D 19 '38

THERE'S THAT WOMAN AGAIN. Columbia 70min D 24 '38

Cast: Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Stanley RIDGES. Gordon Harrison. Tom Duggan. Babe Paley.

Director: Alexander Hall

Music director: M. W. STOLFO

Original story: Wilson Collison. Gladys Lehman


Farce mystery comedy. This is a sequel to "There's Always a Woman." Melvyn Douglas is again the private detective but he now has a new mate in Virginia Bruce as his willing wife and crime-solving partner. A series of jewel robberies and two murders start the pair off on their detecting.

Audience Suitability Ratings

"A: face; Y: sophisticated; C: no."

+ - Christian Century p103 Ja 22 '39

"Good. This sequel to 'There's Always a Woman' is fun for all who like murder-comedy."

+ - Time p127 D 19 '38

"This slightly dizzy, fast moving murder-mystery reaches the slapstick stage with the introduction of some clever gags and gay escapades." Nat Council of Jewish Women

Fox W Coast Bulletin D 17 '38

"The story is amusing, but although the cast performs well, the production is greatly hampered by the inclusion of unnecessary vulgarities in the dialogue and unbelievable stupidities"
on the part of the police. Not too successful as entertainment, even for adults." E Coast Pre-
view Committee
- + Fox W Coast Bulletin Ja 28 '39

"Adults"...

+ Nat Legion of Decency Ja 5 '39
"A & Y: good light comedy; C: unsuitable."
+ Parents' M p76 Mr '39

Newspaper and Magazine Reviews

"Adults."

+ Christian Science Monitor p15 Ja 14 '39

"The screwball detective hubby-and-wife combination, hilariously effective in the 'Thin
Man' series and continued in 'There's Always A Woman' acts as if it were not a
bitingly funny in its latest edition. This, I suppose, must be the
expected fate of all comic sequels—as their
novelty wears off, their humor wears down."
Jesse Zunser
- + Cue p12 Ja, 1 '39

"A lavish waste of talent and production values. Though based on the often successful
'Thin Man' pattern, it misses the requisite soph-
istication and whimsicality. In fairness to the picture I must record that there were sev-
eral good rounds of laughter from the audience, mostly in the person of Woman Aguil.
It's a generous audience, come to Hollywood
to see the pretty Christmas lights and bent on hav-
ing a good time. At a certain point toward the end it was not strong throughout the picture." Burt Harlen

Hollywood Spectator p20 D 24 '39

"Here you have a comedy but round a series of systematic thefts from a swank jewel-
ery shop... Just how funny the proceedings
depends upon the stage of theAudience's curiosity about Douglas' abilities." Beverly Hills
Liberty p87 N 26 '38

"The mood has been rather well sustained,... That much fails, there still remains room for a few sour objections to a whimsical vencer,
polished, over a crudely jointed mystery film.
None of that Woman Aguil believes it was a
generous audience, come to Hollywood to see the pretty Christmas lights and bent on hav-
ing a good time. At a certain point toward the end it was not strong throughout the picture." Burt Harlen

N Y Times p25 Ja 6 '39

"There's That Woman Again' is the second of a series of something that nobody wants a series of. 'There's Always A Woman' was the
most successful of the first, and you may recall its
frenetic high spirits. The same daffy hilar-
y characterizes the present offering, a hilarity which is often impeded when sur-
rounded by theft, murder, mystery, and all sorts of stealthy and devious doings... The
whole, goes well with the 'Topper' cast, a rather
clumsy history to 'The Thin Man,' but it hasn't been fattened up any in the long seasons since." John Mosher
- + New Yorker p74 Ja 14 '39

"The sluting couple's new adventures, in-
volved jewel theft and murder, are almost as
brisk and entertaining as the old."
+ Newsweek p31 Ja 9 '39

"If all sequels were confined to the 'Topper' and 'That Woman' series things in this country
would be a lot better... Screw, simple, and
delightful. Keep it up."

- + Stage p55 F '39

"Melynn Douglas and Virginia Bruce in a
detective comedy which is like 'The Thin Man'
but considerably thinner."
+ Time p62 Ja 16 '39

Trade Paper Reviews

"A winner on all counts, and one that should
fare well at the wickets, is this cunningly-
contrived comedy mystery, a sequel to 'There's Always A Woman.' It combines comedy
with an exceptionally well knit crime story,
emphasizing the slapstick angles."
- + Box p4 D 17 '38

"Very enjoyable comedy mystery assures
good entertainment for customers." Film Daily p83 D 13 '33

Reviewed by Roscoe Williams
+ Motion Pict Daily p7 D 20 '33

"The box office while probably not sensational, has been relatively mild."
+ Box Daily p20 Ja 27 '39

huse, producer, apparently stretched the bank-
roll to the limit in giving the furnishings being
especially gorgeous."
+ Variety p12 Ja 11 '39

"Crammed with the same hilarious flavor that
marked its predecessor, 'There's That Woman
Again' emerges as a fitting sequel to Columbia's
success... Always a good idea, Fast
moving and splendidly acted, it is class A fare
from both production and entertainment stand-
points."
+ Variety (Hollywood) p3 D 10 '38

THEY MADE ME A CRIMINAL.
Warner 85-89min Ja 28 '39
Cast: Dickie Moore, Claude Rains, Ann
Sheridan, May Robson, Billy Halop, Bobby
Jordan, Leo Gorcey, Huntz Hall, Gabriel
Dane, Marie Nugent, and Paul Hurst.

Director: Busby Berkeley

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Sig Herzig

Drama. Based on the novel of the same tile by Stuart Millington and Charles Dix. This is
the tale of the regeneration of a New York East Side prize fighter who entered the prelim-
aries to the 1936 Olympic Games, with the
idea of winning a medal in boxing, but the
expectation of returning to his racketeering.
Much of the action takes place on a western
fruit ranch where the regeneration takes place.

Audience Suitability Ratings

"A: good of kind; Y: unsuitable; C: by no
means." +

Christian Century p263 F 22 '39

"Good. Mature." DAR

+ Fox W Coast Bulletin Ja 8 '39

"Fascinating crime drama, well pro-
duced and with some good characterizations but
with an unpleasant story and with deplorable
violence, makes this a film for families.

"Robust, often sordid, is this vital story.
The director has used his material effectively,
and there is some psychological value, but too
many episodes are sordid and unnecessary,
limiting the audience appeal to the very ma-
ture. Adults."

Gen Fed of Women's Clubs

"The plot leaves much to be desired both
effectually and logically, but the action is well
staged and the cast is good. Adolescents: very
sordid in parts and unethical. Children: enti-
ribly unsuitable. Adults." Women's Univ Club,

"This is a sordid and unhonorable story.
Claude Rains as the detective, while his talents
are wasted, is a more convincing comedy
character than any other performer."

S Calif Council of Fed Church Women

"The plot leaves much to be desired both
ethically and logically, but the action is well
staged and the cast is good. Adolescents: very
sordid in parts and unethical. Children: enti-
ribly unsuitable. Adults." Women's Univ Club,

Los Angeles

+ + Fox W Coast Bulletin Ja 28 '38

"Adults."

Nat Legion of Decency Ja 19 '39

"A & Y: good; C: too mature."
+ Parents' M p76 Mr '39

"Family."

WKly Guide Ja 21 '39

Newspaper and Magazine Reviews

"The dynamite that made John Garfield a
threat to Hollywood's idea of syrupy films in
'Four Daughters,' is not gone but persists in 'They
Made Me a Criminal.' They Made Me a
Criminal,' too subjective a name for a movie,
has several moving crime melodramas it sug-
gest 'Golden Boy,' 'Of Mice and Men,' 'Dead
End' and 'The Prizefighter and the Lady' with-
out ever quite making it work.

'Nora' is taken to task close enough to either
absorb the excitement or to veer off sharply
enough on its own to be original." John Gibbons, Jr.

- + Boston Transcript p20 Ja 27 '39
THEM MADE ME A CRIMINAL—Continued

Christian Science Monitor p15 Ja 28 '39

"Criminals and crimeology dominate the screen offerings this week, and interestingly enough, the identical theme is made effective in the handling of the themes to understand something of the psychology and reasoning behind the criminal. The screen hokum is turned aside, in spite of all the hokum in its plot, 'They Made Me a Criminal' is the best of the group—particularly because of its sympathetic to-and-fro portrayal of a man's back-breaking struggle with the sordid, but that has pursued him; although the picture's weak ending leaves this point uncertain." Philip T. Hartung

+ Commonsweal p413 F 3 '39

"The Brothers Warner made no mistake in stealing John (Jules) Garfield from Broadway and the Group Theater. He stole the show in 'Four Daughters' a few months ago, and he steals again in 'They Made Me a Criminal.' In this breathless, vivid, and impassioned drama...Garfield turns in a quick, nervous, and impressionistic performance—performance that boosts him up among the top-flight cinema stars." Jesse Zunser

+ Time p50 Ja 30 '39

"Although Warner Brothers might have given John Garfield stronger material for his second picture, the drama, 'They Made Me a Criminal,' that is fighting story with original twists and a fresh background." Robert Joseph

+ Hollywood Spectator p13 Ja 7 '39

"Good. This melodrama was built to order for John Garfield...It may help him, unless you find him too local-made-to-order." Beverly Hills

+ Liberty p47 F 4 '39

"'They Made Me a Criminal' is a rather obvious piece of routine in the usual hokum is all of a piece and its interest is correspondingly higher. Generally, the film holds together enough to make nice fast watching, solving one of the old problems in one of the old ways." Otis Ferguson

+ New Republic p292 '39

"[John Garfield] takes a stock character in a rather synthetic show and makes it so vital and persuasive that the motion picture itself emerges as a fascinating and realistic statement. It would say that without him 'They Made Me a Criminal' would be a very ordinary screen melodrama, but with him it has the solid virtues of excitement and suspense. To my mind, Mr. Garfield is the best acting find that the cinema has made in a long, long time." Howard Barnes

+ N Y Herald Tribune p8 Ja 21 '39

"A generous cast and on the whole an ample production have been flatteringly assembled about Mr. Garfield's ingratiating personality, and the result, it seems to be, better-than-average work for a rating star. In spite of veteran scene-stealers like May Robson and the Dead End Kids, and in the end it is always Mr. Garfield, with his sublime self-confidence, the unhandsome attractiveness of his greyey, round, seemingly face, who carries the show along." B. R. Crisler

+ N Y Times p19 Ja 21 '39

"[John Garfield] comes forth now in a film just made for him, given over to him to play with, in fact, Par in theme from the lady feminine upplings of 'Four Daughters,' this is called 'They Made Me a Criminal.'" A star and inviting and promising title, as all moviegoers know. Indeed, both the film and its star live up to the promise. Of the several talents of life [in this film] will amuse you, and make you forget that the whole structure of the whole thing is to be found in almost every underworld film given us." John Mosher

+ Photoplay p41, p42 F 9 '39

"[It] sturdy screen fare." Newsweek p24 Ja 30 '39

"By this time you may be pretty fed up with the Dead End Kids. You may feel, justifiably, that they have stopped being amusing and had better just have a bath and a good spank...Garfield, of course, is an accomplished actor with the ability to adapt himself to almost any circumstantial. You believe in him as a fighter, just as you believe in him when he makes love to Ann Sheridan. Men of his type should have more sex implications than do matinee idols." Photoplay p53 Mr '39

"Though 'They Made Me a Criminal' is better than the average starring vehicle, it is top-drawer fare. For Busby Berkeley and his cast gave the picture enough vigor, detail and pace to make it first-rate entertainment." + + Time p50 Ja 30 '39

Trade Paper Reviews

"John Garfield and the irresistible 'Dead End Kids' comprise an almost perfect team for the delineation of this refreshingly original story of realism and romance. The picture is a fine instance, subterfuge and make it first-rate entertainment. Compelling drama...Ad tips: Sell Garfield as the dramatic sensation of 'Four Daughters' and the picture the 'Dead End Kids.'" David J. Hanna

Current Film Bulletin p4 Ja 14 '39

"A drama which the human and emotional qualities are such that they will appeal to all those who see this picture packed with dramatic action." Film Curb p7 Ja 28 '39

"Smash drama with great human and emotional qualities and Garfield scoring big." + + Film Daily p3 Ja 13 '39

Reviewed by Vance King

+ Motion Pic Daily p7 Ja 5 '39

"As John (Jules) Garfield's second picture and his first starring assignment, 'They Made Me a Criminal' should fill the bill. The film gives him a build-up part, well tailored to his acting style and personality. It should also fare reasonably well at the box office. The picture is a carefully prepared and skillfully produced film and should rate as absorbing if undistinguished entertainment for general appeal." Variety p11 Ja 25 '39

+ + "'They Made Me a Criminal' is an effective showcasing for Warners new star, John Garfield, who is making a splendid account of his talents and possibilities for roles of dramatic vigor...It shapes up as absorbing and exciting entertainment. It has the concern touch and wide appeal, steers away from the usual story cliches and maudlin sentimentality and keeps up a lively and motivated suspense to the final scene." Variety (Hollywood) p3 D 31 '38

THE THREE MUSKETEERS. 20th century-Fox 71min F 17 '39


Director: Allan Dwan

Music: Samuel Pokrass. Walter Bullock

Music director: David Buttolph


Music comedy. Based on the novel of the same title by Alexandre Dumas. This film was made about 18 years ago with Douglas Fairbanks in the title role. In 1921 it was remade with Walter Abel as D'Artagnan. The present one is a burlesque version with the Ritz Brothers stealing the march. Many musketeers' clothes are taken from them. They get them drunk and then aiding Don Ameche in his adventures. Ameche regains the Queen of France's brooch which is in the hands of the
Duke of Buckingham. This is the first musical version of this story folded.

**Audience Suitability Ratings**

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

Christian Century p366 Mr 15 '39

Fair. — Fox W Coast Bulletin F 18 '39

+ — Fox W Coast Bulletin F 18 '39

"Though light and humorous, the historical background is very well kept in mind. Family."

Audience Bulletin F 18 '39

"The picture has a delightful musical score, excellent acting and production, plenty of thrills and comedy, and the natural background of the Ritz Brothers. Family." Calif Cong of Par & Teachers

This is an hilarious, rollicking version of the famous Ritz Brothers, Family. Calif Fed of Business & Professional Women's Clubs

"The gist and humor of the story have not been lost, and the antics of the comedians are restrained and well timed. . . . A purely entertaining picture for family and juvenile matinees."

Gen Fed of Women's Clubs (W Coast)

"This parody based upon the famous and loved historical drama of Alexandre Dumas, provides pure fun and side-splitting entertainment. Family." Nat Council of Jewish Women

"A most enjoyable burlesque with pleasing sets and costumes. The film is 'perfectly' ridiculous and a fouled-up production, with its romance, adventures and absurd mishaps, is a real achievement in cinema entertainment. . . . Outstanding for picture-family." Nat Soc of New England Women

"The whole is a rollicking, amusing farce. Family."

Fifty tract Council of Fed Church Women + Fox W Coast Bulletin F 25 '39

" 'The Musketeers' is a gay, nonsensical version of Dumas' classic with the Ritz Brothers in the roles of the Musketeers. Nothing acceptable would seem to present an impossible problem, but Director Allan Dwan has solved it with distinction, and the film is proof that with skilful handling almost anything may be turned into good entertainment. Adolescents, 12-16: entertaining, children, 5-12: yes." Motion Pic R p9 Mr '39

"Adults."

Nat Legion of Decency Mr 2 '39

"A & Y: fair; C: little interest."

+ — Parents' M p105 Ap '39

**Newspaper and Magazine Reviews**

"Alexandre Dumas is either still toasting or still drinking his grave. . . . If Dumas, who loved a good joke as well as a hearty adventure tale, could listen to the roars of laughter at the Ritz Ritz-Roxy, he'd probably not to join in the fun. For the madcap Ritzes have turned his swaggering romantic adventure yarn into a madcap farce." Jesse Zunser + Cue p43 F 25 '39

"There is novelty of treatment, some capital comedy highlights, and an abundance of flavor of the swashbuckling days of yore in 'The Three Musketeers,' and these assets probably will compensate most picture-goers for the lack of a certain narrative substance." Bert Harlan + Hollywood Spectator p12 F 18 '39

Reviewed by Beverly Hills Times p25 E 25 '39

"The idea of having the three Ritz Brothers play 'The Three Musketeers' has worked out quite well. The boys might have done a little more, but as it is, they have not to join the fun. For the madcap Ritzes have turned his swaggering romantic adventure yarn into a madcap farce." Jesse Zunser + Cue p43 F 25 '39

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Reviewed by Beverly Hills Times p25 E 25 '39

"That literary capitals in your ears you've been hearing; it's Dumas, folks, spinning in his grave as the Ritz Brothers play his Three Musketeers. Ritz comedies are by it, only, terribly, terribly hurt that the burlesque, since it had to be done, was not carried far enough, at least, to have escaped the clutches of the Ritzes themselves. Maybe they are funny, but they leave you cold as a marinated herring and twice as limp." Frank S. Nugent — N Y Times p2 F 18 '39

"I must say, that if I have to see this old Dumas again, I would just as soon have the Ritzes in it. It's a little odd, of course, to see Milady and Captain Treville and the rascalife of Buckingham and all such famous folk played straight. Still, I'm not troubled with these Ritzes. Still, the hodge-podge has its points," John Mosher + N Y Yorker p62 F 25 '39

"Although Allan Dwan, director, and a trio of screen writers totaled four tongues in as many cheeks as they paid lip service to a classic. . . . The Ritzes' interpretations of 'The Three Musketeers' are played in the proper spirit by a good cast that includes Binnie Barnes, Joseph Schilliker, Gloria Stuart, and Miles Mandel. Even moviegoers who are cool to the Ritz Brothers' brand of prankishness will find this mixture of sword-and-horseplay a fairly diverting time-killer."

+ — Newsweek p26 F 27 '39

**Trade Paper Reviews**

"Gay, musical comedy version of Alexandre Dumas' swashbuckling adventures of D'Artagnan, in the person of Don Ameche, and ably assisted by the Ritzes. Their best effort to date, but not quite enough, to give their Dumas story the best of the two. . . . The various elements in the film have been well woven together and nobody can take the more dramatic aspects of the film with any degree of seriousness as the omnipresent threat of what the Ritz boys will do next overshadows the drama."

+ Film Daily p9 F 20 '39

Reviewed by Vance King + Motion Pic Daily p10 F 9 '39

" 'The Three Musketeers' will give general satisfaction, both for audiences and for box office. The whole measures up as a fairly successful product, while leaving a feeling of irritation among one wonders why it shouldn't have been better. Perhaps the reason is that, while the main title announces it as a 'musical comedy' version of 'The Three Musketeers,' neither producer Raymond Griffith, who dreamt up this writing show, nor in them to get near to a true musical comedy."

+ Nat Box Office Digest F 8 '39

"Utilizing the broadest strokes of comedy technique, this version of Alexandre's romantic adventure, 'The Three Musketeers,' presents Don Ameche as a rather personable D'Artagnan, and the Ritzes as a pair of dandies, hoppin' in and out frequently to perform their standard screwball antics. It's a topper for the key duals where the name combination of Ameche and the Ritzes should attract moderate business. There is little seriousness or suspense, general humor, a good jingle story, and not much interest in the adventures of D'Artagnan and his pals."

+ — Variety p17 F 8 '39

"Parading Don Ameche and Ritz Brothers, in musical comedy dress, 'The Three Musketeers' certainly makes a strong point and a dull point toward boxoffice success. It will do much for Ameche and even more for Ritz trio, for here is a vehicle tailored to order for their mad antics."

Variety (Hollywood) p3 F 4 '39

**THUNDERWING WEST.** Columbia. 50min Jan 12 '39

*Cast:* Charles Starrett. Iris Meredith. Hank Bell. Dick Curtis

*Director:* Sam Nelson

*Screen writer:* Bennett R. Cohen

*Western.* Charles Starrett gets an outlaw away from a gang and makes him sheriff so that he will turn on his former pals.
THUNDERING WEST—Continued

**Audience Suitability Ratings**

“A splendid Western. Family.” E Coast Pre-
view Committee

+ — Fox W Coast Bulletin F 25 ’39

“General patronage.”
Nat Legion of Decency F 23 ’39

**Trade Paper Reviews**

“Snatching an outlaw from his band of reneg-
ades and turning him over to his former mates frames the back-
ground for this latest Charles Starrett, horseman-serial-um.

+ + Variety p29 Mr 8 ’39

**TOM SAWYER, DETECTIVE.** Paramount 64min D 23 ’38

*Cast:* Billy Cook, Donald O’Connor, Porter Hall, Philip Warren, Janet Waldo, Elis-
abeth Risdon

*Director:* Louis King

*Music director:* Boris Morros

*Screen writers:* Lewis Foster, Robert Yost.

*Stuart Anthony

**Based on the novel of the same title by Mark Twain, is directed by Billy Cook as Tom Sawyer and Donald O’Connor as Huck Finn catch the diamond thieves and prove that Tom’s Uncle Silas didn’t murder the hired man’s twin brother.

**Audience Suitability Ratings**

“Good entertainment for the family,” Calif Cong of Par & Teachers

“A grand adventure in mystery and thrill for youth and adults. Although it abounds
in melodrama, it is not lacking in entertain-
ment for adults. Juvenile audiences,” Calif Fed of Business & Professional Women’s Clubs

“Mediocre, Family.” DAR

“A most entertaining picture, which follows the Mark Twain story closely. . . . A picture to please all,” Calif Cong of Par & Teachers.

*Gen Fed of Women’s Clubs (W Coast)*

“Family.” Nat Council of Jewish Women

“A good detective story . . . One of the best
film presentations of the doings of Tom Sawyer and Huck Finn we have had. Family.” Nat Soc of New England Women

+ — Fox W Coast Bulletin D 21 ’38

“The story is no more plausible than a child’s daydream in which he sees himself
the hero of a blood-curdling tale. There is nothing in this so-called adventure in the
setting and characters are interesting, but on the whole it is only passably entertaining. Ado-
loms . . . are uninterested.” N.Y. Times pl5 July 12: emotional.

+ — Motion Pic R p7 Ja 30 ’38

“General patronage.”

“A, Y & C; good.”

+ — Parents’ M p79 F ’39

“Juvenile.”

Wkly Guide D 24 ’38

**Newspaper and Magazine Reviews**

“Mildly exciting and humorous diversion. Adults and young people.”

+ — Christian Science Monitor p15 D 24 ’38

“What David Selznick’s version of the Mark Twain classic, ‘Tom Sawyer, Detective,’ has in color and warmth. The first edition of the new material was top-heavy
with over-careful production. Tom was never permitted to get his face dirty or to act like a kid. The introduced parties seemed to be
conscious of the fact that they were creating a piece of children’s art. The Paramount edition tells a straightforward story, and a whole host of
light touches and down-to-earth kiddishness that marks ‘Tom Sawyer, Detective.’ The Tom Sawyer, Detective is a grand picture by any estimate. A slipper,
I guess they call these, when no flourish or fanfare precedes their arrival, and when the exhibitor is not primed to expect anything. It has
all the ingredients of a successful picture.”

Robert Nat Legion of Jd.

+ + Hollywood Spectator p25 D 24 ’38

“‘This was a swell yarn when Mark Twain wrote it, but somehow the producers and Billy Cook (as Tom) do not quite catch the feeling of the original characters.’

+ — Photoplay p96 Mr ’39

**Trade Paper Reviews**

“Adhering faithfully to Mark Twain’s story and capably played throughout, this delivers
entertainment for money expended and, as a vehicle for juveniles and the family trade,
will prove ideal. Although its production mounting makes no pretense of lavishness, the
atmosphere of the period in which Twain’s two lovable young rascals lived has been success-
fully translated. By Billy Cook as Tom Sawyer and, especially, Donald O’Connor
as Huck Finn—turn in excellent portrayals.”

+ + Boxoffice p16 D 24 ’38

**Review by Essay King**

+ — Motion Pict Daily p6 D 22 ’38

“Mark Twain doubtlessly would have diffi-
culty in recognizing his story from this screen
version of the lesser-known yarn, Tom Sawyer, Detective.” Also he would have difficulty prob-
ably in identifying some of the characters and what they do. Picture may satisfy certain juve-
niles but, for adult trade, it is a minor ‘B’ effort. Exhibitors, furthermore, have the task of selling it as ‘the-named cast.

+ + Variety p18 F 15 ’39

“Tom Sawyer, Detective” falls to capture
the lovable characters. Mark Twain’s characters but
good direction, screenplaying and touting assure it of a place on the twin bills. Properly exploited, this should build quite a draw among the youngsters with a spattering of
oldsters who remember the saga of the horse and...”

+ + Variety (Hollywood) p8 D 17 ’38

**TOPPER TAKES A TRIP.** Roach-United artists 78-80min Ja 12 ’39

*Cast:* Constance Bennett, Roland Young, Barry Cook, Allan Jones, Cary Grant, Verree Teas-
dale, Franklin Pangborn

*Director:* Norman Z. McLeod

*Music:* Edward Powell. Hugo Friedhofer

*Screenwriters:* Marvin Hatley

**Audience Suitability Ratings**

“‘A & Y: very amusing of kind; C: doubtful interest.’

+ — Christian Century p263 F 22 ’39

“Good. Hilarious, fantastic comedy. Mature-
family.”

+ + Fox W Coast Bulletin Ja 7 ’39

“A clever, amusing and fantastic farce deal-
ing with the marriage of two naturalized persons,
and a whole host of situations. With this film came a
tie-in, ‘Topper Takes a Trip’ and a tie-in, ‘Topper’. The two pictures together to make the picture good entertain-
ment. Adults.” Am Legion Auxiliary

“Delightful comedy, with adroit photography, excel-

+ — Hollywood Spectator p25 D 24 ’38

“MOTION PICTURE REVIEW DIGEST

“A lively sequel to ‘Topper,’ abounding in
laughs and highly amusing situations. Family.”

Gen Fed of Women’s Clubs (W Coast)
MOTION PICTURE REVIEW DIGEST

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"An excellent cast, clever direction and much comedy. Family." Nat Council of Jewish Women

"A lively, highly entertaining and dramatic comedy. The screen photography is less than the popular cast. Family although of little interest to children." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"This film is not so clever as its forerunners, naturally removes repetitive, nevertheless an engaging bit of frothy entertainment. Adolescents: good fun; children: probably not a bit to their taste. Family." Women's Univ Club, Los Angeles

"Adult Women." Nat Legion of Decency Ja 5 '39

"A & Y: very good comedy; C: sophisticated." + + Parents' M p76 Mr '39


Newspaper and Magazine Reviews

"The cream of the jest has now been skinned and another one would be a good deal less comic to the audience than was the old one, it has been shrewdly contrived to stand alone in case you missed the first one, and, in fact, it will probably seem a bit mechanical, too. John R. Hutchens

"Boston Transcript" 38 Mr 3 '39

"The film, while mildly amusing, does not escape the fate of sequels, for the camera tricks which produce most of the fun are by now only-familiar. And yet... + + Christian Science Monitor p17 Mr 4 '39

"Whatever one's impression of the entertainment value involved in 'Topper Takes a Trip' may be, he cannot admit that the picture embraces one of the most fanciful ideas to be brought to the screen. In the absence of (the) Topper, the picture is the appreciation of which will depend largely on the personal equation, that there are some who will consider the film rather silly and lacking in human interest values. Personally, I found a good deal of fun in the picture." Bert Harlen

"Hollywood Spectator" p12 Ja 7 '39

"Between trick photography and Roland Young, 'Topper Takes a Trip' is a moderately beguiling comic fantasy. Nevertheless, I believe it will not appeal to those who did not see the gay, original Topper of a season ago. The present offering suffers from sequel trouble and the absence of the reductible Cary Grant." Howard Barnes

"N Y Herald Tribune" p11 D 30 '38

"Thorne Smith's fantasy, 'Topper Takes a Trip' is a madcap caper where the spirits are willing but the freshness is weak. Mr. Smith's lively spooks can defy some natural laws by remaining on earth in a state of transient trans-lucence, but the law of diminishing returns is one not even a dematerialized terrier can romp through." Frank S. Nugent

"N Y Times" p11 D 30 '38

"It gets a little talky and slow at times but is often funny, myself could easily stand a 'Topper' a year or two. I might easily be persuaded to go to a revival of 'The Invisible Man' as well." John Mosher

"New Yorker" p51 Ja 7 '39

"Thorne Smith's books about 'Topper' were successors despite their content, they were quite sophisticated. What with the Hays Office, Mr. Roach's second 'Topper' feature has a leg up over the last movie. + + Photoplay p22 Mr '39

"Some of the novelty of the magic is gone with this year's 'Topper,' some of the novelty is worn thin by a heavily-humored plot. There is no fun in any picture in which Roland Young is not hampered by unseen forces. These tricks of the trade are too good to give with 'Topper.'" Slick

"St. Louis Post-Dispatch" 355 F '39

"Admirers of the late Thorne Smith, from whose books 'Topper' and its sequel were derived, will doubtless be enchanted by the gaiety and humor of the proceedings. Less prejudiced cinemaddicts may feel that the comic possibilities of that tricky photography are less inexhaustible than its producers supposed. Once the side-splitting spectacle of doors opening and closing without apparent cause, and having lost its novelty, the picture's only surprises are occasional droll antics by Actors Young and Burke, at few scraps of brief dialogue." + + Time p37 Ja 9 '39

Trade Paper Reviews

"Continues the adventures of Topper and one of his spiritual playmates, but falls short in efforts toward the exploitation of its illustrous and popular predecessor. The story and dialogue are overlong during the feature's later acts, and it is evident that the film has lost its novelty, but with occasional moments of high hilarity." + + Boxoffice p69 Ja 7 '39

"Topper Takes a Trip' and won't return. Rates fair generally... This is far below the original 'Topper' for several reasons. It has the same trick photography and the story makes a strenuous effort to follow the same course fixed by its predecessor, but it is far less entertaining. 'Topper Takes a Trip' tries to be too funny. It is repetitious and a bit on the dull side." David J. Hanna

"Boxoffice" p4 Ja 14 '39

"Film Curb" p6 Ja 7 '39

"Grand sequel to first 'Topper' comedy with ectoplasm girl bringing delight and laughs.""Film Daily" p6 '38

Reviewed by Boscoe Williams

"+ + Motion Picture Daily" p7 D 29 '38

"A delightful, very entertaining comedy... so well produced by the Roach plant as to suggest that a cycle based on Topper's experiences should be in order. One a year about Topper and the invisible characters around him, with attendant trick photography and film technique would no doubt be welcomed by the exhibitors. So well done equally well in the small towns as in the big, and is a natural for world consumption. Foreign territories would be well suited to the film, and would be a good domestic field in view of its universal appeal and the simple but highly effective story." + + Variety Ja 9 '39

"Relying wholly upon novelty in photographic effects, 'Topper Takes a Trip' through its first few reels amused us with its whinical farce, then wears thin toward the end and the story becomes insufficient to hold up the initial interest and suspense." + + Variety Ja 14 '39

TORCHY BLANE IN CHINATOWN.

Warner-Fox 58min F 4 '39

Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, Patric Knowles, Henry O'Neill

Director: William Beaudine

Dialog director: Harry Seymour

Screen writer: George Bricker

Comedy-melodrama. Another in the Torchy Blane series. Story deals with a group of confidence men who attempt to extort money from a young man engaged to a Senator's niece.

Audience Suitability Ratings

"A: poor; Y: worthless; C: no."

"Christian Century" F 13 F 22 '39

"It is an excellent directed murder mystery, with adequate acting, an exciting climax and some attractive settings. I highly recommend it for both adults and young people." "E Coast Preview Collection"

"Fox West Coast Bulletin" F 18 '39

"General patronage.""Film Daily" L 38 Ja 9 '39

"Torchy Blane in Chinatown' is terrible. I saw it on a rainy afternoon with an audience of poor men, who were in the house, and the box office was so bad. But even they were bored." Franz Hoellering

"Nation" p302 Mr 11 '39

Newspaper and Magazine Reviews

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"Nation" p302 Mr 11 '39
TORCHY BLANE IN CHINATOWN—Continued

“One of the minor inconsistencies of "Torchiy Blane in Chinatown" is that it has absolutely nothing to do with Chinatown... A... reasonably wakeful but it should not be able to spot the responsible parties [of the mystery] within ten minutes or so, thereby getting a jump of about fifty minutes on Torchy and her boy friend. And even a loyal Torchy fan might find that stretch too long for human endurance." Bosley Crowther

+ N Y Times p13 F 3 '39

Trade Paper Reviews

"Torchy's current adventures, few of which actually occur in Chinatown, will prove moderately diverting film fare for action and mystery fans—others may become restless during its 90 unrelenting" Frank Leyendecker

+ Film Bulletin p6 F 11 '39

"Typical Torchy murder mystery carries thrills and laughs." Film Daily p7 F 6 '39

"A lightweight in the Torchy series, not up to standard of recent predecessors. Rather eleegant background mystery, but weak audience appeal ahead of Barton MacLane in tabbing the solution. For bottom duplex, title is misleading, only Chinatown background being stock shots for opening." Variety p13 D 28 '38

"This latest entry in the Torchy Blane series fails to measure up to some of its predecessors but contains all the ingredients needed to hold faithful Torchy fans. The film is a tear that soothes off building interest up to the final reel. Some judicious editing to lighten should correct the complaint." Variety (Hollywood) p3 D 24 '38

TOUGH KID. Monogram 60min D 14 '38

Director: Howard Bretherton
Original play: Brenda Weisberg
Screen writer: Wellyn Totman

Melodrama, A tale of a prize fighter, Dick Purcell, and his younger brother, Frankie Darro, who serves as a trainer. Darro aids his brother when racketeers try to get Purcell to throw a fight to the champion.

Audience Suitability Ratings

"General patronage." Christian Science Monitor p15 F 4 '39
"A & Y: fairly good melodrama; C: unsuitable." Parents' p76 Mr '39
"Family. Much better than average story." Wkly Guide D 21 '38

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 F 4 '39

"Monograph has turned out a good quality of independent product in 'Tough Kid.' The story is strong in human interest elements, moves along smoothly, and achieves a good deal of suspense. It leans a little heavily on sentiment now and then, but the noire audience will not notice unless it largely will depend for patronage, like them more or less that way. And the piece has the virtue of an ailing quality." Bert Haren

+ Hollywood Spectator p14 Ja 21 '39

Trade Paper Reviews

"Innocuous in plot unfoldment, this belles its title but, nevertheless, is well enough handled to satisfy the Frankie Darro action fans." + Boxoffice p33 Ja 14 '39

"Tough Kid" below par Darro melodrama. Rate fair for popular action houses... This is a considerable let-down after the recent crop of Frankie Darro films... The script is a muddled affair that leaves quality for few inexplicable ends hanging loose." + Film Daily p4 Ja 14 '39

"This action-drama is carried on in such a manner that it will hold the attention of many." + Film Curb p2 Ja 7 '39

"This prize-fight offering holds interest from the start and has been well directed by Howard Bretherton." + Film Daily p7 Ja 4 '39

Reviewed by Gus McCarthy

+ Motion Picl Daily p6 Ja 5 '39

"Poor going for cast and entertainment seekers. Tough Kid is played up so much only a few are about played out. Doubled-fist and chimp-on-shoulder stuff may set well with the gallery trained in general it's a winning formula in the quickies. 'Tough Kid' is full of flaws from the technical department, especially camera work, which is a patch of particular punch, and mediocrity of the technical department's handling all cramp 'Tough Kid.' It's just a bunch of loons in houses, and strictly a ho-hummer." Variety p12 Ja 11 '39

"Surefire entertainment for the neighborhood. A family picture sure to please, 'Tough Kid,' contains all the elements needed to satisfy the cash customers. Only its limited budget keeps it from play-dates in the classier houses. Starting off at a fast clip, pace is maintained throughout its 60 minutes running time without the introduction of too much hokum or melodrama." + Variety (Hollywood) p3 D 31 '38

TRADE WINDS. Wanger-United artists 93min D 22 '38


Romatic melodrama. Director Tay Garnett traveled round the world filming unusual sights during a fourteen-months' voyage. The film he made was background for many shots for this film which has Joan Bennett fleeing from justice and Fredric March as a detective who has been her. They race from San Francisco to Japan, China, Indo-China, Sumatra and India. March falls in love with Joan and, in the end they marry and March clears her of the charges.

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no." Christian Century p33 Ja 4 '39

"A light, sophisticated picture with a not unusual story, but with action swiftly paced and with delightful comedy. Adults." Calif Cong of Par & Professors

"Interesting background shots taken on an Asiatic cruise give this romantic comedy novelty value. The cast is enthusiastic and the direction keeps pace. The story is amusingly familiar, but played with such light-hearted sophistication it intriges. Mature." Calif Fed of Business & Professional Women's Clubs

"Good direction. Adults." DAR

"Enjoyable entertainment for mature audiences. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"...the picture is an entertaining but unimportant addition to the stars' repertoire. Adolescents: sophisticated and interesting; children: no. Adults. Nat Council of Jewish Women

"Well acted murder mystery... The story is at times confused and the denouement is too long delayed. Adults." Nat Soc of New England Women's Clubs

"Among its several good points this murder mystery has a fine cast, beautiful settings and distinguished photography. The picture is an entertaining but unimportant addition to the stars' repertoire. Adolescents: sophisticated and interesting; children: no. Adults. Women's Univ Club, Los Angeles

+ Fox W Coast Bulletin D 31 '38

"Adults." Nat Legion of Decency D 22 '38

"A & Y: fair sophisticated comedy; C: no." + Parents' M p76 Mr '39
"Constantly interesting, with unusually bright dialogue. On the sophisticated side."

"Wkly Guide D 17 '38"

Newspaper and Magazine Reviews

"It is a handsome travelogue, filled with authentic backgrounds and incidents. It's all real, and extremely interesting technically, including the technical switch from blonde to brunet of Miss Bohlund and the curious trip to the stature of the San Francisco police department... Charlie Chan could have turned out a better performance."

"The Trade Winds has the kind of plot that loses its point and purpose by too much discussion. The picture's chief asset is the dialogue. Fredric March and Richard Barthelmess are in a league of their own and the lantern slides taken on those travel shots, in case you haven't been out of town direct, are delightfully shot."

"Boston Transcript p20 F 10 '39"

"Adults:" "Christian Science Monitor p15 F 11 '39"

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"It's has an implausible climax. At the edge of the world in the midst of a disreputable crowd, in the presence of the white light of Dorothy Parker's clever dialogue, much of it smirkingly double entendre."

"Jeans" + "N Y Times p17 Ja 13 '39"

"Trade Winds" is an entertaining picture as one would wish for. The backgrounds against which the story is told have a wide geographic range, are picturesque, educational and refreshingly new. It is a murder-mystery story that is not known as a mystery until it has run almost its entire length.

"Hollywood Spectator p9 Ja 7 '39"

"3 stars predicted." "Beverly Hills Liberty p38 D 17 '38"

"In my opinion it is almost the worst hodgepodge of 1938. The plot—its dullness is matched by the dullness of the dialogue—is presented as some sort of prologue to a tiresome sequence of Mr. Garnett's shots, on which is superimposed uninspired studio love-making that is seldom nice to look at and always painful to listen to. There are many bad movies for all kinds of legitimate reasons, and there is no use getting angry about them week in and week out. But 'Trade Winds' is a cynically dishonest production. If your milkman waters your milk or your liquor dealer your whiskey you can send the police after them. Not so with movie producers. But you or I can say, 'I want that bottle of wine that was sent the wrong place.'"

"And the great, around-the-world adventure on which this disappointingly dull story is set looks neither the sort which the acid wit of Dorothy Parker's clever dialogue, much of it smirkingly double entendre."

"Jeans" + "Cue p38 Ja 14 '39"

"Rambling, round-the-world woman-hunt. Full talking is used, but the dialogue is not sufficiently fresh to dethers scrappily between earnest romance and cynical comedy. Disappointing."

"Daily D 31 '38"

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"Rambling, round-the-world woman-hunt. Full talking is used, but the dialogue is not sufficiently fresh to dethers scrappily between earnest romance and cynical comedy. Disappointing."

"Daily D 31 '38"

"Tay Garnett is a producer-director who is going places... 'Trade Winds' is as entertaining a picture as one would wish for. The backgrounds against which the story is told have a wide geographic range, are picturesque, educational and refreshingly new. It is a murder-mystery story that is not known as a mystery until it has run almost its entire length.

"Hollywood Spectator p9 Ja 7 '39"

"3 stars predicted." "Beverly Hills Liberty p38 D 17 '38"

"In my opinion it is almost the worst hodgepodge of 1938. The plot—its dullness is matched by the dullness of the dialogue—is presented as some sort of prologue to a tiresome sequence of Mr. Garnett's shots, on which is superimposed uninspired studio love-making that is seldom nice to look at and always painful to listen to. There are many bad movies for all kinds of legitimate reasons, and there is no use getting angry about them week in and week out. But 'Trade Winds' is a cynically dishonest production. If your milkman waters your milk or your liquor dealer your whiskey you can send the police after them. Not so with movie producers. But you or I can say, 'I want that bottle of wine that was sent the wrong place.'"

"And the great, around-the-world adventure on which this disappointingly dull story is set looks neither the sort which the acid wit of Dorothy Parker's clever dialogue, much of it smirkingly double entendre."

"Jeans" + "Cue p38 Ja 14 '39"

"Rambling, round-the-world woman-hunt. Full talking is used, but the dialogue is not sufficiently fresh to dethers scrappily between earnest romance and cynical comedy. Disappointing."

"Daily D 31 '38"
TRADE WINDS—Continued

"All the elements that provide broad entertainment are present in this picture and it should find a sturdy grosser. Story and adaptation are sound, production is handsome, direction is forceful and the acting is persuasive. It also has a plentiful truth and better-than-average marquee strength, so it's well fortified for good to above-average business... It's all frantic action, but surefire stuff for mass emotional appeal, since it has colorful and sympathetic characters. Fresh injections of humor and because its dramatic qualities are continuously interesting."

44 A D 21 '38

"Trade Winds" is an innovation in screen entertainment. [It is a] mystery murder melodrama which holds fascinated attention, assays high story interest has been given name importance with a cast headed by Fredric March, Joan Bennett, Ralph Bellamy and Ann Sothern, is exceptionally well directed and has the additional exploitable quality for important box office.  

† + Variety (Hollywood) p3 D 20 '38

TRAPPED IN THE SKY. Columbia-Darmour 60min  

Cast: James Cagney, C. Henry Gordon, Ralph Morgan, Katherine DeMille  

Director: Lewis D. Collins  

Original story: Eric Taylor  

Screen writers: Gordon Rigby, Eric Taylor  

Melodrama. Jack Holt portrays a major in the army and a story interest has been given a secret plane and finds out who committed sabotage in wrecking the craft during trial runs.

Trade Paper Reviews

"A brisk and timely story of sabotage... this is well up to par as a Jack Holt melodrama and can be marked up as another successful screen outing."  

† + Boxoffice p53 F 18 '39

"This is a timely espionage offering, embracing mystery and action. Jack Holt heads a competent cast and delivers a convincing performance as an army air corps major."  

† + Film Daily p6 F 16 '39

Reviewed by Gus McCarthy  

Motion Pic Daily p5 F 22 '39

"Jack Holt again gets his men in 'Trapped in the Sky,' which lives up to entertainment and production standards of its predecessors in this Larry Darmour group. Picture combines mystery with plenty of action, including exciting chase usually found in Holt's starrers."  

† + Variety (Hollywood) p3 F 10 '39

TRIGGER PALS. Grand national-Cinemart 55min Ja 14 '39  

Cast: Art Jarrett, Lee Powell, Al St John, Dorothy Dye  

Director: Sam Newfield  

Music: Lew Porter, Johnny Lange  

Original story: George Plympton, Ted Richmond  

Screen writer: George Plympton  

Western melodrama with songs. Art Jarrett runs a cattle ranch and hunts for rustlers. When he finds out that his ranch is partly owned by an Eastern girl who wants to convert it into a dude establishment, his troubles increase.

Audience Suitability Ratings

"General patronage."  

Nat Legion of Decency Ja 19 '39

Trade Paper Reviews

"An extremely thin story and weak comedy situations help kill this stock Western beyond box office. It's not particularly in the film's favor that a tried and true formula is employed. However, it should be found that rare Saturday matinée trade won't be too critical."  

† + Boxoffice p27 Ja 21 '39

"Moves fast with fine work by Art Jarrett in thrill-packed scenes."  

† + Film Daily p11 Ja 16 '39

+ Motion Pic Daily p7 Ja 10 '39

"Trigger Pals' follows all the time-worn situations found in many Westerns. There's little to recommend this production even Art Jarrett failing to win his spurs either as an actor or as a boy. He does two songs, self-accompanied by his guitar, in pleasant voice, but tracks down a gang of cattle rustlers aimlessly."  

† + Variety p13 Ja 11 '39

TROUBLE IN SUNDOWN. RKO 60min Mr 24 '39  


Director: David Howard  

Music: Ray Whitney  

Music director: Roy Webb  

Original story: Charles P. Royal  

Screen writers: Oliver Drake, Dorrell Mcgowan, Stuart E. Mcgowan  

Western melodrama. This is the third in O'Brien's Western series. In this one he is a private detective who rounds up a gang of bank robbers, wins the banker's daughter and saves the banker from a prison term.

Audience Suitability Ratings

"General patronage."  

Nat Legion of Decency Mr 16 '39

Trade Paper Reviews

"Trouble in Sundown,' shapes up as above average sagebrush fodder, and is a grown-up film of this type because the story is not too involved, the story has not been confused. This is a typical fault of most horse operas. Children will love it. The plot is not a new one, but it has all the necessary and admirable ingredients... and a denouement that's a sagebrush photo finish."  

† + Hollywood Reporter p6 Mr 10 '39

"This is third of George O'Brien Westerns on new RKO deal, and stacks up favorably with previous O'Brien sagebrush yarns. Story follows usual trend of Westerns, although Oliver Drake and the Mcgowan brothers, Dorrell and Stuart, have added a few new angles in their worthwhile screen play. This, coupled with excellent direction by David Howard, results in a well-rounded out film."  

† + Variety (Hollywood) p3 Mr 10 '39

TWELVE CROWDED HOURS. RKO 63-65min Mr 3 '39  

Cast: Richard Dix, Lucille Ball, Allan Lane, Donald Macbride, Cyrus W. Kendall  

Director: Lew Landers  

Original story: Garret Fort, Peter Ruric  

Screen writer: John Twist  

Melodrama. This is the story of a reporter, Richard Dix, who battles a state highway for a king in order to clear his sweetheart's brother.

Audience Suitability Ratings

"An entertaining picture for those who care for gangster pictures. Mature-family." Am Leg Auxiliary  

"A good picture, with some original touches to a trite story which, after a promising beginning, becomes confused, rambling and incoherent. Good in its ethics and an adequate cast. Adults." Nat Council of Jewish Women  

"A hodge-podge crime melodrama. Adults." Nat Soc of New England Women
MOTION PICTURE REVIEW DIGEST

TWO SISTERS. Foreign cinema arts-
Graphic 79min N 29 '38
Cast: Jennie Goldstein, Muni Sorooff, Robert Weinstock, Hamburg, Teitelbaum, Colin Budkin, Michael Rosenberg
Director: Ben K. Blake
Music: Joseph Rumshinsky
Original story: Samuel H. Cohen

Yiddish girls with English subtitles made in New York, Miss Goldstein portrays an older sister who is in love with a young man. When she is told that her sister loves him, she gives him up.

Newspaper and Magazine Reviews

"In temporarily transferring her activities from the Yiddish stage to the screen, the popular Jennie Goldstein failed to escape from her well-established tradition of suffering, suffering and suffering. She does it very well, indeed, under the smooth direction of Ben K. Blake. . . Fortunately for tender-hearted spectators, the veteran Michael Rosenberg, in the role of a worker in a butcher shop, frequently injects enough comedy to make them forget the sorrows of the poor girl."

Trade Paper Reviews

"This new film will appeal to Yiddish speaking audiences who appreciate heavy drama, but its exhibiting value must naturally be limited to its own..."

Film daily p6 D 7 '38

"It is an excellent Yiddish audience pleaser, albeit a bit maudlin in its mandarin tendencies. Since Yiddish pictures have been attempting to quit the old school, 'Sisters' succeeds despite its shortcomings. It is typical of the usual Jewish family life."

THE VALIANT. See Heart of Paris

LA VIERGE FOLLE. Gallic-Film d'art 90min D 29 '38
Cast: Juliette Faber, Victor Francen. Annie Duesaux, Gabrielle Dorzamy, Ben Diamant-Berger
Screen writers: Roger Vitrac, Pierre Rocher, Charles de Peyrot-Chappuis. Jean Nohain
Drama. Based on the play of the same title by Henri de Raphèle, previously filmed in a silent version. Also called The Foolish Virgin. Filmed in France with English subtitles. This psychological story tells of a young girl who falls in love with an elderly lawyer married to an unloved wife. Although the young girl has many eligible young men to choose from, she runs away to Egypt with her elderly lover and there is followed by her young brother who in a struggle to kill her lover, kills her accidentally.

Audience Suitability Ratings

"Objectible in part."

Trade Paper Reviews

"It presents a new actress, Juliette Faber, whom we may look forward to hearing again soon. . . This newest French picture, though it ends rather awkwardly in the old-fashioned manner, if Henri de Raphèle is a fact, is worth seeing if only to make the acquaintance of Miss Faber."

Frans Hoellering

Newspaper and Magazine Reviews

"It makes its bid for recognition on the basis of its unique treatment and atmosphere rather than on its story, which is so familiar that it is almost negligible. Its purely subjective drama, with camera studies and meaningful gestures, serve to substitute for emotional dialogue. It is deliberate yet quickly paced,
LA VIERGE FOLLE—Continued

and is interesting, although undistinguished. It is a fact that you are interested in studying psychology through the eyeshot of the camera you will find 'La Vierge Folle' a very tractable subject. It is a film about old in a new and fresh way.

Robert W. Dunn

+ — N Y Herald Tribune p11 D 30 '38

"Except for a theme sufficiently delicate and disturbing to have deserved a more imaginative, more fastidious, less crudely objective treatment, 'La Vierge Folle' has little to recommend it. The mood of hopeless domestication in which the popular Gallic music appears to be sunk. With all due respect to French audiences, who can be a marvelously unfunny race when wrestling theatrically with the problems of marital vs. extra-marital love. There are moments, however, when the picture is good enough to cause a definite sense of regret that it isn't better." B. R. Crisler

+ — N Y Times p11 D 20 '38

"It is, as you have guessed already, a very respectable adult study for serious-minded folk. It's a problem play... The drama becomes real enough in due time. Though its solution is plain melodrama." John Mosher

New Yorker p52 Ja 7 '39

Trade Paper Reviews

"A swashbuckling title that conjures visions of mischievous Gallic naughtiness. Unfortunately, the film falls far short of expectations and what we have is a simple drama that literally lacks the required redemptive toughness. The film is characterized by a monotonous tempo which may be the fault of the censor's shears. In any respect, it never becomes the poignant and human vehicle that might be expected. A nod of respect for the performances of the trio of principals who form the triangle."

— + Boxoffice p29 Ja 21 '39

Triangle story may have intriguing qualities for French audiences, but as a whole it does not make very entertaining film fare for American fans. The acting is excellent, however, the story is somewhat dull, having been told the often before and provides a sad ending for the most sympathetic character in the film which does not appeal generally to audiences..."

— + Film Daily p6 Ja 18 '39

Reviewed by Jack Banner

— + Motion Pict Daily p6 Ja 5 '39

"While all the elements of the original yarn are retained, bringing it up to date has caused it to suffer. Acting and dialog are okay, but Diamant-Berger has made it deeply in- cluding a great many scenes that permit propagandizing. France's scenic beauties disrupt, but unfortunately not enough in France, but that can't be said for its foreign [U.S. and England] chances."

+ Variety p15 D 21 '38

W

WEST OF SANTA FE. Columbia 57-60min O 3 '38

Cast: Charles Starrett, Iris Meredith, Dick Curtis, Robert Fiske

Director: Sam Nelson

Screen writer: Bennett R. Cohen

Western melodrama with songs. Starrett is a United States marshal who catches a crooked cattle buyer.

Audience Suitability Ratings

"The story has a stirring climax and the unusual music is charmingly beautiful. They are part of the program, not the program."

— Film Daily p6 Ja 26 '38

"General patronage."

— Nat Legion of Decency N 17 '38

"A, Y & C: good Western."

+ Parents' M p79 F '39

Trade Paper Reviews

"While not necessarily lessening its acceptable values, it is largely a matter of plot manipulation and complication until this Western has run its course of footage; that is its routine. The white hats have been tossed in; fairly well balanced, too."

— Boxoffice p24 D 24 '38

"Strong with the outdoor thrills delivered by Charles Starrett."

+ Film Daily p6 Ja 6 '39

"Western musical retaining the entertainment quality of the preceding ventures in this Columbia series. 'West of Santa Fe' will go equally well with the customers from the dinner-horse bucket tradition. Fast forward riding, handy flat work, and liberal black powder into the hour. A fast, fine film, it is equipped to gain favor from those who like the rough stuff..."

+ Variety p15 D 14 '38

WESTERN JAMBOREE. Republic 50-60min D 2 '38

Cast: Gene Autry, Smiley Burnette, Jean Rouveler, Esther Muir, Joe Fricco

Director: Ralph Staub

Original story: Pat Harper

Screen writer: Gerald Shayth

Western melodrama. Gene Autry, a ranch foreman, discovers that a gang plans to pipe out valuable helium gas from a well on the ranch and they loot the ranch.

Audience Suitability Ratings

"A; stupid; Y & C: harmless but inane."

— Christian Century p31 F 15 '39

"Good story material, together with lively dialogue and music, are combined in a diverting and entertaining family." B Coast Preview Committee

+ Film West Coast Bulletin D 31 '38

"General patronage."

— Nat Legion of Decency D 23 '38

"A, Y & C: mediocre Western."

+ — Parents' M p16 Mr '39

Trade Paper Reviews

"This will prove entertaining in the Autry realm, although it doesn't measure up to some of his better efforts. The musical portion of the film dominates the proceedings and the yarn is just the prop for Autry's singing sequences and Smiley Burnette's comic antics... The yarn is overabundant with hokum."

+ — Film Daily p47 D 24 '38

Film Curf p7 D 24 '38

"There is an overdose of plot in this Western, with Gene Autry a very busy ranch foreman. Autry sings some songs. The film does not have the hokum of the Burnette... Burnette contributes his comedy, there is a fair amount of action, some chases and gun play. But it lacks the healthy thrill wrap of the popular type of outdoor action film." + Film Daily p6 D 21 '38

"Up to usual Autry standard, with singing westerner working with helium gas bands instead of rustlers, stagecoach bad men or claim jumpers. In between romancing the rancherino, Angie is a clever novel idea, considering topic has made recent news pages and shows script writers alive, people who are credible yet fit the western background."

+ Variety p15 D 21 '38

WHISPERING ENEMIES. Columbia—Darmour 62-64min Mr 24 '39

Cast: Jack Holt, Dolores Costello, Addison Richards

Director: Lewis D. Collins

Original story: John Rawlins, Harold Tarash

Screen writers: Gordon Rigby, Tom Kilpatrick

Drama. The film describes the campaigns of advertising agencies which make a business of undermining a manufacturer by a whispering campaign against its products.
Trade Paper Reviews

"A novel plot idea, coupled with interested- 
motion picture, ruffles up this action 
and star, won his 'lone.'"

- Boxoffice p69 Ja 7 '39

"Something different. The way of a 
that results in production. In an inter-
esting and well-developed manner, it shows how 
easily business can be diverted to an unintended 
result. Bruce is a bit indelicate and about which 
nothing can be done. Besides appealing to 
the regular for whom this action is designed, 
this type of entertainment, it should go well with 
the women who are especially concerned."

- Variety p32 D 29 '38

Reviewed by Vance King

+ Motion Pict Daily p6 Ja 3 '39

"Unpretentious 'B' produced with skimpy 
materials, yet dressing the superior go, 
but long on story entertainment value. Cast 
ain't a large one and without names, save for 
Holt, who is his following. It should do in 
between business."

- Variety p15 Mr 1 '39

"Story material bearing air of freshness, 
good performances and steady direction go to 
make 'Whispering Enemies' one of the best 
Jack Holt vehicles of the season. Larry Durour has yet 
turned out. With role built to his histrionic 
measurements, Holt turns in a truly convincing 
performance as a singer of whose ability to 
become successes as a stage. There then is 
a reconciliation."

Audience Suitability Ratings

"Good. Misleading title. Inconsistencies: a 
drunken scene and the ending. Mature." DAR

+ Fox W Coast Bulletin F 18 '39

"Adults."

+ Nat Legion of Decency Mr 2 '39

"Light and amusing. Family."

+ Wklv Guide F 25 '39

Newspaper and Magazine Reviews

Boston Transcript p18 Mr 10 '39

"Adults and young persons...

Christian Science Monitor p15 Mr 11 '39

"Despite its titillating title the current 
art for the box has no trial of the market. Because 
it is, indeed, a modest, amusing little farce comedy 
with its humor popping up at various frequent 
and generally unexpected points, the show might 
have been with its interesting idea is 
due to rather confused direction and not so 
skilled playing by its leading players."

Jesse Dunsner

- Cue p13 Mr 4 '39

"Even at the point of sale it throws the 
mood ably sustained up to that point, and 
develops another inconsistent with the first, 
this Century offering will give general satis-
factory to all those who are not kept away from 
it by its title. The picture is one of the 
best comedies of quite entertaining and well 
worth your while."

+ Hollywood Spectator p8 F 18 '39

"There are some mildly amusing intervals in 
which the music and vocal concert singing 
are alternately lampooned, but they are random 
and unmotivated. Most decidedly, Husband, 
Wife, Friend, and Lady from Canada.

Howard Barnes

+ N Y Herald Tribune p8 F 15 '39

"Although the most discouraging title of 
the season 'Wife, Husband and Friend' is 
a buoyant little comedy and quite the pleasant-
est show you could attend. The material is fresh, 
its writing is clever and its direction by 
Gregory Ratoff of all people, is so simple that 
even Wife, Husband and Loretta Young seems 
seem to be excellent light comedians. It's good 
fun all the way through."

p32 Mr 13 '39

"Concert singers and operatic problems in-
volve a young married couple in a general 
hubbub, which leads to a large series of guffaws 
for guffaws of a gentle sort." John Mosher

+ New Yorker p73 Mr 4 '39

"It makes for a fairly fresh entertainment, 
pleasantly played...

+ Newsweek p29 Mr 6 '39

"It is a domestic comedy rescued from com-
plete mediocrity by a few neat twists in 
Nunnally Johnson's script."

+ Time p32 Mr 13 '39

Trade Paper Reviews

"A hard-working and impressive cast, boasting 
at least two established marquee names, will 
prove the greatest drawing power for this one. 
The story is treated as a farcical farce with 
a garnishment of slapstick, fails to offer 
material worthy of the proven abilities of 
Loretta Young and Warnie Baxter, who are 
exploited.

+ Boxoffice p53 F 18 '39

"Although only intermittently amusing, 'Wife, 
Husband and Friend' has enough comic 
moments to make it above average fare of the 
sophisticated variety. What is distressing, 
however, is that the Fox organization is responsible for 
burdening this picture with such a prosaic, discouraging 
show that should be kicked in the petals by Frank Leyen-
decker

+ Film Bulletin p6 Mr 11 '39

"Audiences generally should be pleased with 
this picture, and the exhibitors in turn will be 
pleased with a merry tinkle in the box office 
tills. Smartly produced and well paced, the 
picture never lags, and it is entertaining from 
beginning to end. Produced as a comedy in 
life like the Marx Brothers."

+ Film Daily p7 F 27 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p29 F 29 '39

"It is pretty good entertainment in the 
category that is on the edge of being screwball 
without being entirely out of bounds. For the 
hour out of the day's worries to attend the theater showing this picture it 
will provide a full share of enjoyment at last. 
Loretta Young is her usual capable self, with 
canny Helen Westley outstanding in support.

Edward Pallette's return is a welcome one."

+ Nat Box Office Digest p10 F 17 '39

"Diverting farce comedy with appeal pointed 
to class audiences, 'Wife, Husband and Friend' 
will click for moderately favorable business 
on strength of Loretta Young and Warnie Baxter. 
Many will relish the Continental treatment of 
a rather amusing plot, while the general 
patronage will find it mild entertainment. Picture 
\[...\]

"Here is sparkling entertainment for the class 
houses, with comedy broad enough to carry 
its load and frequently humorous. This has 
fresh story content and slick treatment. The 
players deliver with relish and complete conviction, 
enduringly humorous character relationships and 
neatly contrived farce episodes. As the story 
tells, the production of Colenso and Johnson 
becomes two-fold by turning out a comedy which is 
continuously and increasingly funny, without 
offensive vulgarity."

+ Variety (Hollywood) p8 F 10 '39
WILD HORSE CANYON. Monogram 50- 56min D 21 '38
Cast: Jack Randall, Dorothy Short, Frank V rencontrer
Director: Robert Hill
Screen writer: Robert Emmett
Western melodrama. Jack Randall seeks to avenge the murder of his brother by two horse rustlers.

Audience Suitability Ratings
"General patronage."
+ Nat Legion of Decency Ja 12 '39
A, Y & C: good Western.

WYCLIFFE GUIDE D 24 '38
Trade Paper Reviews

"Jack Randall's latest is an entertaining Western constructed along dependable lines. There is no tinkering with the established formula. It is straight cowboy drama with a generous allotment of action and wide open spaces."

+ Boxoffice p69 Ja 7 '39
"'Wild Horse Canyon' is [an] ordinary Randall Western. Rates fair for Western spots. Jack Randall keeps this one down."

+ Film Bulletin p6 Ja 14 '39
"A Western which abounds with action and suspense, coupled with the likable personality of Jack Randall, makes a two-listed tale of the West worth seeing."

+ Film Curio p6 Ja 14 '39
"Tang-up action thriller moves fast with Jack Randall a personable star."

+ Film Daily Ja 3 '39
+ Motion Pic Daily p6 Ja 3 '39
"Brought under an hour, 'Wild Horse Canyon' is an all right saddle saga. Business potentialities are nothing forge, but [there] will be few who fail to satisfy. Jack Randall followers will number it among his best, and for the new audience he may gain he'll merit fair attention."

+ Variety p12 Ja 18 '39

WILL OF A PEOPLE. L Frank 58min F 11 '39
Supervisor: Harry Foster
Spanish documentary film compiled from the archives of Republican Spain with commentary by John S. Martin. Also known as "Spain Fights On." The film has been made by Loyalist sympathizers and is shown as an appeal for Loyalist aid with scenes before and after the war, lovely cities, singing industries, hardworking peasants. Then actual shots of the war, before the first cities destroyed, homes laid waste, people slain. Action centers in Madrid and Barcelona.

Audience Suitability Ratings
"A documentary film containing propaganda for the Madrid-Valencia government in Spain."
+ Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews
"As a dire picture of the horrors of modern warfare, it suffers in comparison with recent newreels, with the exception of one or two sequences... 'Will of a People' has some strength as propaganda; it also has its weaknesses. Certainly, it is only able to tell a small part of a tragic story for which it is well marked and worth seeing for the historical value that must surely be given it."
Robert W. Deno
+ New York Times p10 F 13 '39
"Here, in an excellent job of photographic synthesis, is compressed the tragic story of human suffering and death which has been visited upon so many pitiful victims in that unhappy country within the past three years... Jack Randall's film, 'Spain, English,' gave us an eloquent picture. 'Will of a People' may not possess the poetic eloquence and detachment of that other, but it accumulates much more convincing and heartbreaking evidence."

No one who has a decent regard for humanity can possibly view [it] without a sense of deep regret, "Filmed by Our Man in Madrid."
+ N Y Times pl3 F 13 '39

Trade Paper Reviews
"Films of this type usually fail to reach emotional heights, since it is only the aftermath that is caught by the camera. As destructive as the Spanish war is, the modern war may be, six reels are apt to grow too monotonous for entertainment... On the whole, picture and narrator make up a heroic effort against insuperable odds of an enemy better equipped with the mechanism of warfare today, but little else."
+ Variety p21 F 15 '39

WINGS OF THE NAVY. Warner 90min F 11 '39
Director: Howard Hawks
Screen writer: Michael Fessier
Aviation drama. The story tells of the workings of the United States Navy's air department and training of pilots. Filmed with the cooperation of the U.S. Navy and partly filmed at Naval bases in Pensacola, Fla., and San Diego, Cal.

Audience Suitability Ratings
"As in all movies photographed with federal help, of course, there is the matter of quantity to be expressed on the screen; and so, tucked away in the picture, is a sequence wherein Mr. Henry O'Neill, portraying a high-ranking naval officer, dedicates a monument to the memory of the Navy's dead hero and declares that a 'powerful navy is our best safeguard of peace.' In further acknowledgement of the navy's handson contribution of the properties which have imbued a mediocre film-play with a certain epic quality, the producers have dutifully showered laurels on the navigation of the Navy, an aura of extreme reverence for military careers. 'Wings of the Navy' without question possesses strong advertising value for the expansion of America's naval air forces and fits snugly into the Administration's campaign for selling the American taxpayer on the super-super armament program. As entertainment, 'Wings of the Navy' is dull, noisy, and hardly up to the high standard set by the company which made 'Taste,' 'Zola,' 'White Banners' and 'Green Light.'"

+ Bulletin on Current Films F 20 '39
"Excel lent. Don't miss this. Mature-family."

DAR
"Will hold special interest for boys who de light in airplanes and flying. Adolescents: good; children: depends on taste, long and exciting. Family."
Women's Univ Club, Los Angeles

+ Fox W Coast Bulletin Ja 21 '39
"General patronage."
+ Nat Legion of Decency D 29 '39
++ "A & Y: excellent; C: mature."
++ Parents' M pl6 Mr '39
"For aviation enthusiasts this is the picture of the year. It was produced by the Naval Air Base, Pensacola, Fla., and San Diego, Cal., with the cooperation and advice of U.S. Navy experts. Consequently, there is an air of authenticity about the film which raises it far above the rank of an ordinary aviation picture. There are tense moments which give the story dramatic structure, but, for the most and best part, the film is concerned with the business of flying itself. Certainly, that is what makes it outstanding..."
++ Scholastic p31 F 4 '39
"Family. A story of the naval aviation school in Pensacola, Florida. A bit of a call to arms in the flagging of flying: The slight but draggy love story could well have been omitted."

Wkly Guide F 4 '39

Newspaper and Magazine Reviews
Reviewed by John K. Hutchens
Boston Transcript pl5 F 16 '39
"Handsomely photographed but story is stereotyped. Family."  
- Christian Science Monitor p15 F '39

"The poor quality of the two newest pictures in the aviation cycle that is sweeping Hollywood ... the cycle is pattering out. 'Wings of the Navy' is packed with noise of airplanes, clichés from former films and duller-than-dull flying sequences. The education sequences which show students earning their wings at Pensacola Naval Air Training Base ... phil. Hall."  
- Commonweal p17 F '39

"Most interesting, even if dulled by too frequent repetition, are the training shots. . . . I found myself regarding the whole thing from start to finish the film is noisy with the scream of propellers and the zoom of planes. There were too many scenes of purpose whatever other than to show planes roaring into a take-off, soaring, spiraling in mid-air and diving into a landing."  
- Jesse Zunser  
- Cue p54 F '39

"As timely as a current newreel, with President Roosevelt's call to Congress to keep it alive by debating the pros and cons of increased naval strength—all that added up in its own account fact that it is a good piece of screen entertainment—makes it look as if in 'Wings of the Navy' Warners has made the New York aviation picture of the year. In all its way, 'Wings of the Navy' is one of those rather rare pictures you don't see very often, you can't get to see."  
- Hollywood Spectator p7 Ja 21 '39

"Beautiful shots of naval aviation and interesting inside views of great bombers in action—but a dull story."  
- Beverly Hills Courier

"With an assist from the Navy Department, the Warners have turned out a generally en-  
grossing aviation document in 'Wings of the Navy.' Without attacking to the exciting images of formation flying, combat maneuvers, power dives and stunting, the new offering is effec-  
tive in every way. It is threaded with one of the dullest romances on record. It would have taken a good touch love story, in any case, to have competed with the melodramatic violence of the action."  
- Howard Barnes  
- N Y Herald Tribune p6 F '39

"We—the Strand's audience, that is, and us—can all qualify as honorary flying cadets now that the Warner Brothers have put us through the same training in 'Wings of the Navy.' It is true that the story seems a little too pedes-  
trian to fit the title, but, then, the story is the least important part of the whole affair. 'Wings of the Navy' gets off the ground very nimbly, and has a good deal of value, interest and even excitement. It is a purely sensational sort, to offer to the curious."  
- B. R. Crisler  
- N Y Times p11 F '39

"A usual sort of film . . . that trundles along like all others of its species until its one big moment, a vertical dive to test a plane, which gives you a jolt."  
- New Yorker p1 F '39

"A dull, three-sided love story gets in the way of this film's dramatic photography of planes in test dives and flight formation. For aviation enthusiasts there is an interesting ac-  
count of the student curriculum at the Pensacola Naval Air Training station."  
- Variety p13 F '39

"Here's another American Document film, by the Brothers Warner. It's a type of picture they do well, anyway, and this has the addi-  
tional Roosevelt gloss. As a press agent and the fascinating pictorial details of the naval air service."  
- Photoplay p52 Mr '39

"The usual service plot thrown on Navy flyers this time, with the usual results. The scenes in the air are superbly dramatic, the sequence room routine exceeds. It is an-  
other picture in which perfectly nice and un-  
assuming actors do interesting things but never manage any. One of these days somebody is going to  
adb to a bright remark, and a lot of incom-  
petent dialogue writers will be sorry for non-  
support. Fine flying."

- Stage p55 F '39

"Time p29 F 13 '39

Trade Paper Reviews

"Most of the footage deals with the Navy's air service and, while little is devoted to the  
romantic side, aviation enthusiasts will gobble it up."

- Boxoffice p27 Ja 21 '39

"The navy flying material is tops, and packs a  
thrill wallop, Besides it has the timely pull with  
the nation's interest at present centered on these things."  
- Film Daily p1 Ja 19 '39

"Reviewed by Gus McCarthy  
- Motion Pict Daily p6 Ja 17 '39

"'Wings of the Navy' will give a good ac-  
count of itself at boxoffices in the keys, and  
lacks like a healthy grosser for the subse-  
quents and smaller operations. Carrying the Com-  
politan brand name, which gets the Hearst  
advantizing and publicity campaign as an asset  
in many large cities, picture packs plenty of  
explotation tie-ups to materially assist in getting  
extra money."  
+ Variety p12 Ja 18 '39

"Warners makes an important contribution towards the encouragement of people to U. S. Sam's defense workings with 'Wings of the Navy,' a stirring picture that builds entertainment from the first to the last reel. Accurate in the  
writing, the masterly photography combines with interest-  
ing story thread, good direction and trouncing  
to emerge as gripping, suspense-filled  
minutes. As previewed, picture contains a few  
over-long scenes and the sense of a false ending  
puts the Navy in the navy mark, slight faults that  
can easily be overcome with judicious cutting."

- Variety (Hollywood) p3 D 15 '38

WINNER TAKE ALL. 20th century-Fox  
60min Ap 21 '39

Cast: Tony Martin, Gloria Stuart, Henry  
Arnettta, George (Slim) Summerville, Kane  
Richmond  
Director: Otto Brower  
Mus. director: Sigmund Kaylin  
Origin: story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray  
Comedy-drama. Tony Martin portrays a  
Montana cowboy who decided to get a law  
degree by learning himself. The film starts  
in love with Gloria Stuart a sports writer who  
desires to discourage him and later aids him.

Newspaper and Magazine Reviews

"Wholly suitable as entertainment for chil-  
dren. Action vigorous, easy to follow; a  
measure of moral idealism in the story. Clean  
sportsmanship championed and wages of  
desolate living depicted. And then, there is  
the wholesome Gambini family. Holds nothing  
for conventional picture-goers."  
- Bert Harlen  
- + Hollywood Spectator p12 Mr 4 '39

Trade Paper Reviews

Reviewed by Gus McCarthy  
- Motion Pict Daily p10 F 27 '39

"'Winner Take All' is as snappy in produc-  
tion and audience interest as its title, so it  
can be safely rated above average expectancy  
in its proper spot on the bills.

+ Boxoffice p10 F 24 '39

"Designed for lower bracket, 'Winner Take  
All' will add strength to any dailier. Mixing,  
as it does, hilarious comedy, good romantic  
drama and some action, it is entertainment for  
the whole family."  
- Variety (Hollywood) p3 F 16 '39

WITH A SMILE. See Avec le sourire
WITHIN THE LAW, MGM 65min Mr 24 '39
Cast: Ruth Hussey, Tom Neal, Paul Kelly, William Gargan, Paul Cavanagh, Rita Johnson.
Director: Gustav Machaty
Music: Dr William Axt
Screen writers: Charles Lederer, Edith Fitzgerald

Drama. Based on the play by Bayard Veiller. This is the fourth motion picture version of the famous story. The first was made in 1917; the second in 1923 with Greta Garbo in the lead and again in 1931 with Joan Crawford starred under the title "Paid." Ruth Hussey, sent into the courtroom by her absent father, didn’t commit, studies law. When she is released she decides to get vengeance on her former employer who ruined her. She marries her son also in revenge but later falls in love with him.

Trade Paper Reviews
"‘Within the Law’ is strictly schedule filler. It lacks the feeling of supplying a needed niche in the program. And it does just that. Some fine acting on the part of a couple of newcomers, but the picture seems to be to be stretched for time, coupled with a good job of direction, lift the picture from its dated material into adequate entertainment.

+ — Hollywood Reporter p3 Mr 10 '39
"Perhaps a new generation of theatre-goers has come into being since ‘Within the Law’ last took to the stage. If so, perhaps this remake will serve its members as adequate fare. But to those who have seen it in its previous incarnation, it will prove uninteresting. There is little about the piece, in its latest flight, that is new. In fact much of the dialogue has been lifted bodily from ‘Paid’ and is outmoded.

+ — Variety (Hollywood) p3 Mr 10 '39

WOMAN DOCTOR, Republic 65min F 10 '39
Director: Sidney Salkow
Music director: Cy Feuer
Original story: Alice Altschuler, Miriam Geiger
Screen writer: Joseph Moncure March

Drama. Frieda Inescort portrays a woman physician who is too busy to make a home for her daughter and husband. He gets a divorce and the little girl runs off to stay with him. Miss Inescort marries the husband after an accident and a reconciliation with her husband follows.

Audience Suitability Ratings
"A drama dealing with a significant social question is presented with a possible solution...
The tempo of the film is exactly suited to its requirements. Altogether a production of thought-provoking value for adults and young people.

+ — E Coast Preview Committee
+ — Fox W Coast Bulletin F 23 '39
"Adults."

Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews
"‘Woman Doctor’ emerges as an evenly produced picture which should please audiences in any type of house. It has this important virtue: without budget folderol it fills the same kind of need to many a more expensive half of the wife-doctor-woman film has taken, without the excessive cost. In that respect Hollywood should mark it as outstanding.” Robert Joseph

+ — Hollywood Spectator p16 F 18 '39

"Presenting the private life of a famous woman physician and proving she hasn’t any. Unless you’re tired of the plot, this has a pleasant cast and moderate appeal.” Beverly Hills

+ — Hollywood Spectator p17 F 25 '39

"This is a triangle piece, inexpensive produced, with lots of drama and adequate performance...

Photoplay p94 Ap '39

Trade Paper Reviews
"A tear-junker in the career vs. happiness formula, this is tiresome in story and monotonous unfolded. Even the strenuous efforts of Henry Wilcoxon and Frieda Inescort, heading the cast, is of no avail in their attempts to raise it to average property status. It is one of the studio’s ‘specials,’ it falls far below that level and will appeal to none but extreme sentimentals among feminine fans."

— Boxoffice p73 F 4 '39

"Thisorny drama of domestic problems and mothering will add nothing to Republic’s prestige. One of its more important and costly efforts, the film suffers from one thing that is simple yet effective, Shirley Temple thrown in wouldn’t lift the yarn from its mediocre level. Film will do best as a Saturday night feature. It will provide passing entertainment to a few of the feminine contingent.” David J. Hanna

+ — Film Bulletin p21 F 11 '39

THE ACTION and direction are uninteresting.
The story carries good emotional values that should appeal to women with the business of the child tossed between mother and father.

+ — Film Daily p6 F 16 '39
Reviewed by Vance King

+ — Variety Pict Daily p6 F 1 '39

"This is the old, old story, obviously told, of career vs. marriage for the woman, in this case a doctor. But the plot is too obvious for sophisticated audiences, but should go satisfactorily in the neighborhood houses. Movement is slowed in the first half by the padding device.

Several exciting incidents lead up to a flush of hokum for the finale… Miss Inescort is hindered by the M. D. role by the stiffed dialog handled her.

+ — Variety p15 F 15 '39

Convincing story, backed by excellent mounting stresses ‘Woman Doctor’ worthwhile supporting material for better spots, and an imposing candidate for upper bracket in smaller situations. It carries sentiment and appeal.

Well directed and played, picture is entertaining for entire route.

+ — Variety (Hollywood) p8 Ja 26 '39

WOMEN IN THE WIND, Warner 65-5min Apr 15 '39
Cast: Kay Francis, William Gargan, Victor Jory, Maxie Rosenbloom, Eddie Foy, Jr
Director: John Farrow

Screen writers: Lee Katz. Albert DeMond

Drama. Based on the novel of same title by Frances Parkinson Keyes. Miss Francis is Kay Francis and the Air Derbys of several wealthy women. Miss Francis, a flyer, wants to compete to obtain money to aid her brother, an impractical flyer. She is the only one who gets into difficulties but finally wins the race.

Newspaper and Magazine Reviews
"Aside from being a very excellent picture packed with thrills and suspense, this one will serve to prove that Kay Francis still is tops among the finest actresses of the screen. Furthermore it will increase her fans by the thousands… It is not a great story, but it is well done, and will hold them from the opening scene to the final fade-out, because it is good entertainment.” Tom Mirand

+ — Hollywood Spectator p18 F 4 '39

Trade Paper Reviews
"Choosing the annual Women’s Air Derby as a theme, this Kay Francis starer blows in as a whishy-washy, photographed down action, stirring flying sequences, photography and suspense and despite a lack of restraint in story direction, both of which veer toward going off the deep end in several situations."

— Boxoffice p73 F 4 '39
Reviewed by Roscoe Williams

Motion Pict Daily p1 Ja 31 '39

"‘Women in the Wind’ is a slap-happy conglomerate of topicality and audiences prodded by men who know their audiences and their headlines, produced by men who know their screen. It may be in the Bryan Fox budget group, and it may be the picture in which Kay Francis was
finally delivered on her sale down the river—
but there will be exhibitors who know how to make
+ Nat Box Office Digest p6 F 1 '39

"Fast action air drama, 'Women in the Wind,' is an entertaining programmer which will
provide good support in the key duels; and alsoby
stand to solo in the lesser bookings where ac-
ction is relished. With the Women's Air Derby as
part of the program, defense gets off to a flying
start, and maintains interest throughout. Race
is particularly effective, air stuff being expertly
directed by Leo F. Forbstein.
+ Variety p13 F 1 '39

"Warner delivers a well thought out drama
'with Women in the Wind,' a picture that steps
up the demand for entertainment values offered the paying public. Drawing on
headlines not too far in the past for story mo-
tivation, picture rolls along at a pace designed
for interest holding, spaces its thrills nicely
with the laughs and delivers in all depart-
ment.
+ Variety (Hollywood) p3 Ja 26 '39

Y

YES, MY DARLING DAUGHTER
Warner 82-83min F 25 '39
Cast: Priscilla Lane, Jeffrey Lynn, Roland
Young, Fay Bainter, May Robson, Gene-
vieve Tobin, Ian Hunter
Director: William Keighley
Music: Leo Delibes
Screen writer: Casey Robinson

Comedy. Based on the play of the same title by
Mark Reed. For a time the film was banned for
advertising in the New York, New York,
Board of Censors. After slight deletions were
made it was found acceptable by the Board of
Regents. In other pictures the original ver-
sion is being used. Priscilla Lane and Jeffrey
Lynn are a couple of youngsters who are madly
in love. Priscilla decides that she will spend
an unchaperoned weekend with the young man
prior to his departure for a job in Belgium. Her
mother, a militant feminist of yester year
who formerly advocated such freedom is against it
and the situation tosses the whole family into a
tempest.

Audience Suitability Ratings

"Skilledly adapted from the stage comedy, this . . . is unsuitable for any but adult audi-
ences. Adult.
+ Fox W Coast Bulletin F 11 '39

"Mature-family." Am Legion Auxiliary

"Highly entertaining, sophisticated comedy. . .
Destructive ethically in that it sets aside
conventions and standards of truth which form
much of the framework of civilization. Adult.
Calif Cong of Par & Teachers

"A picture such as this puts a critic at a
disadvantage; it has excellent production values,
but the subject matter is in poor taste, dis-
regarding the accepted standards of social and
etiquette. The director must be credited for mak-
ing such a dangerous unconventional escapade
seem not only attractive but acceptable. Adult.
+ Calif Cong of Business & Professional
Women's Clubs

"The screen presentation of the daring so-
opthised Brodway play has been artistically
and beautifully mounted, given a brilliant cast,
which one of their prize bargain buys, mak-
ing the acting, the picture, the dialogue,
and direction that is both
clear and subtle, material adroitly handled.
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YES, MY DARLING DAUGHTER—Cont.

"The censors have performed their function beautifully: a simple little comedy of the postwar era, replete with tear-jerking, and the Warner exploitation department can rest on its oars. . . William Keighley's direction has paced it a little too slowly, and although the censors' blows have struck, this is at all naught, it is rather nice."

Frank S. Nugent.

+ N Y Times p11 F 27 '39

"Herewith an hour's swell entertainment. It is meant to be a satire on the freedom with which women live their lives these days, but it is done with such rollicking humor and pace that you are likely to forget its social message. Which is just as well."

Photoplay p52 Ap '39

"It is an adaptation of Mark Reed's mildly sophisticated and amusing play. Critics and audiences found it mildly sophisticated, mildly amusing."

+ Time p31 Mr 6 '39

Trade Paper Reviews

"For adults only, this is as daringly gay a story as ever slipped by the purity code. Brilliantly enacted by a top-flight cast, packed with sophisticated dialogue and situations that border the threshold of adultness, the Broadway triumph phrase success of the same name is grade-A film entertainment which will find its most enthusiastic following among those engaged in the carriage trade."

+ Boxoffice p33 F 11 '39

"Smart comedy from Broadway stage charms with caricature humor and exceptional cast. The story has been cleaned up for the screen, and the naughty scenes that had the theater audience astounded at the play have been toned down or eliminated. It is still an enjoyable comedy of polite people trying to be human."

+ Film Daily p17 F 15 '39

Reviewed by Roseoce Williams

+ Motion Pic Daily p10 F 8 '39

"Delightful comedy, retaining all of the rippling frothiness and exceptional cast in treatment. The position to the screen, 'Yes, My Darling Daughter' will ring up okay totals. Picture has a good group of names for advance pull, and word-of-mouth should carry it through the key bookings. In the hinterlands, straight-laced communities may take exception to basic subject, which is not juvenile fare by any means."

+ Variety p17 F 8 '39

"The innuendo and oblique approach, concentrated in a rather puerile and legiti-mate comedy which the adults (from 16 years on up) in any except the more primitive zones will regard as quite diverting and entertaining. Word-of-mouth will buttress the names of a capable cast for comfortable box office."

+ Variety (Holiday) p3 F 2 '39

YOU CAN'T CHEAT AN HONEST MAN. Universal 76min F 17 '39


Director: George Marshall.

Screen writer: Charles Bogle, pseud of Charles C. Fields.

Comedy about W. C. Fields under the imposing nom de plume of Larson E. Whispemade, portrays a circus owner who is always one jump ahead of the sheriff. His daughter plans to marry a wealthy young snob but Fields prevents that. Charlie McCarthy and Edgar Bergen continue to have verbal encounters with Fields.

Audience Suitability Ratings

"Fair. Charlie McCarthy and Edgar Bergen highlight this poorly written W. C. Fields film."

+ Variety p61 F 15 '39

"Fox W Coast Bulletin F 18 '39

"General patronage."

Nat Legion of Decency Mr 2 '39

"There isn't much of a story, but so many funny things happen in this picture that you're likely to overlook the lack of it. And while Mr. Fields, alias Bogle, in writing the story, hasn't dealt himself a very good hand, he is still a master comedian."

+ Scholastic p30 Mr 18 '39

Family-Juvenile. A highly amusing story. Plenty of good laughs."

+ Wky Guide F 18 '39

Newspaper and Magazine Reviews

"The only plausible objection to it is that it isn't in Technicolor and that you can't therefore fully appreciate the great man's [W. C. Fields'] comic way. But as a quirk which the master vehicle who ought to know better may murmur that the master's vehicle is no masterpiece of narrative, but for its sake I think and women it will be enough that he is making his first appearance in a year."

John K. Hutchens.

+ Christian Science Monitor p15 Mr 11 '39

"Amusing but not in the peak style of its three funny men. Family."

+ Hollywood Reporter p5 Mr 3 '39

"You Can't Cheat an Honest Man is an hilariously funny exercise in film burlesquery. The story is nothing to brag about; and it stops and fumbles all over the screen to no special purpose. But I don't see that it matters. It's nothing like as funny as Fields and Mortimer's [the film] is, as the ads insist, hysterically comical, "reading from left to right."

Jesse Zunz.

+ Cue p42 F 25 '39

"Only Bill Fields and Edgar Bergen in this one. Their bits in turn until sufficient footage is gathered, then we prefer Bergen and his hunk of wood, Charlie McCarthy, Mortimer."

+ Beverly Hills p32 Ja 25 '39

"The indomitable W. C. Fields might have written far better material for himself than that which he composed for 'You Can't Cheat an Honest Man.' Those who agree with me that there is no funnier performer on the screen will find the new offering vastly entertaining in spite of a stumbling script and more than one dull interlude."

+ Hollywood Spectator p8 Mr 4 '39

"A rambling comedy oddity with the pompous clown, Mr. Fields, and the little idol of the other, Mr. McCarthy, in verbal duels at ten paces."

+ Liberty p35 Ja 28 '39

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+ Liberty p35 Ja 28 '39
"In giving one of the funniest performances of his career, Fields allows plenty of footage to Edgar Bergen, who handles the romantic an-
significance of the title and Charlie McCarthy and Mort-
imer Snerd."

— "The Week" p25 F 27 '39

"Not the least astonishing thing about 'You Can't Cheat an Honest Man' is that it must be as good fun to watch as it has been to write.

— Time p30 F 27 '39

Trade Paper Reviews

"This is a disappointing entry from Universal. In the scene where there is only the barest story thread to sustain the long drawn out proceedings— one so slight and unimportant that it lends only an excuse to the personalities of Fields and Bergen with his two dummies. Secondly the circus atmosphere is not propitious for Fields' brand of comedy." — David J. Hanna

— Film Bulletin p8 F 25 '39

"W. C. Fields brings forth his bag of comical gags and mannerisms to make an enjoyable clownistic, the nature of his circus background is just a layout for Fields to do his stuff, and the material is not propitious to the material. Although the piece doesn't achieve the heights of wild rollicking laughter, it still makes good comedy entertainment that the masses should like."

— Film Daily p9 F 20 '39

Reviewed by Gus McCarthy

— Pict Daily p8 F 20 '39

"Audiences will see Fields and Bergen-McCarthys, and they'll laugh, aplenty... It is more vaudeville than the running picture—but when vaudeville is good, too, when you keep the story acts on the bill almost continually, and allow only the oddities and the continuity for the fillers. Mass audiences will go for it in a big way, and the intelligent folks are beginning to know that they are among the cleverest and best of them."

— Nat Box Office Digest p7 F 17 '39

"'You Can't Cheat an Honest Man' is a show-window for individual specialties of W. C. Fields and Edgar Bergen (Charlie McCarthy). It's fairly amusing, but lacks sustained overall interest. Picture is due for spotty business in the keys, with Bergen-McCarthy's radio following to pull it through. Main drawback is lack of sustained continuity and punch in the story itself. Fields gets over, on its circus background—some new ones, but mostly familiar routines, the comic has paraded many times on the screen previously, with his dummy easily overshadowed Fields in both interest.

— Variety p22 F 12 '39

"'You Can't Cheat an Honest Man' has two potent names to front for its entertainment warships, and they are Charlie McCarthy and Edgar Bergen. Bergen and Fields-McCarthy, and can be counted on to do business wherever these use of great purveyors their craft. Top personalities, with their legion of confirmed followers, may be relied upon to overcome innate story elements, with unusual gags routines compensating for lack of suspense in the running narrative. And while critical appraisal may not be overly en-thusiasm to Fields-Leonen et al. Bergen-McCarthy, co-operation is gauged to smock the risibles of the mob."

— Variety (Hollywood) p8 F 15 '39

**YOU CAN'T GET AWAY WITH MURDER.** Warner 75-80min F 25 '39

Cast: Humphrey Bogart, Gale Page, Billy Halop, John Litel, Henry Travers, Harvey Stephens, Harold Huber

Director: Lewis Seiler

Music: H. Roemheld

Music director: Leo F. Forbatein

Screen writers: Robert Buckner, Don Ryan, Kenneth Gamet

Melody character, based on the play. Chalked Out by Warden Lewis E. Law, based on an actual case. This is the story of a younger who follows a thief and is led into robbery and then murder.

**Audience Suitability Ratings**

"Tense melodrama. Very good cast and well directed but dealing with such a distasteful story that it is not suitable for the general public. Adult."

— Calif Fed of Women's Clubs (W Coast)

"Sordid crime picture, with heavy, depressing story, fairly well acted and produced, but offering little entertainment value.供应链 of the juvenile delinquents by the youth in this story is being overdone by the Motion Picture Industry. The fact that they are forced to the goal of high-salaried positions in the movies, causes our youth only to idolize the copy thens as well as their English, because of this their repulsive and otherwise valueless character parts have become fitting to the closed, clear-seeing pe-

— Am Legion Auxiliary

"Sordid underworld melodrama showing the domination of a hard boiled criminal over a youth old enough to know right from wrong—definitely in the sense a wronged youth or hero. Adult." — DAR

"Subject matter and treatment limit the audience suitability. Adult." — Gen Fed of Women's Clubs

"The unusually fine characterizations of Humphrey Bogart and Billy Halop and the selection of excellent supporting cast does not justify the continued production of gangster films. Here the story is illogical, though interesting. Mature. Nat Council of Jewish Women

"A sordid but dramatic gangster story which, while interesting as a case history of tragic Juvenile delinquency, can fail to be classified as entertainment. Adults." — Nat Soc of New England Women

"The direction is good and the parts well acted, but to find the 'Dead End Boys' in another crime presentation is disturbing. A sordid and unpleasant story. Adult." — S Calif Council of Fed Church Women

"In a picture entitled 'You Can't Get Away With Murder' Mr. McCarthy proves that you can, at least in the field of entertainment. The picture is stock, typical of what one would expect of an author's film in one time of irresponsible controlling convicted criminals. Billy Halop of 'Dead End Boys' repeats his role as a charac-

— Variety p22 F 12 '39

"'You Can't Get Away With Murder' lacks this vague humani-
darianism. Of current productions, three have taken us to the death house and for law abiding citizens this is much too often. Adolescents: definitely no; children: impossible. Adult." — Women's Univ Club, Los Angeles

— Fox W Coast Bulletin p4 '39

"Adults.

— Nat Legion of Decency F 16 '39

"A: mediocre; Y: & C: unsuitable." — + Parents' M p108 '39

Newspaper and Magazine Reviews

"This film is such a sordid affair and has so little to offer in social criticism except for fact, one wonders if the story was worth the telling. I am not suggesting the seamier side of life should be glorified but a film which could be used should be as subject matter only when something vital is said about it." — Bert Harlen, The New York Spectator

"If you have seen even half of Warner Brothers' recent picture you cannot get away from thinking moody that this studio is in a rut. This time will they do when they have run out of U. S. prisons?" — Photoplay p52 '39
YOU CAN'T GET AWAY WITH MURDER—Continued

Trade Paper Reviews

"If it finds more than average reception and patronage as a programmer it will belle the title. The picture's dram monotony is somewhat relieved by sincere performances, with 'Dead Ender' Billy Halop rating most of the credit."

— Boxoffice p35 Ja 23 '39

"Fair prison drama. This is another dark prison tale, of which too many have been seen in recent months. Screenplay tells a tedious, far-fetched story, although occasionally, it is more often dull and spotty."

David J. Hanna

+ — Film Bulletin p6 Ja 28 '39

Reviewed by Vance King

Motion Pict Daily p8 Ja 23 '39

"Someone at Warners bestowed a title on this one in a moment of wishful humor—"You Can't Get Away With Murder." The wishful part was just faint hope, the humor part was just a sly belief that perhaps Warners can get away with anything in this type of picture. The credit title makes Hal Wallis suffer as executive producer, and Sam Bischoff as associate producer.

— Nat Box Office Digest p9 Ja 24 '39

"Strictly a filler for the duals, except in spots where customers go for Humphrey Bogart and Robert Taylor. "You Can't Get Away With Murder" is an obvious and uninteresting melodrama behind the walls of Sing Sing. It's ponderous and slow moving in development, and fails to reach climactic heights in final prison break."

+ — Variety p16 Ja 25 '39

"Run-of-the-mill prison melodrama. Picture is sombre and tragic, with only the slightest touches of wishful humor, and is entertaining only to the extent that the play of emotional forces upon a young criminal dom- inates an otherwise insipid production, through well portrayed roles. Picture will serve to promote the standing of Billy Halop as a juvenile correctional institution. Claudette Colbert in the title role is distinguished and the production has nothing of distinction to offer in names or entertainment to lift it beyond the lower half of the average."

— Variety (Hollywood) p8 Ja 17 '39

Z

ZAHA. Paramount 70-83 min Ja 13 '39

Cast: Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett, Rex O'Malley

Director: George Cukor

Dance director: LeRoy Prinz

Music: Frederick Hollander. Frank Loesser

Screen writer: Zoe Akins

Drama with music. Based on the play of the same title by Pierre Berton and Charles Simon, and on the opera of same title by Ruggiero Leoncavallo. Dramatic play by David Belasco made Mrs Leslie Carter famous. The first film version turned out by Paramount in 1915 did the same service for the late Pauline Frederick. In 1929 and a second version in 1923 advanced the film rating of its star, Gloria Swanson. The can't-cancan dancing, given wide publicity, has been deleted from the film by the Hays Office. Zaza, played by Claudette Colbert, is a flirtatious music hall dancer, and after a time is captured in the fall in love with a married man. When she goes to his home to beg his wife to give him up, she finds her lover dead and leaves, later becoming a great Paris favorite.

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."

+ — Christian Century p167 F 1 '39

"Good. Adults." D AR

"The screen revival of this once-popular stage play reflects few qualities that would account for the success of the original. . Settings and period costumes add a piquant touch to the film, but technically it is disappointing and齁. Claudette Colbert is charming, but the interpretation of the title role is not sufficiently inspired to redeem the undistinguished production. Adequate; children suitable; oth. W no. Adults." Women's Univ Club, Los Angeles

— Fox W Coast Bulletin Ja 7 '39

"A bold, engaging melodrama of a hit of the Gay Nineties which has been made into a film. There is little left but a title. With the exception of the opening two scenes there is nothing of interest, save the good talent and money on such stories when they are handled with a little sense in things like Adult." Am Legion Auxiliary

"Elaborately produced melodrama, with a cast of weak players who are fine in their characterization, but who are wasted in this film because of the cheap and tawdry story. Adults." Calif Cong of Par & Teachers

"The whole atmosphere of the production is distasteful for it presents unpleasant people in cheap, disgusting situations. Claudette Colbert and Herbert Marshall manage to make their characters appealing and charming. A sophisticated picture of romantic love, suitable for adults only." Gen Fed of Women's Clubs (West Coast)

"A white-washed version of a one-time stage success which is well enacted by a carefully chosen cast and directed with skill and understanding. Interesting behind-the-scenes entertainment of the day and stage settings. Adults." Nat Council of Jewish Women

"A good, cast, even direction. Excellent photography with careful attention given to sets and costumes of the period, together with the Claudette Colbert scene, make this an above average tawdry, dated social drama. Ethics are blurred, the story is unconvincing and many of the scenes are distasteful. Adults." Nat Soc of New England Women

"The whole is thoroughly French both in their conception and with little living implied, there are no shocking scenes, although there are many vulgar ones. For lovers of the French stage and for melodramas, this foreordained picture will please, but for the general public it will be a matter of taste. Claudette Colbert as Zaza is a fine delineation although her vulgarity is not in her line. Herbert Marshall good as Dufresne but lacks verve. "The role is highly sophisticated. Adults."

S Calif Council of Fed Church Women

— Fox W Coast Bulletin Ja 14 '39

"Adults."

— Nat Legion of Decency Ja 12 '39

"A: good; Y & C: unsuitable."

+ — Parents' M p76 Mr '39

"Mature. There is some excellent acting."

+ — Wkly Guide D 31 '38

Newspaper and Magazine Reviews

"There is something appealing about 'Zaza.' What it is, is not easy to tell. It may be the blend of wistfulness and impiety which Claudette Colbert gives, or it may be the grave dignity which Herbert Marshall lends to Dufresne, Zaza's lover. Or it could be the excellent characterization of Helen Westley." John Gibbons, Jr

+ — Boston Transcript F 3 '39

"Adults."

— Christian Science Monitor p15 F 4 '39

"The heavy drama that became the grand opera 'Zaza' a score or more years ago is equally heavy in celluloid without music. . .
"The Parisian exteriors and interiors of 1890 are wonderfully cluttered and garish, the costumes (Miss Colbert's are a little too immaculate for the feisty Zaza) are handsome and funny, and the general atmosphere is heavy with backstage intrigue. A lot of things have happened since '19,' and showing Miss Colbert's first Parisian audience with her evil-doing. This is definitely not the worst. There's life in the old girl yet."

**Stage p55 F '39**

"A favorite item in the repertory of stock company leading ladies the world over, 'Zaza' has been running off and on ever since Playwrights Pierre Berton and Charles Simon wrote it, has probably as much aura as any other single drama in the 20th Century. The current version of 'Zaza'... equipped with dialogue consisting principally of 'Ah, zut!' conveys to tradition so perfectly that, presumably from force of long habit, censors even objected to the can-can dances."

**Tjme p26 Ja 16 '39**

**Trade Paper Reviews**

"Masterfully produced by Albert Lewin, this story of a grand and consuming love offers in the title role a part which fits Claudette Colbert's many talents like a glove and enables her to deliver one of the most magnificent performances of her career."

**Boxoffice p63 Ja '39**

"Rates good minus generally... With Claudette Colbert in the lusty role, Zaza is, as happens to capricious and shapely, a bit too old fashioned to be fully appreciated by modern audiences. Returns on this will yield a tidy profit. Miss Colbert's marquee strength."

David J. Hanna

**Film Bulletin p3 Ja 14 '39**

"As long as they had to revive this old and outdated stage play of a bygone era, it was well that they placed the role of Zaza in such competent hands as those of Claudette Colbert. She saves the piece. In fact she manages to make it reasonably entertaining throughout. The magic of her charming personality makes the spectator forget the creaky mechanism of the old plot, and all the flutteriness of the rushing in and out of dressing rooms and bowing to the applause of the delighted audience. Very watchable, very amusing and dances a very discreet version of the naughty can-can."

**Film Daily p7 Ja 4 '39**

Reviewed by Roscoe Williams

"Claudette Colbert provides a most vivid, vital and realistic characterization, a performance that ranks with the tops of the season. At the boxoffice 'Zaza' will hit solid business in the keys, and roll on that momentum through the subsequent weeks for profitable returns. Basically, it's a great attraction for the women with a strong theme of love's sacrifice."

**Variety p14 Ja 4 '39**

"'Zaza' provides a great dramatic role, and Claudette Colbert meets the challenge with a superb performance... It is, with its passionate, sacrificial love story, a strong woman's picture, and, coupled with the Colbert name, a boxoffice magnet of overpowering prospects."

**Variety Hollywood** p3 D 29 '38
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Under the director’s name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.
Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parentheses, thus:
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Orphans of the street
St. John, Al  
Trigger pals
San, King  
Sable Cicada
Sanders, George  
Fight against back
Sawyer, Joseph  
Gentleman ship
Heart of the North
Sayers, Jo Ann  
Adventures of Huckleberry Finn
Schildkraut, Joseph  
Idiot's delight
The three musketeers
Scott, Fred  
Mode of the fearless
Scott, Randolph  
Jesse James
Seard, Jackie  
Little tough guys in society
Sempolinsky, L.  
Neighbors
Seroff, Muni  
Two sisters
Shearer, Norma  
Idiot's delight
Shepman, Ann  
They made me a criminal
Sherman, Hiram  
One third of a nation
Shirley, Anne  
Boy slaves
Short, Dorothy  
Wild horse canyon
Shrake, M.  
Man with the gun
Shumway, Walter  
Ragtime rhythm
Shvetz, Michael  
Cossacks in exile
Sidney, Sylvia  
... One third of a nation
Simms, Larry  
Blondie
Blondie meets the boss
Sinclair, Ronald  
A Christmas carol
Singleton, Penny  
Blondie
Blondie meets the boss
Sokil, Maria  
Cossacks in exile
Sokoloff, Vladimir  
Ride a crooked mile
Sondergaard, Lee  
Dramatic school
Never say die
Sothern, Ann  
Trade winds
Sothern, Hugh  
Flight to Rome
Spellman, Martin  
I am a criminal
Stander, Lionel  
Ice follies of 1939
Starratt, Charles  
Rio Grande
Thundering West
West of Santa Fe
Stechmisky, Nicholas  
Marusia
Stone, Anna  
Exile express
Stephens, Harvey  
You can't get away with murder
Stephens, Marvin  
Fighting thoroughbreds
 Stephenson, Henry  
Dramatic school
Stephenson, James  
Adventures of Jane Arden
Devil's Island
Heart of the North
King of the underworld
Nancy Drew detective
Secret service of the air
Stevens, Harvey  
Oklahoma kid
Stewart, James  
Made for each other
Stone, George E.  
Long shot
Stone, Lewis  
Ice follies of 1939
Out West with the Hardys
Stone, Milburn  
California frontier
Mystery plane
Stone, Paulus  
Convicts at large
Stroopy, June  
Home on the prairie
Orphans of the street
Streikowa, Capitan Grant's children
Stroud, George  
The Mikado
Stuart, Gloria  
The three musketeers
Winner take all
Sullivant, Margaret  
Shining hour
Sullivan, Maxine  
Going places
St. Louis blues
Summerville, George (Slim)  
Jesse James
Winner take all
Sunderland, Scott  
Pygmalion
Swarthout, Gladys  
Ambush
Talbot, Lyle  
Forged passport
Talufero, Hal  
Frontiers of '49
Tamiroff, Akim  
King of Chinatown
Paris honeymoon
Tapey, Colin  
Storm over Bengal
ACTORS AND ACTRESSES—Continued

Taube, Aino
Younger star of Paramount
Tauber, Richard
Forbidden music
Taylor, Kent
Four girls in white
Taylor, Robert
Stand up and fight
Tcherkasov, Alexis
Cosacks in exile
Tessada, Vernee
Topper takes a trip
Teitelbaum, Abraham
Two sisters
Temple, Shirley
Little princess
Tenin, Boris
Man with the gun
Terror, Max
Red river range
Santa Fe stampede
Thomas, Frankie
Code of the streets
Little tough guys in society
Nancy Drew, detective
Tlapkina, E.
Soviet border
Tobin, Genevieve
Dramatic school
Two, my darling daughter
Zaza
Todd, Mabel
Mysterious Miss X
Toler, Sidney
Charlie Chan in Honolulu
Disbarrased
King of Chinatown
Tone, Franchot
Giri downstairs
Toomey, Reg
Slaughtering the spy ring
Society smugglers
Towne, Rosella
Adventures of Jane Arden
Travers, Henry
You can't get away with murder
Travis, June
Federal man-hunt
Little Orphan Annie
Treascher, Arthur
Little princess
Trent, John
Mystery plane
Trevor, Claire
Stagecoach
Truex, Ernest
Ambush
Swing, sister, swing
Swing that cheer
Turner, Lana
Dramatic school
Turner, Helen
Persons in hiding

Vacchelli, Frank
Wild horse canyon
Vanell, Charles
Crossroads
Varennes, Jacques
Boquets from Nicholas
Vernon, Wally
Chasing danger
Vetterling, Inga-Bodil
Familjen Anderson

Webber, Raymond
Let freedom ring
Waldo, Janet
Tom Sawyer, detective
Wallen, Silvret
Familjen Anderson
Malik folket for fosterlandet
Waram, Percy
... One third of a nation
Warner, H. E.
Arrest Bulldog Drummond
Let freedom ring

Warren, Philip
Tom Sawyer, detective
Watson, Lucile
Made for each other
Watson, Minor
Adventures of Huckleberry Finn
Wayne, John
Red river range
Santa Fe stampede
Stagecoach
Weid, Y. L.
Sable Cidada
Weidjen, Bullan
Baldeving, Brollop
Weidler, Virginia
The great man votes
Lone wolf spy hunt
Weltraub, Rebecca
Two sisters
Welden, Ely
Federal man-hunt
Wells, Jacqueline
Flight to fame
Westley, Helen
Wife, husband and friend
Zaza
Weston, Ruth
Made for each other
Whalen, Michael
Mysterious Miss X
Whelan, Aileen
Thanks for everything
Whitley, Ray
Rengade ranger
Trouble in Sundown
Whittaker, Charles
Frontiers of '49
Whitty, Dame May
Lady vanishes
Wilcox, Robert
Gambling ship
Swing that cheer
Wilcoxen, Henry
Chasing danger
Woman doctor
Wild, Patricia
Thanks for the memory
William, Warren
Lone wolf spy hunt
Wills, Chili
Arizona legion
Trouble in Sundown
Wilson, Charles
Fighting thoroughbreds
Witters, Grant
Navy secrets
Witherspoon, Cora
Woman doctor
Wong, Anna May
King of Chinatown
Wood, Donald
Beauty for the asking
Woodys, Harry
In early Arizona
Woodley, Monty
Artists and models abroad
Worms, Jean
Heart of Paris
Wray, Fay
Navy secrets
Smashing the spy ring
Wyman, Jane
Tall spinn
Wynters, Charlotte
Panama patrol

Yacavelli, Frank
Drifting westward
Yacht Club Boys
Artists and models abroad
Yarde, Margaret
Prison without bars
Yonnel, Jean
Kreutzer sonata
Young, Artie
Bronze buckaroo
Young, Loretta
Kentucky
Young, Robert
Wife, husband and friend
Young, Robert
Honolulu
Shining hour
Young, Roland
Topper takes a trip
Yes, my darling daughter
Young, Sen.
Charlie Chan in Honolulu
Yuriev, Y.
Captain Grant's children

Zarubina, I.
Friends
Zayenda, Edmund
Mamele
Zhakov, O.
The great citizen

BOOKS (Adapted)
Baldwin, Faith
Comet over Broadway, Bradshaw George and Day, Price
Lady and the mob
Burnett, Frances Hodgson
Sara Crew, or the little princess (King of Chinatown, little princess)
Burnett, W. R.
Doctor Socrates (King of the underworld)
Cain, James M.
Career in C major (Wife, husband and friend)
Campbell, Sir Malcolm
Salute to the gods (Burn me up O'Connor)
Charteris, Leslie
Angels of doom (The saint strikes back)
Dickens, Charles
A Christmas Carol
Dumas, Alexandre
The three musketeers
Falmouth Talbot
The look of eagles (Kentucky)
Hillman, Gordon Malherbe
The great man votes
Hoover, J. Edgar
Persons in hiding
Keene, Carolyn
Nancy Drew series (Nancy Drew, detective)
Kipling, Rudyard
Gunga Din (poem)
Latimer, Jonathan
The dead don't care (Last warning)
London, Jack
Mutiny of the Elsinore
McNeile, H. J.
The final count (Arrest Bulldog Drummond)
Mayer, Edwin Justus
Exile express
Millhauser, Bertram and Dix
Beulah Marie
They made me a criminal
Mowery, William Byron
Heart of the North
Parkhill, Forbes
Stand up and fight
Saunders, John Monk
Flight commander (Dawn patrol)
Shelley, Mary Wollstonecraft
Frankenstein (Son of Frankenstein)
Smith, Thorne
Topper takes a trip
Tolstoy, Leo
Kreutzer sonata
Twain, Mark
Adventures of Huckleberry Finn
Tom Sawyer, detective
Vance, Louis Joseph
Lone wolf spy hunt
Verne, Julio
The children of Captain Grant
Waltin, Francis
Women in the wind

Wombwell, Raymond
Let freedom ring
Waldo, Janet
Tom Sawyer, detective
Wallen, Silvret
Familjen Anderson
Malik folket for fosterlandet
Waram, Percy
... One third of a nation
Warner, H. E.
Arrest Bulldog Drummond
Let freedom ring
DANCE DIRECTORS
Belcher, Ernest
Little princess
Castle, Nicholas
Little princess
Connelly, Bobby
Honolulu
Harak, Buddy
Exit express
De Marco, Tony
Shining hour
King, George
Idiot's delight
King, Matty
Swing, sister, swing
Larkin, Eddie
Kidding meets the boss
Lee, Sammy
Honolulu
Prinz, LeRoy
Artists and models abroad
Paris honeymoon
St Louis blues
Zaza
Rasch, Alberta
Sweethearts
Sawyer, Geneva
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DIRECTORS
Allegret, Marc
Heart of Paris
Brazis
Archainbald, George
Boy trouble
Thanks for the memory
Aranshat, L.
Friends
Aquish, Anthony
Pyramilon
Armour, John H.
Forged passport
Orphans of the street
Bacon, Lloyd
Oklahoma kid
Wings of the navy
Banks, Monty
Smiling along
Beal, Scott E.
Convicts at large
Beaudine, William
Torchy Blane in Chinatown
Berkely, Buzzy
Comet over Broadway
They made me a criminal
Bernhardt, Kurt
Crossroads
Blake, Ben K.
Two sisters
Borzage, Frank
Shining hour
Brahm, John
Let us live
Bretherton, Howard
Navy secrets
Star reporter
Buch, Ed
Broder, Otto
Winner take all
Browne, Clarence
Idiot's delight
Bulakog, Leo
Muraria
Burger, Hans
Crisis
Butler, David
Kentucky
Buzell, Edward
Honolulu
Cabanne, Christy
Smashing the spy ring
Cammage, Maurice
Bouquets from Nicholas
Cheng, Y. C.
Fight to the last
Clements, William
Devil's Island
Nancy Drew, detective
Nancy Drew, reporter
Clifton, Elmer
California frontier
Cline, Edward F.
Peeck's bad boy with the circus

Coleman, C. C. Jr
Flight to fame
Homicide bureau
Collins, Lewis D.
Strange case of Dr Meade
Terror in the street
Whispering enemies
Conway, Jack
Exit freedom ring
Cortez, Ricardo
Chemistry danger
Cromwell, John
Made for each other
Cowles, George
Zaza
Del Ruth, Roy
Tail spin
Diamant-Berger, Henri
La vierge folle
Diego, Samuel
Ride 'em, cowgirl
Dwan, Allan
The three musketeers
Enright, Ray
Going places
Ermoller, Friedrich
The great citizen
Farrow, John
The saint strikes back
Women in the wind
Flores J. D.
Off the record
Florey, Robert
Dined and dined
Ford, John
Stagecoach
Forde, Walter
Forbidden music
Friedman, David
Contacts at large
Garnett, T.
Trade winds
Garnett, Oils
Exile express
Godfrey, Peter
Lone wolf spy hunt
Goulding, Edmund
Dark victory
Dawn patrol
Green, Alfred E.
Duke of West Point
King of the turf
Ride a crooked mile
Green, Joseph
Mamele
Griffith, Edward H.
Café society
Grinde, Nick
Federal man-hunt
King of Chinatown
Guichard, Charles
Kreutzer sonata
Guilty, Sacha
Champs-Elysées
Guilman, D.
Captain Grant's children
Haskenschniedt, A.
Grill
Alexander
There's that woman again
Herman, Al
Song of the buckaroo
Hill, Robert
Drifting westward
Wild horse canyon
Hillyer, Lambert
Captor's code
Hitchcock, Alfred
Lady vanishes
Hogan, James
Arrest Bulldog Drummond
Holmes, Ben
Little Orphan Annie
Howard, David
Arizona legion
Reenact cavalry ranger
Trouble in Tundradown
Hoard, Leslie
Pyramilon
Humberstone, H. Bruce
Charlie Chan
Hurst, Brian Desmond
Prison without bars
Ivanov, A. G.
Soviet border
Jackson, Leigh
Firing Irishman
Johnson, Raymond, K.
Code of the fearless

Kahn, Richard
Bronze buckaroo
Kane, Joe
Shine on harvest moon
Kahnin, Garson
The great man votes
Next time I marry
Keighley, William
Yes, my daughter
Kenton, Erle C.
Little tough guys in society
Kim, Henry
Jesse James
Kim, Louis
Persons in hiding
Tom Sawyer, detective
Klione, Herbert
Crisis
Lamont, Charles
Long shot
Panama patrol
Pride of the navy
Landers, Lew
Annabel takes a tour
Pacific liner
Twelve crowded hours
Lang, Walter
Little princess
Lang, John
Nancy Drew, reporter
Lederman, D.
Adventure in Sahara
North of Shanghai
Lee, Rowland V.
Son of Frankenstein
Leisen, Mitchell
Artists and models abroad
Midnight
Levering, Joseph
Frontiers of '49
In early Arizona
Lockwood, Roy
Mutiny of the Elsinore
Lubin, Arthur
Risky business
Secrets of a nurse
McCarey, Leo
Love affair
McDonald, Frank
Flirting with fate
McGinn, William
Blackwell's Island
Machaty, Gustav
Within the law
McLeod, Norman Z.
Topper takes a trip
Marin, Edwin L
A Christmas carol
Fast and loose
Marshall, Gershon
You can't cheat an honest man
Marton, Andrew
School for husbands
May, Joe
Society smugglers
Meins, Gus
His exciting night
My wife's relatives
Mysterious Miss X
Mosquy, Leonide
Forty little mothers
Morse, Terry
Adventures of Jane Arden
Murphy, Dudley
One third of a nation
Nelson, Sam
Rio Grande
Thundering West
West of Santa Fe
Neumann, Kurt
Ambush
Newfield, Sam
Six-gun rhythm
Smaller pails
Nigh, William
I am a criminal
Noy, Wilford
Father O'Flynn
Nugent, Elliott
Oliver as a replacement
Pehren, Emil A.
Baldelevs Brollop
Pohl, Richard
Sable Cicada
Pommer, Erich
The beachcomber
Rapper, Irving
Off the record
MOTION PICTURE REVIEW DIGEST

DIRECTORS—Continued
Ratoff, Gregory
Tolsway, husband and friend
Rogell, Al
Last warning
St Clair, Malcolm
Everybody's baby
Salkow, Sidney
Fighting thoroughbreds
Storm over Bengal
Woman doctor
Santley, Joseph
Spirit of Culver
Singer, sister, swing
Scherzinger, Victor
The Mikado
Schunzel, Reinhold
Ice follies of 1932
Schuster, Roland
Sourire
Schulberg, Robert
Society
Schulberg, Robert
Swing that cheer
Scotto, Aubrey
Gambling slip
I was a convict
Segregick, Edward
Burn'em up O'Connor
Sellers, Lewis
Heart of the North
Silent movie
You can't get away with murder
Selznick, William A.
Thanks for everything
Seitz, George E.
Out West with the Hardys
Selander, Lesley
Roller on the sage
Seymour, Harry
Torchy in Chinatown
Sherman, George
Red river range
Santa Fe stampede
Simon, S. Sylvan
Four girls in white
Sinclair, Robert B.
Dramatic school
Skoglund, Gunnar
Fram for framgang
Smith, Noel
Secret service of the air
Staub, Ralph
Western Jamboree
Stevens, George
Gunna Dinn
Stoloff, Ben
Lady and the mob
Stone, Andrew L.
Say it in French
Strayer, Frank R.
Blondie
Blondie meets the boss
Taurog, Norman
Girl downstairs
Thorpe, Richard
Adventures of Huckleberry Finn
Tom, Konrad
Mamele
Tourneur, Maurice
Avec le sourire
Towneley, Jack
Home on the prairie
Tryon, Glenn
Beauty for the asking
Trystan, Leon
Neighbors
Tuttle, Frank
Paris honeymoon
Van Dyke, W. S. II
Stand up and fight
Sweethearts
Wagner, George
Mystery plane
Wallen, Sigurd
Familjen Anderson
Med folket för fosterlandet
Walsh, Raoul
St Louis blues
Weinstock, V.
Captain Grant's children
Wolfson, P. J.
Bojangles
Ulmer, Edgar G.
Cossacks in exile
Vorhaus, Bernard
Fisherman's wharf
Young, Harold
Code of the streets
Newshy's home
Yukievich, Sergei
Man with the gun
Harford, Frank
Song of the buckaroo
Hawes, W. Frank
Stagecoach
Hayvan, Jaroslav
Crisis
Hatley, Marvin
Topper takes a trip
Hauser, Armand
Wife, husband and friend
Henderson, Charles
Spirit of Culver
Singer, sister, swing
Herbert, Victor
Love affair
Hollander, Frederick
Taza
Honegger, Arthur
Pygmalion
Hove, William
Fisherman's wharf
Janis, Elsie
Dark victory
Joos, Theodore
Star reporter
Kahn, Gus
Hollywood
Kaylin, Samuel
Charley Chan in Honolulu
Chasing danger
Everybody's baby
Winner takes all
Kent, Walter
Ride'em Cowgirl
Koehler, Ted
Love affair
Kosket, Alexander
Marusia
Lane, Burton
Cafe society
St Louis blues
Lange, Arthur
Let freedom ring
Lange, Johnny
Six-gun rhythm
Song of the buckaroo
Trigger pals
Lattes, Marcel
Avec le sourire
Lava, William
My wife's relatives
Leipold, John
Stagecoach
Loeser, Frank
Cafe society
St Louis blues
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Malneck, Matty
St Louis blues
Matheson, Count
The beachcomber
Meinardi, Helen
Say it in French
Merna, John
Going places
Meyer, Abe
Convict's code
Fisherman's wharf
I am a criminal
Meyers, Farlan
Fisherman's wharf
Morros, Boris
Ambush
Artists and models abroad
Boy trouble
Cafe society
Disharred
Never say die
Paris honeymoon
Persons in hiding
Ride a crooked mile
St Louis blues
Say it in French
Silver on the sage
Stagecoach
Thanks for the memory
Tom Sawyer, detective
Newman, Charles
Fisherman's wharf
Flirting with fate
Nolan, Bob
Rico Grande
Thundering West
West of Santa Fe
Perish, George
Exile express
Pokrass, Samuel
Little princess
The three musketeers
Wife, husband and friend
Porter, Lew
Six-sight rhythm
Trigger that
Powell, Edward
Topper takes a trip
Pravin, Charles
Code of the streets
Gambling ship
His exciting night
Risky business
Society smugglers
Son of Frankenstein
Spirit of Culver
Pye, Merrill
Honolulu
Rainger, Ralph
Artists and models abroad
Never say die
Paris honeymoon
Thanks for the memory
Rathaus, Karol
Let us live
Rene, Leon
Let freedom ring
Rene, Ouida
Let freedom ring
Revel, Harry
Tell me spin
Thanks for everything
Ritter, Ted
Fling of the buckaroo
Robin, Leo
Artists and models abroad
Never say die
Paris honeymoon
St Louis blues
Thanks for the memory
Robison, Garson
Song of the buckaroo
Roehmield, H.
Nancy Drew, reporter
You can't get away with murder
Rudnicki, Anthony
Cossacks in exile
Rumshinsky, Joseph
Two sisters
Samsel, Walter G.
Flirting with fate
Sanucci, Frank
Mystery plane
Song of the buckaroo
Sherman, Al
Ride 'em, cowpdr
Shostakovich, Dmitri
Friend of mine
Shuklen, Leo
Stagecoach
Silvers, Louis
James E.
Kentucky
Little princess
Tall spin
Skinner, Frank
Son of Frankenstein
Spirit of Culver
Swing, sister, swing
Snell, David
Burn 'em up O'Connor
Steiner, Max
Dark victory
Dawn patrol
They made me a criminal
Stoll, George
Honolulu
Let's falt of 1939
Stoloff, M. W.
Blonde meets the boss
Long and the mob
Let us live
Lone wolf spy hunt
Snow-ping the spy ring
There's that woman again
Stoloff, Morris
Hunting for a beauvoir
Stone, Gregory
Ride a crooked mile
Stothas, Al
Idiot's delight
Sweetharts
Straus, Oscar
Forbidden music
Styker, Fred
Song of the buckaroo
Susskind, H. W.
Crisis
Terr, Max
Sherman's wharf
Tours, Frank
Beauty for the asking
Boy slaves
Duke of West Point
King of the turf
Toye, Geoffrey
The Mikado
Walsh, Raoul
St Louis blues
Warren, Harry
Going places
Honolulu
Waxman, Franz
Adventures of Huckleberry Finn
A Christmas Carol
Dramatic school
Honolulu
Lew falt of 1939
Shining hour
Webb, Roy
Arizona legion
Flying Irishman
Love affair
Renegade ranger
The saint strikes back
Trouble in Sundown
Webster, Paul
Fisherman's wharf
Whitney, Ray
Trouble in Sundown
Wright, Bob
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Let freedom ring
Sweethearts
You, Victor
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Flirting with fate
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Arent, Arthur
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Artmowsky, Semen
Zaporozhetz Zu Danuymetz
(Cossacks in exile) (operetta)
Bataille, Henri
La vierge folle
Bernstein, Henri
Vernon (Orage)
Berton, Pierre and Simon.
Charles
Szasz
Brewer, George Emerson Jr
and Bloch, Bertram
Little victory
Deval, Jacques
Slay set in French
Eis, E. and O. Kaus, Gia
and Wilhlem, Hans
Prison sans barreaux (Pri
son without bars)
Gilbert, W. S. and Sullivan.
Arthur
The Mikado (operetta)
Hackett, Albert and Good.
rich, Frances
Up pops the devil (Thanks
for the memory)
Horne, Victor, De Gresae
Fred, Smith, Harry D., and
Smith, Robert B.
Sweethearts (operetta)
Jackson, Frederick
School for husbands
Kavanagh, Katharine
His exciting night
Lawes, Lewis E., and Finn,
Jonathan
Chalked out (You can't get
away with murder)
Leoncavallo, Ruggiero
Zaza (opera)
Mapes, Victor and Collier,
William Sr
The Hottentot (Gaulx)
Reed, Mark
Yes, my darling daughter

Shaw, George Bernard
Pygmalion
Sherwood, Robert E.
It's delightful
Starky, M.
Marusia
Szokely, Hans and Egyed,
Zoltan
School of drama (Dramatic
school)
Veiller, Bayard
Within the law
Verne, Jules
Captain Grant's children
Vernoulli, Louise
Avec le sourire
Winter, Keith
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SCREEN WRITERS
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Heart of Paris
Orage
Ackland, Rodney
Smiling along
Adams, Frank S.
Trade winds
Adamson, Ewart
Long shot
Aheim, Thomas
Swing that cheer
Akins, Zoe
Zaza
Altschuler, Alice
Woman doctor
Anderson, Doris
Beauty for the asking
Andrews, Robert D.
I was a convict
Anthony, Stuart
Top Sawyer, detective
Arnshtam, L.
Friends
Arthur, Art
Thanks for everything
Baldwin, E.
Off the record
Barker, Ambrose
Convicts at large
Beal, Scott E.
Convicts at large
Bedn, Albert
Boy slaves
Beiden, Charlie
Charly Chan in Honolulu
Bercovici, Leonardo
Chasing danger
Beresford, Harry
Long shot
Bermauer, Rudolf
Forbidden music
Biberman, Herbert
King of Chinatown
Bicklow, Joe
Annabel takes a tour
Bielman, M.
The great citizen
Boehm, David
Peck's bad boy with the
circus
Boile, Charles, pseud of
Fields, W. C.
You can't cheat an honest
man
Bohem, Endre
Four girls in white
Little0 Orphans
Bolshintsov, M.
The great citizen
Bolton, Whitney
Spirit of Culver
Boylan, Malcolm S.
St Louis blues
Brackett, Charles
Midnight
Bricce, Monte
Boy trouble
Bricker, George
King of the underworld
Torchy Blane in Chinatown
Bruce, George
Duke of West Point
King of the turf
Buchman, Harold
North of Shanghai
La Blanc, Ethel
Exile express

Lauder, Frank
Lone wolf spy hunt

Latimer, Jonathan
Lost in the law

Le Grand, H. Andre
Rhino's three musketeers

Lehman, Gladys
Secrets of a nurse

Leo, Maurice
Going places

Lenio, G.
Captain Grant's children

Lewis, Cecil
Prince of Chance

Lipscomb, W. P.
Six-gun rhythm

Lively, William
Frontier man-hunt

Lobb, Lee
Forged passport

Logan, Helen
Out West with the Hardys

Lundquist, T.
Girl downstairs

Lustig, Jean
Orphan King

MacArthur, Charles
A Gun for Johnny

McCall, Andy C., Jr.
Dramatic school

McCoy, Horace
Persons in hiding

McGowan, Dorrell
My wife's relatives

McGowan, Stuart E.
Trouble in Sundown

McGuire, William Anthony
Irskys business

McHugh, Richard
Woman doctor

Markham, Clarence E.
Fighting thoroughbreds

Markson, Eun
Pride of the navy

Martin, Al
Peck's bad boy with the circus

Mayer, Edwin Justus
Midnight

McClure, Helen
Next time I marry

Melford, Austin
School for husbands

Melson, Charlie
Flirting with fate

Merlin, Mr.
Burn 'em up O'Connor

Miller, Frank
I Was a Convict

Miller, Seton I.
Love affair

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<td>Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd., Hollywood, Calif.</td>
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<td>Olympic. Olympic Pictures Corp., 1600 Broadway, N.Y.</td>
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Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

Reliable. Reliable Distributing Corp, 729 7th Av, 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 42d St, N.Y.
Selznick international. Selznick International Pictures, Inc, 3336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1500 N Vine St, Hollywood, Calif.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
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, 580 5th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
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MOTION PICTURE REVIEW DIGEST
Vol. 4 JUNE 26, 1939 No. 26
PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

New films not previewed are listed by title in the regular alphabet.

A complete title index of all films reviewed during 1938 is found in the December 26, 1938 issue.

A summary of the favorable and unfavorable reviews directly follows the title of the film.

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(Continued on inside back cover)
The Marquees of the Nation's Film Houses are Glowing with the Titles of Good Pictures

There are some duds—certainly! But if you consult the weekly pages of the Motion Picture Review Digest you will escape them. Do you like sophisticated comedies or does your fancy run to western horse operas? Is Charles Boyer your favorite actor? Are you interested in serious films of contemporary history? Do you want to know what films Junior ought to see? Answers to all these questions are easily found in the Motion Picture Review Digest.

1. Where can I tell at a glance what a picture is about?
   Directly following the credits on a film, a short summary of each film is given.

2. Where can I find a list of books and plays made into films?
   Look in the index of quarterly numbers under Books (Adapted), Plays (Adapted), Short Stories (Adapted).

3. Where can I tell at a glance what reviewers think about a film?
   Look on the alphabetical front cover where the + and — signs are added up for each film.

4. Where can I find how long a film is?
   Look up the movie; on the top line after the producer, the running time is given, also the date of release.

5. Where can I read of new ideas in film exploitation for libraries?
   In the Tips and Tie-ups Department at the end of the monthly number.

6. Where can I find film producers' addresses?
   On the Directory of Producers' page at the end of monthly and quarterly numbers.

7. Where can I find out if a film is suitable for my children?
   Under Audience Suitability Ratings, the findings of 20 expert groups who publish evaluations, are gathered together. If they say the film is suitable, let your child go.

8. Where can I find out what are the best films of the month?
   On the back cover of the monthly Motion Picture Review Digest the best films are selected—not on a basis of one opinion, but on a basis of FORTY nation-wide reviewers' opinions as gathered in the pages of the Motion Picture Review Digest.

9. Where can I find reviews for films released some time ago?
   Look in the Title Index at back of December cumulative number. It will tell you in what issue you can find the reviews of the film.

10. Where can I find out if I have seen a film before?
    Look under its title in the Motion Picture Review Digest. If it is a remake, notice is given.

11. Where can I find out what actors and actresses appear in a film?
    Look under Cast directly following title line; director, music and screen writer also are given.

12. Where can I find reviews of foreign films?
    Look under title in the Motion Picture Review Digest.

If you have any other question—just write to us and we'll do our best to find the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University Ave., New York City.
UNION PACIFIC. Paramount 125-135min My 5 '39
Cast: Barbara Stanwyck, Joel McCrea, Alphonso Barre, Robert Preston, Lorne Overman, Brian Donlevy, Anthony Quinn, Fuzzy Knight.
Director: Cecil B. De Mille
Screen writers: Jack Cunningham, Walter DeLeon, C. Gardner Sullivan, Jesse Lasky, Jr.

Western, biographical. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings
"A & Y; very good of kind; C; strong."
++ Christian Century p665 My 17 '39
"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photo-plays."
++ Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews
"It has come to the Paramount the veriest bit behind schedule... Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and a great deal too—De Mille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. "The Iron Horse" sired it. Certainly it won't be damned in this morning's column... Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years."
Frank S. Nugent
++ NY Times p31 My 11 '39

Trade Paper Reviews
"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shabby page into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."
++ Film Bulletin p7 My 6 '39

Starting at the beginning, the title of this picture is Union Pacific. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually 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.
Publications from which Digests of Reviews are made

**Audience Evaluation Publications**
Am Legion Auxiliary—American Legion Auxiliary, Mrs. Thomas J. Bonetto, 2819 Manhattan Av, Verdugo City, Calif
See Fox W Coast Bulletin
Books and Films, Mrs Irna Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo B. Hedges, 2635 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin
Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin
Calif Fed of Music Clubs—California Federation of Music Clubs, Mrs Grace W. Macee, 1190 S Western Blvd, Los Angeles, Calif
See Fox W Coast Bulletin
Christian Century—Christian Century, $4, Christian Century Press, 440 S Dearborn St, Chicago
DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russell, 1438 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin
E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 23 W 44th St, New York
See Fox W Coast Bulletin
Film Booking—Film 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, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin
Christian Century—Christian Century, $4, Christian Century Press, 440 S Dearborn St, Chicago
DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russell, 1438 N Gardner St, Hollywood, Calif
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Women's Univ Club, Los Angeles—Women's University Club, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin
School Evaluations
Com on Motion Pict, Dept of See Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Education Association, Room 1413, 1501 Broadway, New York
Newspapers and Magazines
Boston Transcript—Boston Evening Transcript $1, (Thursday and Friday), Boston Transcript Corp, Inc, Pub, 224 Washington St, Boston
Cue—Cue, $3, Cue Publishing Co, Inc, 6 E 33th St, New York
Film Weekly—Film Weekly, 3d per copy, Martlett House, 31 Bow St, London W C 2
Liberty—Liberty, $2, Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
Nation—Nation, $5, Nation, Inc, 20 Vesey St, New York
New Yorker—New Yorker, $5, F-R Publishing Corp, 25 W 43rd St, New York
Newweek—Newweek, $4, Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York


Time—Time, $15. Time Inc, 360 E 22nd St, Chicago; 155 E 42nd St, New York.

Trade Papers


Film Daily—Film Daily, $10. The Film Daily, 1501 Broadway, New York.


Motion Picture Daily—Motion Picture Daily, $6, Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York.

Nat Box Office Digest—National Box Office Digest, $10. National Box Office Digest, 5372 San Vicente, Los Angeles, Calif.


Explanations

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

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

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

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

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

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

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

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

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

Key to Abbreviations

a adults fed federated-ion
Ag August gen general
Am American inc incorporated
Ap April incl including
assn association inst institute-ion
sv avenue int international
bd board int Ja January
blvd boulevard Je July
D children (under 14 July
years) lst Lit Literary
ed edition, education ltd limited
F February M Magazine
N Y New York
O October
p page
par parent-
s Phila Philadelphia
pict picture
pub publisher-
ication
R Review-s
Rep Republic
S September, South
-ern
Sat Saturday
sec secondary
soc society
sq square
St Street
St Rev
univ university
vol volume
W West
wkly weekly
y young people (14-18
years)
ACROSS THE PLAINS. Monogram 46-50min Ap 30 '39
Cast: Jack Randall, Frank Yaconelli, Hal Price, Robert Emmett
Director: Spencer Bennett
Screen writer: Robert Emmett

Western melodrama. Two brothers, made orphans when they were born, work together to provide for their younger sister. They are abandoned by their parents, who are kidnapped, one by a roving band of Indians, the other by an outlaw. When boys grow up, they learn their relationship and band together to wipe out the outlaws.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency My 25 '39
"A & Y: fair; C: good."
+ - Parents' M p46 J1 '39

Trade Paper Reviews
"Reliable saga of the saddle and stirrup, this drama in Indians, white renegades and other accoutrements of the old West in support of Jack Randall's ridin' and shootin' heroes, emerging neither better nor worse than the usual run of sagebrushers. Randall's customary singing interludes have been cut out entirely, adding greatly to the smooth story unfoldment, and there is enough plotting and counter-ploting to satisfy patrons of this type of fare."
+ Boxoffice p31 Je 3 '39

"Fast-moving story has action of the shooting and riding variety in plenty. Outdoor film fans will find this completely satisfying. Scenery and photography are excellent, with exception of several old dubbed-in shots."
+ Film Bulletin p8 Je 6 '39

"Packed with as much action as can possibly be injected into 50 minutes of film, Monogram's 'Across the Plains' emerges as topnotch entertainment in the Western division. Production values are noticeably a shade better than is customarily found in these horse operas. The picture should more than satisfy Western fans."
+ Hollywood Reporter p4 My 27 '39
Reviewed by Gus McCarthy
+ Motion Pict Daily p4 My 31 '39

"Producers of this cowboy melodrama have followed the theory that Westerns must have action if nothing else. After a rather sketchy preliminary plot which explains the identity of the two principal Western characters, there is a preponderance of rapid-fire action and only a smattering of dialg. Film will satisfy where Jack Randall has a following, and help on lower bracket of dual bills where they like outdoor thrillers."
+ Variety p12 Je 7 '39

"Well-framed Western containing all ingredients needed to please patrons of these houses at which it is aimed, 'Across the Plains' shapes up as best of the Jack Randall oaters yet turned out at Monogram."
+ Variety (Hollywood) p3 My 27 '39
+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor

ALEXANDER NEVSKY. Amkino-Mosfilm 87/min Mr 22 '39
Cast: Nikolai Cherkassov, N. P. Okhlopkov, A. L. Abrikossov, D. N. Orlov
Directors: Sergei Eisenstein, D. I. Vassilyev
Music: Sergei Prokofiev
Screen writers: Sergei Eisenstein, Peter A. Paul

Historical film. Russian dialogue film with English subtitles. It has been more than six years since Sergei Eisenstein, the great Russian director, has produced a film. For this one, he has taken an historical episode in the heroic deeds of Yaroslavgich, the Russian prince of the 13th century, who gained a great victory over invading hosts of Teutonic knights.

Audience Suitability Ratings
"A: very good of kind; Y: doubtful interest; C: no."
+ + Christian Century p495 Ap 12 '39

"An outstanding cast portrays the historic characters with verity and vigor. The direction is superb, stage setting, costumes and life of medieval days are vividly portrayed, and interesting musical background paces the varying moods of the production. There is a long-to-be-renumbered battle scene."
+ Nat Council of Jewish Women
+ + Fox W Coast Bulletin p4 My 20 '39

Newspaper and Magazine Reviews
"The great Sergei Eisenstein who made 'Potemkin' and 'Ten Days That Shook the World' is not the Eisenstein of 'Alexander Nevsky.' It may be that totalitarian regulations have got him down. The result is that 'Alexander Nevsky' . . . has been modified into a Russian schoolboy's lesson in history, with the appendage of a flat warning to present day Germany to stay out of Russia. ... It is certainly a tribute to the director that the film is nevertheless a thrilling cinema experience." Jesse Zunser
+ Cue p44 Ap 1 '39

The great battle on the frozen surface of Lake Peipus is singularly effective. But the film has neither the artistry nor the power of the director's early films, and it is studied with Enviromutuality: it goes out of its way to smear at religion." Beverly Hills
+ Liberty p62 My 15 '39

"In his newest picture, Sergei Eisenstein, the famous director of 'Potemkin' and the fragmentary but unforgettable film about Mexico, appears to be limited in his creative abilities as a movie technician. ... 'Alexander Nevsky' is primitive patriotic propaganda—we are good, the enemy is bad. With a simple change in costume and locale—instead of the Templars, Roman legionaries, instead of the frozen lake near Novgorod, the swamps of the Teutoburg forest—it would be a perfect Nazi
ALEXANDER NEVSKY—Continued

picture. It has nothing whatever to do with 'romantic art.' It is not 'proof of Russian art,' but of his suppression.'

Franz Hoelting.

"It is possible that shortage of material and technicians is responsible for this wheezy sound and this cheesecloth scenery... The mass action is both pitifully unsuccessful and clumsy in ef-
cut; the Prokofiev background music is im-
pressive; but the actors are either not capable of making up or not encouraged to make the char-
acter interest much higher than zero... Far
from being the thumping great film people could come to think it could be, 'Alexander
Nevsky' is way behind the good Soviet (and how many other) films of the last five years, a
conception of classical epic meaning. Its
effect is something like that of Max Reinhardt making 'Shrift of an Icean' in the Hippo-
drome." Otto Fitzgerald.

+ New Republic p279 Ap 12 '39

"One of the truly great directors of the cinema, Sergei Eisenstein, has another
splendid film in 'Alexander Nevsky.' It has
little kinship with his memorable 'Potemkin' or 'Ten Days That Shook the World.' With the
wedding of mass and personal elements
undeniably the work of a master craftsman.
Instead of dealing with the raw, tremendously
dynamic struggle of the contemporary socialist re-
lution, he is concerned here with a medieval
historical reconstruction. 'The Eisenstein
technique,' as the term has come to be used, 'with
its stirring use of dialogue, he has marshalled mass forces on the
screen in magnificent scenes of spectacle.

The art of 'Alexander Nevsky' is at a level as
long have sent us another notable film."

Howard Barnes.

+ N Y Herald Tribune p16 Mr 23 '39

"As a Russian artist, Sergei Eisenstein may
have been glad to get away from the contempo-
rary and go back to the thirteenth century
for his material, which is what he has done in
his 'Alexander Nevsky.' Eisenstein was free to
begin in a more personal and vivid and really
magnificent portrait of medievalism. He
has wrenched the freedom and put an end to
a battle as one has never seen on the screen be-
fore... It is an equal of Eisenstein's 'Potem-
kin' and 'Battleship Potemkin' or 'Strike' and 'The
World,' and one of the great battle pictures of the day."

John Powers.

+ New Yorker p75 Ap 1 '39

"There is nothing delicate in the way Eisen-
stein has caught the propaganda aspects of
the story. In the first place, he has simplified,
bald-faced type, it has a certain political
force. This force would not have been ap-
parent had not an epic of defiance been told bold and brilliantly. There
have never, to our knowledge, been such masses of
extras in a motion picture before. There
has never been such a wealth of gorgeous
props and costumes. There has never been
such a battle as that one great spear and
battie-axe conflict on frozen Lake Peips.
Cecil B. De Mille is going to be mighty mad.
Mamet is making a Russian film."

+ Stage p6 My 1 '39

"Fussy cinematists who accuse Hollywood
of extravagance will do well to see what hap-
ens when the D. W. Griffith of Russia really
gets his teeth into a war panorama... For
visual splendor Romanesque nonsense and
purely-strip trim, feebleness, the derring-do
of Eisenstein's mouljks with battle-axes, boat
hooks and shot-guns never been topped." +

Time p40 Ap 3 '39

"Trade Paper Reviews

"For his initial venture into the field of
sound, Sergei Eisenstein's contribution

to the screen is a spectacle of epic propor-
tions... Most impressive is the apparent
remarkable authenticity of costuming and set-
ing." +

Boxoffice p61 Ap 15 '39

"Expertly projected on the screen, this new
Russian film is an outstanding picture among
recent productions, regardless of foreland and
as one of the best pictures ever produced by the
Russian industry. The direction is good, the
cast is excellent, and the attention value is
lavish for Soviet standards." +

+ Daily p7 Mr 25 '39

"As beditting as any rank or giant of the
Russian film industry, Sergei Eisenstein has
been given a free hand on production, but not
on story line; therefore, for a reviewer to
make up his character interest much higher than zero... Far
from being the thumping great film people could come to think it could be, 'Alexander
Nevsky' is way behind the good Soviet (and how many other) films of the last five years, a
conception of classical epic meaning. Its
effect is something like that of Max Reinhardt making 'Shrift of an Icean' in the Hippo-
drome." Otto Fitzgerald.

L'ALIBI. Famous foreign features-Co-
lumbia 82min Ap 8 '39

Cast and crew: Stromberg, Louis Jouvet, Al-
bert Prejean, Jany Holt.

Director: Pierre Chenal.


Screen writers: Marcel Achard. J. Com-
pagnon.

Melodrama. French dialogue film with Eng-
lish subtitles. This is a tale of a cold, method-
ical murderer who tries to provide himself with an alibi for a woman he was in love with when he was performing the murder.

The suspense of the film comes from the
woman's anxiety about confessing the plot.

Audience Suitability Ratings

"Objectorable in part." +

Nat Legion of Decency Ap 20 '39

Newspaper and Magazine Reviews

"L'Alibi" is an enjoyable film, because its
actors come through in the light, able to keep
its blunt script chiefly in the shade... The
somber photography used throughout is success-
ful in sustaining a certain undercurrent of sus-
pense, but it sometimes defeats its end by being too pronounced, with not enough variation. The
ending, too, is a definite letdown. It defeats
much of the realism, which at least supports
the truth and ruggedness of the playing.

Robert Lewis.

+ N Y Herald Tribune p16 Ap 10 '39

"It is not much of a story. But with Mr.
von Stromberg prowling about with all the
forbidding expression of a maniac in the
same the thing a hundred times before; with
Mr. Jouvet playing a thin-lipped, dead-pan
policeman, and Mr. Prejean being as wild-
as his manner; with Jany Holt looking quite
as lovely, and appealing as Marlene Dietrich,
and with every one speaking French in
bustand undertones, it becomes quite a cozy little pic-
ture—as cosy as a cold hand on your throat up
in a dark alley at night." Bosley Crowther.

+ N Y Times p3 Ap 16 '39

"L'Alibi' turns out to be a sharp, sly little
French item about love. It is a good picture, a
little French item about love. It is a good picture, and
perhaps a bit too clever. There's a likeable air of common sense about
the handling of the plot, and the whole local scene is done quite. Place Pigalle in
tone." John Mosher.

+ New Yorker p75 Ap 22 '39

"The French air and manner of 'Mayer-
ing', 'Ballarina', 'Grand Illusion', 'Heart of
Paris.' Yet at times that very macabre
cannot become a macabre and forever a narrative to seem
confused instead of weird, or simply
inexorable instead of sinister. Unfortunately that is what has
happened before. "The ending of the picture is totally out of key. Not up to scratch." +

+ Stage p6 My 1 '39

Trade Paper Reviews

"Although the first of the Famous Foreign
Features may be nothing to get excited about,
it should rate a few mild hosannas from
Almost a Gentleman. RKO 64min Mr 31 39

Cast: James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick

Director: Leslie Goodwins

Music director: Frank Tours

Original story: Harold Shumate

Screen writers: David Silverstein, Jo Pa-

Melodrama. A tale of a small town in which a feud starts between two men who own dogs. Ace, a mongrel dog, shows his mettle against a purebred dog.

Audience Suitability Ratings

“A: fair; Y: fairly good; C: no.”

“Will interest audiences of all ages. Family.”

Am Legion

“Mature-family.” Calif Cong of Par & Teachers

“A court trial and a kidnaping enliven the production. Mature.” Calif Fed of Business & Professional Women’s Clubs

“Very entertaining. Family.” Gen Fed of Women’s Clubs (W Coast)

“A highly entertaining, interesting and smoothly directed picture with a good cast and a fine assortment of dogs. Family.” Nat Council of Jewish Women.

An amateur, far-fetched story lifted above the average of its kind by the alert intelligence and courage displayed by a handsome police dog, “Mature.” Nat Soc of New Eng-

Women

“Exceptionally high in ethical values, and the clever writing of the story will be appreciated by all members of the family.” S Calif Council of Fed Church Women

“For dog lovers, this picture will have considerable appeal because of the beautiful German shepherd dog which plays an important part in the story. The plot seems a bit artificial and uses a familiar situation to provide an emotional effect. Adolescents: emotional; children: mature-family.” Women’s Univ Club, Los Angeles

Fox W Coast Bulletin F 15 39

“General patronage.”

Producers Guild of Decency Mr 16 39

“M. & C: good.”

“Parents’ M p76 My 39

“Mature-family.”

Boxoffice 15 39

Newspaper and Magazine Reviews

“Somewhat too simple fare for discerning patrons; should make good entertainment for children.”

Hollywood Spectator p12 Ap 1 39

Trade Paper Reviews

“Dog lovers will go for ‘Almost a Gentle- man’ in a big way. The story holds the interest with only a few exceptions. The famous Strongheart, doing a swell job.”

Boxoffice p43 Mr 11 39

“This is a very feeble picture of negligible entertainement value. After the first few sequences show some promise, the situations, acting and direction take on a definitely amateurish hue, which is not even relieved by the grand touting of Ace—a trick dog. This has prac-

ically nothing to offer as aid to the boxoffice. It’s a dandy to cancel!” David J. Hanna

Film Bulletin p32 Mr 25 39

“‘Almost a Gentleman’ will pass muster as filler, and then only because of the natural af-

fection of man for his best friend, the dog. A capable cast and an attractive and large-wa-

ted plot lend great importance to the dog’s part. For regular run theatres, it is further en-

hanced with several spicy episodes and rather plain-tired dialog (also provided by the English titles).”

Variety p23 Ap 19 39

Back Door to Heaven. Paramount 81-83min Ap 21 39

Cast: Wallace Ford, Aline McMahon, Stuart Erwin, William Tabbert, Bert Frohman, Kent Smith, Bruce Evans

Director: William K. Howard

Original story: William K. Howard

Screen writers: John Bright, Robert Tasker

Drama. The story traces the life of Wallace Ford, small town boy, born on the wrong side of the tracks and handicapped by the sur-

roundings. He is sent to reform school, county jail and then serves a five-year sentence in the penitentiary. At his release he determines to go straight. Innocently involved in a mur-

der, he escapes the death house and then is drawn back to his home town for a reunion with his past. He finds school changed; his friends gone; in- after he is killed by pursuing guards. The story also traces the lives of other members of the grammar school and shows that environ-

ment is all important.

Audience Suitability Ratings

“Mediocre. Well-acted, but morbid and de-

pressing. Adults.”

“Fox W Coast Bulletin Ap 22 39

“A very well acted picture, but very morbid and not good entertainment. Mature.” Am Legion Auxiliary

“Depressing social drama. Adults.” Calif Cong of Par & Teachers

“A depressing, emotional gangster melodrama in which the act of wholesale murder is responsible for a wasted life... Pictures of this type are not socially constructive. Habitual criminals, not to be sympathized with, are victims of injustice, police officers as brutal avengers, nor law-abiding citizens as smug, mercenary cads.

MOTION PICTURE REVIEW DIGEST 3
**BACK DOOR TO HEAVEN—Continued**

What possible inspiration can young people derive from such teachings? Adults." Calif Fed of Business & Professional Women's Clubs

"An interesting, but labored picturization of human oddity. Written by a director and producer, who was hibernating this winter in the studios of Astoria and emerged—as of yesterday—wrote the scenario of a melodrama known to us as 'Back Door to Heaven' and to posterity as a lulu. It has a prologue, a plot, a cast, everything but conviction. Certain descriptive terms come readily to the finger tips: banal, outrageous and maladroit would be adequate. The least bit of trouble is that the usual poppycock, predicated on the conception of the law as an instrument of persecution and governed by such a social realism." Frank S. Nugent

**N Y Times p21 Ap 20 '39**

"'Back Door to Heaven' is the most interesting sermon we have had in some time. It may harp a little too much on the fact that we are victims of our environment and how much society is to blame for those men it sends to prison. . . The stress on this moral is practical—foot and the tribe is somewhat curious concoction. It's a plot of holdups and jails and jailbreaks and death-cell actions, and a piquant, almost a satirical, landscape as filmgoers know. Unexpectedly, however, not only of the major episodes seem genuine, but also the acting, at least with the virtues of omission. . . Sometimes the elliptical treatment may appear brusque; the characters seem too abrupt. It certainly also seems refreshing." John Mosher

**New Yorker p15 Ap 22 '39**

"Wallace Ford (plays) with subtle intensity, John Bright and Robert Tasker have written a sometimes implausible script. Nevertheless, the story, based on a true and interestinig film, staged with grim and eloquent sincerity.

**Newsweek p28 Ap 24 '39**

"It will be called a 'nice' picture, and it is; yet its greatest quality is a quiet and untheatrical sincerity. There are certain moments of historic faltering, but for the most part the actors look, talk, and act as naturally as any group of people you might pass on the street.

**Stage p6 My 1 '39**

"'Back Door to Heaven' is an awkward attempt to enter the back door of the motion picture industry. It is notable as the first effort of a new producing company. . . It is gray, unaesthetic; it lacks any film. There is a job, the picture owes its sincerity and its faults to husky, sentimental Director William C. Howard. I wrote the scenario, produced and directed 'Back Door to Heaven.' His friends refer to him as 'Noel Howard,' but to me he will always be 'Stern-Hoffman.' His obstinate refusal and his crack was no compliment to England's 'Noel Coward.'

**Time p68 My 1 '39**

### Trade Paper Reviews

"Limited in potential appeal through its very theme and thesis, this is an unrelenting and finely handled treatment of the doctrine that heredity and environment are major factors in America's crime problem—splendidly enacted and not to be missed. There are no unacquainted comedymen in the picture, which would have made it a warmer welcome. If it accomplishes nothing else, the picture will establish Wallace Ford as one of the screen's most talented and sincere actors, his portrayal in the principal role being well delineated and convincing.

**Boxoffice p59 Ap 15 '39**

"As entertainment it's a bit on the depressing side, but the majority of patrons will find it a bit different. It is at least a better-than-average sob story from 'the wrong side of the tracks'... Ad tip: play up as a poignant drama of a boy who makes a wrong turn and didn't give him a break." Frank Leyendecker

**Film Bulletin p15 My 6 '39**

"This is a powerful, dramatic offering, skillfully directed and selling angle: 'Run in a special endorsements. Play up home town and class ——— generally sharp and apt and philosophical. It is far ahead of most films with a similar budget." Dana T. Johnson

**N Y Herald Tribune p16 Ap 21 '39**

"The departmental elephant gun, charged as usual with birdshot, is leveled this morning at William C. Howard, director and producer, who was hibernating this winter in the studios of Astoria and emerged—as of yesterday—wrote the scenario of a melodrama known to us as 'Back Door to Heaven' and to posterity as a lulu. It has a prologue, a plot, a cast, everything but conviction. Certain descriptive terms come readily to the finger tips: banal, outrageous and maladroit would be adequate. The least bit of trouble is that the usual poppycock, predicated on the conception of the law as an instrument of persecution and governed by such a social realism." Frank S. Nugent
showing for your civic leaders and get strong
+ Film Daily p9 Ap 12 '39
Reviewed by Gus McCarthy
+ Motion Picture Daily p8 Ap 12 '39
"Dinner at Heaven" is a dramatic preachment that will get moderate attention from the "arty" and caricature trade, but general audiences will find it too slow. Box office prospects decidedly limited. As strong drama, it's more of an individual accomplishment for William MacLane's picture get by its slow pace, with prolog running about 18 minutes to set stage for main portion of the story.
+ Variety p18 Ap 12 '39
"A strangely moving dramatic anthology of small town characters and their interwoven lives is herein presented by William K. Howard. A piece far off the beaten picture path and striking in its fine artistry as well as its searching humanities. Not entertainment for those whose definition of entertainment is a cheap laugh, yet of deeply satisfying substance for more thoughtful, if less numerous audiences.
+ Variety (Hollywood) p8 Ap 8 '39

BIG TOWN CZAR. Universal 62-66min Ap 21 '39
Cast: Barton MacLane, Tom Brown, Eve
Barton, Jack Bue, Frank Jenks
Director: Arthur Lubin
Screen writer: Edmund L. Hartmann
Melodrama, Barton MacLane, born in the tenements of New York, grows up to become a gangster who manages numbers games. His younger brother teams up with him after Mac Lane is assassinated by a racketeer's clients.

Audience Suitability Ratings
- A: trash; Y & C: by no means.
- Christian Century p51 Je 7 '39
"Although the picture is well produced and parts well played, it is just another of the so-much-alike gangster pictures. Adults." Am Legion Auxiliary
- "Disagreeable melodrama, ending in tragedy. The morals of young people and should not be made and exhibited. Adults: matter of taste." Calif Cong of Par & Teachers
- "Little of cheer enhances the entertainment value of this story which is heavy with gunplay. Adults." Calif Fed of Business & Professional Women's Clubs
- Mediocre. Unwholesome. Undesirable subject matter. The sop for the public. "Crime does not pay," is being used to admit the screen and radio too many underworld melodramas with over-emphasis on murder and unwholesome subject matter at the expense of our local theatre? Adults." DAR
- "Unsuitable for the younger members of the family. Adults." Gen Fed of Women's Clubs (W Coast)
- "Despite an excellent cast and an interesting story, this is just another expose of gangsters and racketeers. A dull use of the screen and should have an altogether increasing number. Adults." Nat Council of Jewish Women
- "Tense and exciting melodrama. Adults." Nat Soc of American Teachers
- "An unpleasant portrayal of a man who is impelled by ambition to seek a quick, dishonest method of great wealth. It is nothing constructive. Adults." S Calif Council of Fed Church Women
- "While the picture has the usual 'crime does not pay' lesson, too much of the technique of crime is shown and a belated penalty is not an adequate moral counterbalance to a whole film of lawlessness. Adolescents, 12-16: no; children, 4-12: no, definitely." Motion Picture R p3 My '39
- "Adults." Nat Legion of Decency My 4 '39
- "A: Fairfield & C: no." + Parents' M 10 Je '39

Newspaper and Magazine Reviews
"A pipsqueak among melodramas is this, another of the original stories by columnist Ed Sullivan, so tritely familiar in their gaslight melodramatics. . . It's a good picture to skip." Jesse Zurcher
- + Cue p45 My 6 '39
A routine gangster film. . . Inferior in story and treatment. No. There is a veneer of moral preachment." Bert Harlen
"'Big Town CZAR' is a tedious picture, in which occasional bursts of unattractive terror make you feel that Sullivan's story is not only a venereal of moral preachment." N Y Herald Tribune p17 My 4 '39
- "A bustling little melodrama, all puffed up with its own unimportance. Is 'Big Town CZAR.'" Trade Paper Review in which all the film's virtues and defects are extolled. "That's good, that is! Too bad the same can't be said for the picture." + Stage p6 My 1 '39

Trade Paper Reviews
"This is another action drama that would prove beyond a shadow of a doubt that crime doesn't pay. The message and the approach are very familiar. Where the patrons relish the gun play, many won't, and it is a phony formula that embellishes the underworld, this will fill the bill. And this despite the incredibly pell-mell, pointless action and elongated telling." + Boxoffice p29 Ap 22 '39
- "Unsatisfactory melodrama. 'Big Town CZAR' is an implausible, a commonplace and an unsympathetic handling of the oft-told tale of racketeer's fall. It will be in strong box office names, it will probably be relegated to the lower half of double bills." Frank Leyendecker
- + Film Bulletin p8 My 20 '39
- "Minor triumph for Ed Sullivan as author, actor and moralist in nice gangster film." + Film Daily p4 My 11 '39
- "Universal's 'Big Town CZAR' is a revival of the cops and robbers stuff of the slumbering gangster picture, finished off with a sugar coating of pulp stuff on the evils of racketeering. It can hope to give casual support, at best, in dual bills. As presented in program, the picture drags noticeably throughout, a weakness which is contributed to by the familiarity of setting, diffuse theme, lackluster underworld argon and weak story framework. It is possible that careful cutting may step up its plodding pace, but it is not a show that is likely to score a drop in strong box office names, it will probably be relegated to the lower half of double bills." Hollywood Reporter p6 Ap 19 '39
Reviewed by W C Neal
+ Motion Picture Daily p8 Ap 21 '39
- "Nothing new is presented. Strictly a filler for the secondary duals, for which its moderate budget of $100,000 is exceeded. Stot's an idea, many weak moments and slow spots. Over-emphasis in dialog to underworld lingo and expressions of the ten-twenty-Irish era grooves the picture for lower bracketed action houses where pa-
BIZARRE BIZARRE. Lenauer 84min Mr 20 '39


Director: Marcel Carne

Screen writer: Jacques Prevert

Burlesque. French film with English subtitles, played as a play and film offense by J. Storer-Clopton. This is a satire on the British and British institutions. The story shows how British conmen choose either to be implicated in a murder than to admit that their servants walked out on them.

Audience Suitability Ratings

"Objectionable in part." Nat Legion of Decency Ap 6 '39

Newspaper and Magazine Reviews

"Burlesque has rarely been handled more clumsily than in 'Bizarre Bizarre.' The company in this new French film is beyond reproach. It includes distinguished and knowing players. All their efforts to achieve pointed make-believe, though, add up to nothing more than dull doings. The fact is that the whole affair has been laid on so thickly throughout the action that it defeats its own ends in no uncertain manner. The British people and British institutions are taken for a ride, to be sure, but without the antidote of laughter that makes theatrical or motion picture venem entertaining. I would say that it is an exceedingly bad motion picture." Howard Barnes — N Y Herald Tribune p16 Mr 21 '39

"It is a fantastic farce, almost a burlesque of farce. The action is so farcical that its humor seems to come from a humorless corner frankly never quite caught on. The joke is primarily on the British, but we include a few American laughs in it. Although it is no joke, it is a mood of inspired nonsense that may have sustained [the cast]. As it is, it has sustained only the vicar, played by Louis Jouvet. It it leaves the others floundering in a bog of slapstick and burlesque in which only Michel Simon seems at home. But one thing we will concede the picture: it is bizarre."

Frank S. Nugent — N Y Times p27 Mr 21 '39

"'Bizarre Bizarre' obviously was given every chance in the world to be a really comic takeoff of English stories, but someone worked hard to get it wrong. If I leave it to you, it is easy to do the same thing with the English. The whole dicky affair finally seems like nothing more than a practical joke in a bad dress." — New Yorker p76 Ap 1 '39

"'Bizarre Bizarre' is no 'Grand Illusion,' but it is a masterpiece of Gallic fun. .. If you like an irrepressible exercise in wit, then this is your treat. If you don't see it, ask for it." — Stage p7 Ap 15 '39

Trade Paper Reviews

"A Gallic version of humor and like most French cooking, heavily seasoned to shield the defects. It is played in a rollicking spirit of farce, with considerable aim aimed at the English underlines the proceedings. It doesn't quite reach its objective as solid entertainment, but in one thing, the gang-up and the comedy plods on determinedly, but not too gaily."

+ Boxoffice p61 Ap 15 '39

"This new French film had possibilities of being made into a highly amusing comedy, but indifferent story treatment and direction conspire to sink the film in the next to last pictures. There are sequences that may amuse the French audiences, but as general screenfare it is distinctly a disappointment."

+ Film Daily p13 Ap 14 '39

"This is one of Marcel Carne's experiments with the burlesque and farce genre and is deftly directed. Given a script replete with ingenious quirks and jokes at human failings, a music score modestly composed to emphasize the dramatic effect where needed, and a plot that hinges on a pseudo-murder, opus furnishes pleasing and amusing entertainment. Artistic sign language houses will do fair business with this one." — Variety p14 Mr 29 '38

THE BLACK PIRATE. See Il corseario

BLIND ALLEY. Columbia 68min My 11 '39


Director: Charles Vidor

Music director: M. W. Stoloff

Screen writer: Philip MacDonald. Michael Blankfort. Albert Duffy

Melodrama. Based on a play of the same title by James Warwick. The story recounts how a murderer flees the police and takes refuge in the home of a college professor where he murders a house guest while waiting for his escape ship. The professor, fearing more killings, begins to psychoanalyze him and so weakens the purposes of the man that police easily arrest him.

Audience Suitability Ratings

"Good. Mature-family." DAR

+ Fox W Coast Bulletin My 6 '39

"Adults.

Bare tale at Legion of Decency Je 1 '39

"A: very good; Y & C: no." + Parents' M p61 JI '39

"Mature. Unusual in its material, and tense, though the Warwickistic part is necessarily very much simplified."

Wkly Guide My 20 '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 My 27 '39

"It is quite an interesting and novel melodrama. . . It's a new setup for the movies. . . The film, pointed toward a larger audience than the original play, has simplified the mental aberrations of the murderer . . . so it is easily understandable by the lay mind. The picture is, proportionately, less fascinating as a mental exercise than the play was. It remains, however, a gripping, continually interesting melodrama."

+ Cue p49 Ju 3 '39

"A study in psychoanalysis, with a counterpoint to the police, which should catch the fancy of all adult picture-goers. Libraries might find a tie-up between the film and their books. A study of Freud's theory fairly logical. Film students will observe instances of good dramaturgy, some excellent playing, and some imaginative montage sequences. Not recommended for children, however." — Bert Harlen

+ Hollywood Spectator p10 Ap 29 '39

"James Warwick's intriguing plot has been made into an exciting and refreshing screen melodrama. Although the performances in the offering are both good and bad, the plot is not particularly inventive, the show is a whole lot more engrossing than most gangster films. . . Blended with such customary plot manipulation and posturings of underworld motion pictures, it has resulted in an out-of-the-ordinary thriller . . . " — Howard Barnes

+ N Y Herald Tribune p10 My 22 '39

"The rather whimsical experiment of grafting Dr. Freud's facile theory of dream symbols on
a typical Columbia melodrama has justified itself admirably in the guise of 'Blind Alley', by producing, on the whole, a rather better-than-typical Columbia melodrama. B. R. Crisler

"There is novelty in 'Blind Alley'. A certain trickiness adds, as I say, some freshness to what is otherwise rather routine thriller." John Mosher

+ New Yorker p55 Je 3 '39

"Frankly, the whole grim affair is far from our grade of entertainment, but we must give praise where praise is due and declare Chester Morris one of the best portraiters of cowtown killers on the screen. His work is far superior to the story material provided."

+ Photoplay p63 Jl 1 '39

*Trade Paper Reviews*

Austere is the dominant tone in this psychological approach to the crime-does-not-pay motif, but restrained direction and enactment by a splendid cast elevates it to above-average entertainment levels. The picturization has been modified in theme so that there can be no offensive to those of fastidious tastes.

+ Boxoffice p69 Ap 29 '39

"There is something 'different' in crime pictures. The principal story element concerns a gang killer's homicidal tendencies. While this may sound awfully high-minded, it is actually suspenseful and exciting film for popular consumption. Action fans will find plenty to hold their attention."

+ Film Daily p55 My 29 '39

"Absorbing drama of escaped convict and a doctor in mental duel builds novel thrills."

+ Film Daily p55 My 29 '39

"'Blind Alley' is an offering that is above average cops and robbers for either end of a double bill. Although it does not boast strong marque names, this psychological study of a criminal's mind should satisfy."


Reviewed by Rocco Williams

"In attempting to delve into the psychopathic reasons why a criminal carries a killer complex, 'Blind Alley' holds moderate interest for general bookings. With an improbable story foundation, and light on box office names, picture will fill acceptably in lower brackets as supporter for a light offering. It's a satisfactory effort, especially for a moderate budget."

+ Variety p12 Ap 26 '39

"While 'Blind Alley' is a crime picture based on a highly improbable story, it will make the grade as far as the audience is concerned. The picture is strong on atmosphere, and its handling is strong enough to make it an effective presentation."

+ Variety (Hollywood) p3 Ap 22 '39

*BLUE MONTANA SKIES.* Republic 56-59min My 4 '39

Cast: Gene Autry, Smiley Burnette, June Storey, Harry Woods

Director: B. Reeves Eason

Original story: Norman Hall, Paul Franklin

Screen writer: Gerald Geraghty

Western melodrama. Autry and Burnette go up to Canada to sell cattle and find that a gang of smugglers are bringing fur pelts across the border.

*Audience Suitability Ratings*

"Much excitement, beautiful horsemanship and Gene Autry's excellent singing contribute to make this a pleasing Western. Family." E Coast Preview Committee

+ Fox W Coast Bulletin p2 My 20 '39

"General patronage."

+ Nat League of Decency My 25 '39

+A: poor; Y: fair; C: no; Parents' M p66 Je 39

*Trade Paper Reviews*

"This Western is all and more, than any exhibitor who caters to action fans could ask. Essentially, because its locale is fresh, its pro-
duction sound, its story aggressive and played to the hilt with a sincere group of performers. Add, too, some choice scenic photography and a set of tunes, if there must be tunes, that really fit, and don't just take up footage."

+ Boxoffice p51 My 6 '39

"Average Western fare which will please Gene Autry's devoted fans and hold its own in the minor action spots. The singing cowboy's recent films have been below his earlier standards. Blue Montana Skies will get some extra attention because of its Canadian border locale—a refreshing change from the usual Westerns."

+ Film Bulletin p8 Je 3 '39

"Swell Autry adventure with fur smugglers keeps this piling up."

+ Film Daily p26 My 4 '39

Reviewed by Ed Grief

+ Motion Pic Daily p20 My 3 '39

"As far as the secondary duals 'Blue Montana Skies,' Gene Autry's latest singing Western, will more than hold up its share of the box office. The Autry family can safely recommend 'Breezy' Easley, who in a lengthy tenure at Warners turned out some tip top low budget films, has paced the sequences beautifully.

+ Variety p20 My 3 '39

*BOY FRIEND.* 20th century-Fox 70min My 19 '39

Cast: Jane Withers, Arleen Whelan, Richard Bond, Douglas Fowley, Warren Hymer

Director: James Tinling

Dance directors: Nicholas Castle, Geneva Sawyer

Music director: Samuel Kaylin

Original story: Lester Ziffren, Louis Moore

Screen writers: Joseph Hoffman, Barry Trivers

Comedy drama. A cops and robbers story in which Jane Withers plays her brother's rookie cop in a police school, in capturing a gang of loot building thieves.

*Audience Suitability Ratings*

"An improbable story of an ordinary 'cops and robbers' variety cannot be recommended for children. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Good entertainment. Family." Calif Fed of Music Clubs

"A hackneyed story is highlighted by a good cast and direction. Family." Nat Council of Jewish Women

"A funny amusing social comedy combined with a gangster melodrama. Mature family."

Nat Soc of New England Women

"All characters are convincing and the story does not lag. Loyalty, honesty, duty, perseverance are stressed, and the law is victorious. Family." Calif Council of Fed Church Women

+ — Fox W Coast Bulletin p2 My 20 '39

"General patronage."

+ Nat League of Decency My 25 '39

"A, Y & C: good; Parents' M p66 Je 39

*Newspaper and Magazine Reviews*

"Will be received most heartily by the Jane Withers fans who have been wondering for study groups, that there is a possibility that libraries might use the film to direct the attention of children to the need for morals. Naval and police themes are subtly woven into the story."

+ Hollywood Weekly My 13 '39

"This was another formula cops and robbers story which has been quite similar to the standard set by Sol Wurtzel in his previous Jane Withers' pictures. The story is slow in
BOY FRIEND—Continued
unraveling at the beginning, and is burdened with an overabundance of dialogue, but it picks up in the middle, then goes into a fast and hokkier chase that is amusing. On the whole, it will please Miss Withers' followers.

+ — Hollywood Reporter p3 My 6 '39
Reviewed by Gus McCarthy
+ — Motion Picture Daily p5 My 10 '39

"Boy Friend" is not up to the standard of the previous members of the Jane Withers' series. On the other hand, based as it is on the solid action formula with all the trimmings, including a rip-roaring automobile chase from both, the picture will scarcely harm Jane's box office standing. The film belongs in the 'C' classification of Fox 'Bs'.

"The important thing about this one, particularly to the close followers of Jane Withers, is that the growing young miss has her first cinematic 'love affair.' That's also the exploitation wrinkle and may mean extra gravy for this up-to-average Withers feature."
+ — Variety (Hollywood) p5 My 5 '39

BOYS' REFORMATORY. Monogram 61min My 1 '39

Cast: Frankie Darro, Grant Withers, David Durand, Warren Mc Culloem
Director: Howard Bretherton
Original story: Ray Trampe. Norman S. Hall
Screen writers: Ray Trampe. Wellyn Totman
Melodrama, Frankie Darro is an orphan boy who has a foster-brother. He is sent to the reformatory for a crime committed by his foster-brother.

Audience Suitability Ratings
"A: stupid; Y: worthless; C: no"

Christian Century p587 My 24 '39

"Adults."
Nat Legion of Decency My 11 '39

Trade Paper Reviews

"An entertaining picture with plenty of morale for the boys who are linked with the wrong kind of friends. Frankie Darro comes through with a sincere performance and Grant Withers, as the reformatory doctor, contributes a sympathetic touch."
+ — Boxoffice p31 My 6 '39

"This is an action-packed variation of the Fagan theme. It will do okay where Darro has a following and they go for plenty of action and romance doesn't count. There just isn't enough of romance in it, maybe 20 minutes. . .It's a passable release for the action spots."
+ — Film Bulletin p5 My 8 '39

"Smooth drama of reformatory school with Frankie Darro in strong sacrifice role."
+ — Film Daily p5 My 17 '39

"Low budget juvenile-crime melodrama is strictly a dualler and only so-so at that. Has a mimeograph story without climatic punch or love interest, doesn't develop character or atmosphere, and it's shy on name value. Limited at spot-lover-billing. It is an obvious yarn."
+ — Variety p23 My 10 '39

BOYS' SCHOOL. Dimeco-Columbia Je 5 '39

Director: Christian Jaques
Screen writer: J. H. Blanchon
Melodrama. Based on the novel, Les Disparus de St Agil, by Pierre Very. Filmed in France. A very saleable picture except that it has a running time of 10 minutes. The Academie Francaise du Film pronounced this the theme of the year of 1938 in a minor way, awarding a prize. The background is a boys' school near Paris where a group of mischievous boys hold midnight sorties in a class room with a skeleton and discover a group of counterfeiters.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"Maybe the cinema in patriotic France has sunk to so low a level—PICTURE DIGEST this is how it come out of Hollywood, it would have been relegated scornfully to the status of a poor, very bad melodrama. And von Stroheim is in the cast—which is some recommendation, but not enough. And, as is usual in French films, it is well acted, even if the production isn't."
Jesse Zunser
Cue p15 Je 10 '39

"When it comes to unusual motion pictures, the French have a way of doing it all ourselves. An odd blend of what almost might be called introspective documentation and Frank Meriwell exploits makes [the film] slightly confusing. For if you care about the personal and emotional conflicts of the boys or their masters you are likely to be disappointed in the pat resolution of their problems, while the melodrama itself is pointed in its effort to designate the show as a first-rate thriller. It is still unusual. With the fine acting that has gone into it, the careful and direction and some of the atmospheric backgrounds, 'Boys' School' rarely fails to be entertaining, even if it does wobble about considerably between treatments and moods."
Howard Barnes
— N Y Herald Tribune p20 Je 6 '39

"The picture is amusing juvenile fiction, with more than the usual concessions to the grown-ups... It has a richness of characterization and a homosynthetic interest that make it well worth seeing."
+ — N Y Times p26 Je 6 '39

"Whether 'Boys' School,' a French import, is meant to be comedy or thriller is hard to say, and I suspect the producers didn't know, either. The teachers and students will seem very strange to Americans and their behavior just mystifying. The film, however, did win one of those strange little prizes they give in France."
John M. Mosher
— New Yorker p91 Je 10 '39

BRIDAL SUITE. MGM 70min My 26 '39

Director: William Thiele
Original story: Gottfried Reinhardt. Virginia Faulkner
Screen writer: Samuel Hoffenstein
Comedy drama. First called Maiden Voyage. Robert Young is a wealthy playboy who decides to jilt a society gold digger. He falls in love with a poor girl, Annabella, who is running a little hotel in the Swiss Alps. Walter Connolly, a doctor who is guardian for Annabella tries to break up the romance aided by the disinterested Miss Lockhart.

Audience Suitability Ratings
"Mediocre. Adults." DAR
+ — Fox W Coast Bulletin My 27 '39

"Adults."
Nat Legion of Decency Je 1 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Je 10 '39

"Trivial. A sad waste of two such engaging players as Annabella and Bob Young, and the competent cast which supports our story directed in a manner to emphasize its silliness. Utter waste of time. Gets its motivation from a drunken loafing there is no fit for family trade. Exhibitors should not be lured by any attempt to believe the picture is good box-office. Nothing for study groups, except a lesson in impossible story selection, bad direction and waste of a good cast."
— Hollywood Spectator p10 My 27 '39
“Seldom, if ever, have actors been required to sail through the old story of the scapegrace American millionaire and the silly little Alpine village that the great ironies of life and the smallness of the loss or of ‘Bridal Suite,’ which buries all the comedy efforts of Billie Burke, Walter Connolly, Robert Young, Miss Annabella, John Mosher.

— N Y Times p20 My 26 ’39

“Any kind of groan is better than the gay bit of slapstick. It is an improvement on the less or of ‘Bridal Suite,’ which buries all the comedy efforts of Billie Burke, Walter Connolly, Robert Young, Miss Annabella, John Mosher.

— New Yorker p55 Je 3 ’39

“A ho-hum Swiss Alpine romance.”

+ Variety p5 Je 5 ’39

“You’ll get a lot of laughs out of the mix-ups. Annabella does a grand comedy job. Virginia Field is lovely to look at and Connolly is a riot.

+ Photoplay p62 Jl 39

“It may, as its producers claim, suggest how Annabella, captured Tyrone Power but is none- theless a very bad picture.”

— Time p57 Je 5 ’39

Trade Paper Reviews

“A combination of slapstick whimsy and romance. The story seems to fit into a tainment formula. It lacks tempo and is weighed down by a steady stream of commonplace, to which the plot is obviously in the low budget category and is minus sufficient stature to go solo on a program.”

+ Boxoffice p5 My 27 ’39

“Bridal Suite” is labored comedy with few laughs. Coupling the name of Annabella, the new Metro-Titan, with the term “Bridal Suite” may attract some business to this mediocre comedy. Any other reasons for wasting the talents of a cast of reliable comedians on this silly and uninteresting trite are not apparent to the average observer. Despite the mawkish sentiment, ‘Bridal Suite’ will need a strong top feature to get it by on double bills.”

Frank Leydenocker

Film Bulletin p4 Je 12 ’39

“One of the lightest trifles that has appeared from the Metro studios in a long time. It is very soothing and conducive to relaxation on the part of the audience these warm days.”

+ Film Daily p5 My 29 ’39

“Bridal Suite” is strictly inconsequential program fare. Every bit of its top-lined names—Annabella and Robert Young—and the familiar and able supporting cast will not improve the picture. The luster of its top-lined names—Annabella and Robert Young—and the familiar and able supporting cast will not improve the picture. The luster of this overworked, formula story which occasionally emerges to arouse mystification over its orginal story of drinking and drinking and drinking is a shallow adaptation of a familiar plot. Young is made to appear so insufferably cad that he finds it impossible to erase the stigma. Annabella has almost as thankless a part. She has little to do and appears as mystified and disheartened, as is what is required of her as is the audience.”

+ Hollywood Reporter p5 My 19 ’39

+ Motion Picture Daily p4 My 24 ’39

“Edgar Selwyn assembled a group of corking trouper for ‘Bridal Suite,’ and the result presenere a mixture of entertaining. ‘Bridal Suite’ is a yarn of expensive and somewhat along the line they forgot to write a story. We should probably mark it as ‘B’ place for ‘A’ stamina in very many.”

+ Nat Box Office Digest p5 My 22 ’39

“This one carried the title of ‘Maiden Voyage’ until Annabella married Tyrone Power shortly after its completion, when the new tag of ‘Bridal Suite’ was selected. New title is just as out of place as the picture itself for its dull details, mixing static with dynamic, commonplace story and situations, and inability to catch audience atten tion. We want for better moments, lovely moments. Annabella, as the lovely young old one, with further handicap of little aid from the supporting cast. It is a pretty sketch.”

+ Variety p4 My 24 ’39

“Lightly spun stuff, is ‘Bridal Suite,’ reeled off an inconsequential but comic romantic story played wholly for chuckles. Yarn has no sense of reality, is contrived in situation and character, and is given a casual treatment by cast and director. Moderately amusing, it will fill the small requirements as comple ment in the duos. Production polish and cast fit it for the better bills.”

+ Variety (Hollywood) p3 My 19 ’39

BROADWAY SERENADE. MGM. 111-115min. Ap 7 ’39


Director: Robert Z. Leonard

Dance directors: Seymour Felix. Busby Berkeley


Music director: Herbert Stothart

Original story: Lew Lipton. John Taintor

Produced by Louis B. Mayer

Screen writer: Charles Lederer

Musical. Miss MacDonald and her husband Lew Ayres are a song and piano team. She is an orphan, he a major in the U.S. Army. ‘Bridal Suite’ at first seems to be a financial failure of Miss MacDonald plans to marry another, she meets Ayres, now a success, and they are reunited.

Audience Suitability Ratings

“A: elaborate; Y: good of kind; C: little interest.”

+ Christian Century p622 My 10 ’39

“It is rather long and several drinking scenes could be cut without harming the picture or story. Adults.”

Am Legion Auxiliary Objects to ‘Bridal Suite’ as story is told and some of the incidents are in poor taste. Although part of the story, excessive drinking is regrettable in a musical picture starring a family favorite. Out of key with the rest of the picture, the finale is a swing version of the wistfully appealing ‘None But the Lonely Heart’ by Tchaikovsky, and grotesque masked figures and littleimps from hell participate, in this number of a beautiful song. Adults.”

Calif Cong of Par & Teachers

“This musical extravaganza is lavish to the point of profusion. The story is one of the most wonderful of the star fails to redeem this overworked, formula story which is unconvincingly cast. Particularly objectionable is the musical finale which will prove unpleasant to many, if not actually distasteful. It is not socially constructive to the present selfish, wounded pride and jealous and for justification for lost ambition and the adoption of a diet of liquor. Adults.”

Calif Fed of Business & Professional Women’s Clubs

“A contest between love and artistic careers, this musical comedy-drama, with its super-colossal sets and settings overbalance entertainment value. Not like former MacDonald pictures. Mature-family.”

Calif Fed of Music Clubs

“Good. In the final sequence, the attempt to achieve novelty spoils the mood. Jeanette MacDonald is fascinating in her first solo starring role. Adults.”

Calif Fed of Women’s Clubs (W Coast)

“Family.”

Nat Council of Jewish Women

“Lavish set, second rate script, first rate location. The finale detracts from the artistry and appeal, though the plot is interesting and the orchestrations are of an exceptionally beautiful show.”

Gen Fed of Women’s Clubs (W Coast)

“Family.”

Nat Council of Jewish Women

“Lavish set, second rate script, first rate location. The finale detracts from the artistry and appeal, though the plot is interesting and the orchestrations are of an exceptionally beautiful show.”

‘None But the Lonely Heart’ in swing time will not appeal to all.
BROADWAY SERENADE—Continued

audiences. The film is over-long and suffers from much elaboration in production. Adults." Nat Soc of New England Women

"Many scenes mar the picture as a whole. The plodding nature and mood of the film make for picture scenes unnecessary. Adults." S Calif Council of Fed Church Women

— Youth's Digest Bulletin Ap 8 '39

"There is enough of Jeanette MacDonald's singing to satisfy the most avid fans, and so much music to the dialogue that, so strong is the plot occasionally, it is sometimes obscured by it. A rather bizarre symphonic finale which places the picture in the Sinfonietta in the musicale could have been interesting if the staging had been less complex, but the dark setting, the dark costumes, the eye-filling terludes, and the continuous changes in camera angles are confusing and tiring. On the whole the picture is disappointing. Adolescents was a musically entertaining; children, 8-12: tiring—no interest."
— Motion Pict R p4 My '39

"Adults."
Nat Legion of Decency Ap 20 '39

"Family."
Wky Guide Ap 8 '39

Newspapers and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 13 '39

"To put it brutally, for all its super-special-tacular all-star cast—Broadway Serenade is dreadfully dull. It is laden with talk, slowed down by confusing musical interludes, and punctuated with a dialogue which has been repeated so often that you anticipate every word and every situation long before it actually begins. The stupendous variation on Tchaikovsky's 'None But the Lonely Heart,' which climaxes the music, is a picture-lover's thrill. As is the year's most horrible example of the murder of a classic, Jesse Zunser

— Stage p7 Apr 15 '39

"I think it is one of the best musicals to reach the screen, that the music is perfectly swell and Jeanette MacDonald is perfectly divine. Clean enough, if you can excuse drunkenness when it is not necessary. Will please Jeanette MacDonald fans. Of no interest to children."

"Here you have the Ice Follies—minus the ice. The plot slightly excused. For all our liking of Miss MacDonald, who always is attractive and a pleasant vocalist, we report it a musical null and over—well, just over!" Beverly Hills

Liberty p14 My 20 '39

"Broadway Serenade is as ponderous a product as our misfortune to encounter. The rumor reached our ears recently that 'Broadway Serenade' is a musical film with a new technique. It would take a magian to find it. As far as we could tell, it follows the same general format as the recent extravaganza as 'Ice Follies of 1939.' Two-thirds of the film is trite and pedestrian, in spite of an occasional song by Miss MacDonald." Robert W. Dana

— N Y Herald Tribune p14 Ap 7 '39

"It is the biggest bad show of the year. Super-colossal in the old Hollywood style, it is one of those productions so large that cast and story rattle around in it like dice in a cup. It runs for hours on end and模仿s its major role of a plot. . . it is all too overwhelming for words. Let us just sit quietly for a while and try to forget it."
— N Y Times p25 Ap 7 '39

"Madame Jeanette MacDonald sails forth in 'Broadway Serenade.' It is a glorious, magnificent, musical show on the model of Joan Crawford's 'Ice Follies,' only without the ice and with a lot of plastic and rubber. New Yorker p100 Ap 15 '39

"Despite several good performances and lavish production effects, this story is formulaized and tiring. Jeanette MacDonald's singing, which ranges facilely from swing to grand opera, is the chief distinction of this film."
— Newweek p57 Ap 17 '39

"Jeanette MacDonald does have the best luck in her pictures. This story could have been so easily ruined since basically it is something of a tragi-comedy. Again the MacDonald has a hit, largely due it is true, to her own beauty and voice."
++ Stage p9 My 30 '39

"That chestnut of the boy and girl who set out on Broadway to find careers and the lingering anti-climaxes that pile up when she becomes a star and he finds himself stuck on the stage. With an unbelievably fantastic finale, 'Broadway Serenade' comes to a close. Symbolism is the key word of the story. It is a clever, new idea about classic music versus swing music. Jeanette MacDonald, if you hadn't seen the morning newspaper, you'd swear that this is 1939."
— Stage p7 Ap 15 '39

Trade Paper Reviews

"While pretentious production numbers and a characteristically fine performance by, and the beautiful singing voice of Jeanette MacDonald contrive partially to transcend a story and plot which are as trite as the film, considered the obviously high budget, better material might have been furnished her for her first solo in a producing project."
++ Boxoffice p31 Ap 8 '39

"This is not among Miss MacDonald's better offerings. And no how, no why. The actress gives an excellent account of herself both vocally and dramatically. The screenplay must be blamed for a bulk of criticism. All too familiar and routine. It is of such stiff stuff that not even the superlativ MGM production and the tremendous acting of a band-picked cast offset its weaknesses. . . Miss MacDonald's fans may be depended upon to bring this at least one gross, perhaps not even in the hit class."
— David J. Hanna

— Film Bulletin p4 Ap 8 '39

"Here is one of the most lavish, eye-filling musicals to come to the screen in many moons. Robert Z. Leonard functioned in the dual capacity of producer and director and turned in praiseworthy work. In her initial solo starring assignment, Jeanette MacDonald does splendid acting and never bettered her better voice."
++ Film Daily p12 Ap 4 '39

"'Broadway Serenade' is a lavish musical, and as such falls quite snugly into formula pattern, somewhat certain and dependable. And it is suggested that there is hope for something really innovative in the suggested Renaissance in filmusi. It is a doubtless that the familiar format will endear it to its audience, however, or that it may hope for more than average patronage in the budget. It is unpressed as being overlong in preview. This impression was intensified by its trite book, which is all too familiar to film audiences. It will therefore lean heavily on the box-office pull of its stars."
— Hollywood Reporter p3 Mr 31 '39

Reviewed by Gus McCarthy
— Motion Pict Daily p6 Ap 5 '39

"Robert Z. Leonard has so much that is entertaining in his pictures he is likely to give the picture an 'A' vote on the strength of strength. While the film is quite a break to the average."
— New York Sun p25 May 30 '39

"Yet the whole overplay and get overboard. It won't stand up for extra days."
++ Nat Box Office Digest p11 Ap 3 '39

"Extravagantly produced, 'Broadway Serenade' is a film set for the superfine class. Musically, it runs through the catalog from swing to grand opera. With all its lavishness it improves the office material. Way overlength, clipping of 30 minutes would have helped a lot. Production numbers are all the better because they get overdone and become tiresome. This is particularly true of the
MOTION PICTURE REVIEW DIGEST

Reviewed by Gus McCarthy

"Madame Butterfly" sequence which slows the picture's momentum considerably. Finale tableau, with crashing music and display." — + Variety p16 Ap 5 '39

"For outstanding musical artistry, for sheer beauty of color, for the old-fashioned blending of song and story, 'Broadway Serenade' takes rank among the tunefuls of past. It combines brilli- ant lyric music with indelibly-etched portrayals by a strong cast. And, at least equalling, if not surpassing all else, it has Jeanette MacDonald's enchanting and in a better voice than in previous screen appearances." + Variety (Hollywood) p8 Mr 31 '39

BULLDOG DRUMMOND'S BRIDE
Paramount Announced for release Je 30 '39 (Not yet previed)

BULLDOG DRUMMOND'S SECRET POLICE
Paramount 55min Ap 14 '39
Director: James Hogan
Screen writer: Garnett Weston
Muder mystery. Based on novel Temple Thowe's "Bulldog" McNeille. Another in the Bulldog Drummond Series. The much-post- pinned wedding plans of the Drummond are again postponed when valuable treasure is stolen.

Audience Suitability Ratings
"[This] murder and horror tale has real ex- cellent comedy moments to lighten it. . . Will appeal to lovers of mystery. Adults and young people." E Coast Preview Committee + Fox W Coast Bulletin Mr 18 '39
"General patronage." Nat Deceny Mr 9 '39
"A & Y: good; C: little interest." + Parents' M p56 My '39

Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p15 My 13 '39
"John Howard is comfortable as the hero, while a fine supporting cast . . . makes things interesting." N Y Herald Tribune p16 Mr 31 '39
Reviewed by B. R. Crisler
N Y Times p19 Mr 30 '39

Trade Paper Reviews
"This is an unhappy combination of murder, mystery, and melodramas, and with some reservations, where others of this series have developed a pleasant serio-comic attitude toward mayhem and allied functions, this misses the mark by a rather wide margin. There is no jelling of the various elements. The melodramatic episodes are stretched to the breaking point. The humor is exaggerated and forced. If not for the previous exciting episodes in Drum- mond's experiences, which are briefly reviewed via a dream sequence, the entire proceedings would be without significance." + Boxoffice p8 Ap '39

"Strictly routine in practically every de- partment, this latest 'Bulldog Drummond' ad- venture will entertain only loyal followers of this series or the most rabid thrill fans. Gen- eral audiences are more likely to find it ex- tremely melodramatic and completely implausi- ble. It is stretched to the point of boredom." Frank Leyendecker
n + Boxoffice p8 Ap 22 '39

"Lurid melodrama in castle dungeon with Bulldog Drummond delivering thrills." Film Daily p9 Ap 19 '39

"Bulldog Drummond's Secret Police" will fit smoothly into the series. It has plenty of exciting effect, moves rapidly, draws its portion of laughs but on the whole simmers down to brightly handled potboiler stuff budgeted and conditioned for the secondary spots." + Hollywood Reporter p3 Ap 19 '39

CALLING DR. KILDARE. MGM 86min Ap 28 '39
Director: Harold S. Bucquet
Music: David Snell
Original story: Harry Max Brand
Screen writers: Harry Rustkin, Willis Gold- beck
Drama. Sequel to the film Young Dr Kildare. In this one Lew Ayres is the young interne and Lionel Barrymore continues as the irascible Dr. Kildare, who is training Ayres to take his place. Lana Turner portrays a convivial woman who almost destroys him with alcohol. The scenes are ethical practices. Laraine Day, formerly called Laraine Johnson, portrays the nurse who aids Barrymore in his work and who falls in love with the young interne.

Audience Suitability Ratings
"A and Y: mostly good; C: no." + Christian Century p179 My 31 '39
"An excellent cast brings us an interesting sequel to 'Young Dr. Kildare'. . . Social drama. Adults." Am Legion Auxiliary

"Entertaining social drama, well produced and excellently acted. Adults." Calif Cong of Par & Teachers
"Interesting, but lacking the human appeal of its predecessor because the theme is a bit sophisticated and the material melodramatic. Mature." Calif Fed of Business & Professional Women's Clubs

"Fine performance of Lew Ayres and Emma Dunn, who are the highlights of the picture. Many sequences called for music but remained un- supported. Adults." Calif Fed of Music Clubs

"This sequel to the series proves more in- teresting than the first film, Family." Nat Council of Jewish Women


"Clean, constructive and well-acted while. Well directed and cast. Family." S Calif Coun- cil of Fed Church Women

+ Fox W Coast Bulletin My 13 '39
CALLING DR. KILDARE—Continued

"Although this film is one of a series, it is an entity and no previous acquaintance with the Doctor is presupposed. The story contains humor, pathos, suspense, and human interest in such happy proportions that a hearty acceptance of the principle that a good story is well told general, for the purpose of dramatic entertainment, situations are introduced which are completely out of the range internes experiences. Adolescents, 12-16: probably not; children, 8-12: too mature."

+ + Motion Picr R p4 My '39

"Adults."

Nat Legion of Decency My 4 '39

"Family. Interesting and amusing, the human nature of the characters giving it a pleasant warmth."

+ Wky Guide Ap 29 '39

Newspaper and Magazine Reviews

"Adults and mature young people."

Christian Science Monitor p15 Je 10 '39

Reviewed by Philip T. Hartung

Commonweal p77 My 12 '39

"Reasonably entertaining screen fare. Whipped into the cinematic here are several sequences, including a nice little romance enlivened by dangerous siren-complications, gangsters, hospital dramas, and clinical drama." Jean Zulik

+ + Cue p43 My 13 '39

"Not having seen the first picture of the Dr. Kildare series, I was not in any position to compare it with this one; but as the first scored a success, it must have been better entertainment-wise. While it is not the most pleasant even though most capably directed and satisfactorily acted by a well chosen cast... Worth the time of study groups, a demonstration of things which should not be done. Will be criticized for its moral tone as it justifies the action of a convict concealing a man wanted on a criminal charge. Not for children. Students should note the sensible direction of dialogue. Excellent work had better soft-pedal on advance promises."

+ + Hollywood Spectator p8 Ap 29 '39

Reviewed by Beverly Hills

Liberty p54 Je 10 '39

"Another interesting and well played chapter in the life of the young intern... 'Calling Dr. Kildare' is a sentimentalist but well meaning and realism which owes its success more to characterization and clever dialogue than anything else. sentimental and well meaning, it calls for more of the same." Robert W. Dana

+ + National Tribon p19 My 12 '39

"It is a pleasantly entertaining production in the vein of light fiction. It is a vein, alas, which has been opened rather frequently of late. The medical plot is of the typical picture. But the Kildare series approaches its task with such a suave professional touch, and its graceful bedside convinces, as it were, by the weight of so many expert consultants that even medical science is apt to stand in awe of the spectacle. Medicine is getting harder and harder to take in the films, but 'Kildare' has been abreast of the whole, successfully sugar-coated." B. R. Crisler

+ + N Y Times p55 My 12 '39

"If Lionel Barrymore doesn't bear down too heavily on his lines, and if Lew Ayres doesn't insist too much that an intern look as though he were about to burst into song, this new hospital series, of which 'Calling Dr. Kildare' is the second, may evolve into something reliable. Hospitals have their entertainment potentialities," Helen Meshar

+ + New Yorker p59 My 20 '39

"An entertaining sequel to 'Young Dr. Kildare'!"

+ + Newsweek p23 My 8 '39

"This Kildare series has the opportunity of becoming a sentimental saga of a young doc-tor. If he has been good, they had better watch out for three things: one, Dr. Gillespie (Lionel Barrymore) has been made a far more interesting person than the hero. Dr. Jimmy Kildare (Lew Ayres); two, Dr. Jimmy Kildare is shown in sequence after sequence as a congenital idiot. And three, the ingenues that Metro has placed in strategic positions throughout the Kildare series are all of one cloth: overdressed, over-roused, and over-stimulated. Try, try again!"

+ + Stage p5 My 15 '39

Trade Paper Reviews

"Surprisingly lacking in the human qualities of its predecessors, this is promised so much for the series, this return engagement suffers principally because of inconsistencies and extremes in dramatic situations." Vernors

+ + Boxoffice p67 Ap 29 '39

"Swell Kildare picture with humor and tenderness will do business for all theatres."

+ + Daily p7 Ap 29 '39

"Plotted as a sequel, 'Calling Dr. Kildare' ably vindicates the success and amply stands on its own merits. The individualistic situation again is entertainment which ranges from crusty humor to tenderness with a facility which makes it understandable and appealing to any and every audience. It predicts a steadily growing impetus for future 'Kildares.'"

+ + Variety p12 My 17 '39

"Same combination which turned in so creditable an initial picture for this intended series repeats with an even more entertaining and smartly produced second offering. Playing, direction, story telling are top rank."

+ Variety (Hollywood) p3 Ap 21 '39

CAPTAIN FURY. United artists-Roach

90m. My 26 '39


Director: Hal Roach

Music: Marvin Hley

Scenery: Grover Jones. Jack Yevne. William DeMille

Melodrama. This is a typical Western melodrama set in Australia. Brian Aherne and Victor McLaglen were refereed to the colonies to serve time in hard, convict labor. Aherne is a sort of Robin Hood with a passion-considered satisfactory entertainment. It is a sort of escape and unregenerate marauder. With other convicts they escape and aid the settlers who are being robbed by greedy landlubbers.

Audience Suitability Ratings

"Interesting with plenty of action, but repulsive and distasteful to some who do not enjoy seeing this side of life. Adults: especially men."

+ + Legion of Decency

"Exciting, swiftly paced melodrama but with much shooting and brutality. Adults."

Calif Cong of Far & Teachers

"The philosophy of pastoral scenes especially lovely. The musical setting is so superb it tightens the more violent scene. Ratings: Business & Professional Women's Clubs

"Mediocre. Adults." D AR

"Although this picture abounds in beautiful photography and lovely scenery, much gun-play and hard riding, much is left to be desired. Family." Nat Council of Jewish Women

+ + A good cast presents some well drawn portraits, and the infections play better with the personalities, but there are too many bloody and brutal incidents in the film for it to be considered satisfactory entertainment. Adults."

+ + Nat Soc of New England Women

REVIEW DIGEST
documentary picture, it has never before been equaled. Its success is in no way a blight on defense of what we call Americanism, and a devastating answer to the totalitarian technique of economy. The picture is a flashback—I say it's about time! It is a picture you should, under no circumstances, miss." Jesse Zunser

"One picture every man, woman, child in the country must see. Gripping as entertainment, tremendous as propaganda. The only possible implication makes it too great for cinematic vivisection. In placing the word 'propaganda' in the title of this picture, the late producer, Mr. Litvak, is aware of the gravity of the situation and the necessity that the picture itself must be unanswerable. Mr. Litvak has done this by dodging religious issues... This calls a swastika a swastika, and in strong screen language." Beverly Hill

+ Liberty p53 Je 10 '39

"In 'Confessions of a Nazi Spy' the screen wins new vitality... The picture is, as a whole, a staining of that it's your melodramatic parts I found less impressive. Its characters remain types, rather than real individuals. Its closest claim, Anatol Litvak, maker of such different values as 'Mayerling,' directs a multi- tude of scenes with the keen eye and knowledge of the edge of the milieu, blending documentary information and common story so perfectly that almost makes one think that the author is a professional journalist... 'Confessions of a Nazi Spy' is important for its theme, its style, and the advancement of the screen as an entertainment. It is oversimplified propaganda, partly by too close adherence to the material of a specific case—though this fault has its virtues too. We still have far to go before we arrive at the political picture which will be a piece of pure moving art, but let us rejoice that a start has been made." Franz Hoellering

+ Nation p536 My 29 '39

"It is one of the most sensational movie jobs on record, workmanlike in every respect and spang across the headlines... In spite of the attention to character, fact and detail, the pace never lets down for a minute. They have discovered the story for a natural and let it have its head without trying for plot, romance, heroism. The result is terrific, a little too terrific, perhaps. The film is a hate-breeder if there ever was one, and when every intellectual and intellectual isarming are charging around proclaiming the duty to go into battle of somebody else, any all but a warning to the world of no 'Beast of Berlin,' but a statement of sober inevitable facts, so brilliantly realized that no one will ever see it; it becomes before his eyes." Otis Ferguson

+ New Repub p29 My 10 '39

"The story, most courageous, and aware of all the Hollywood studios, has turned out a compelling indictment of Nazi espionage and Nazi dogma. It is not as sensational as advancement publicly would have led one to expect, but it is an expert piece of screen rapportage on an ugly phase of the Fascist offensive against the democracies. The advertising writers of Warners are not far wrong in claiming that 'It's your American privilege to see it... 'Confessions of a Nazi Spy' is only a moderately exciting spy melodrama, a kind of woman's club which trades on political philosophies and a terrible warning that democracy might not be able to stand it. Anatole Litvak, with pace and an economy of tricky effects, I would advise you to see it." Howard Barnes

+ Chicago Tribune

"Hitler won't like it; neither will goebbels; frankly, we were not too favorably impressed either, although for a different reason. We can understand why Der Fuehrer and the Gestapo are its victims. The Warners had courage in making the picture, but they should have preferred to see them pitch their battle on a higher plane... Its editorial bias, however justified, has carried it to some extent. But the picture can't be bad. When the film isn't bad at all. Anatole Litvak has paced it well, and the performances of Mr. Robinson as the Federal man, Mr. Lederer as the weak link in the Nazi spy network and Mr. Lukan as the propaganda agent are thoroughly satisfactory. But the film's promised revelations have long been in the public eye and we cannot fight the impression that the picture has been too full of propaganda and sacrifical much of its dignity by making its villains twist their long fingers (both at the same time) and cower in the gutter before the gospel truth, a detail of history. One can hope that it is not gospel truth." John Mosher

+ New Yorker p56 My 6 '39

"As screen propaganda against propaganda, this Warner film pulls few haymakers... Although actual names are not used—except in the bursts of Hitler Heiling—the film omits the foreword customary in such pictures, that of branding its characters as fictional... Spinelidly acting for the picture, Hedy Lamarr is the most striking feature. 'Confessions of a Nazi Spy' is vigorous, at times, melodrama that would seem fantastic but for its based on facts. The very astute and judicial evasiveness of melodrama lends the production a documentary force, and the average spectator will enjoy the screening with the results of misinformation and suspicion and apprehension, may easily be inferred. Even for the record, the film is a gospel truth, a detail of history. One can hope that it is not gospel truth." John Mosher

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+ Film Bulletin p56 My 8 '39

"This widely-heralded film is an exploitation natural that should do sensational business everywhere; the timing is perfect. Its subject matter will create controversy in many spots will whip up interest and attract many who are not confirmed picture-goers. Hissing must be expected during early portions of the film and the finale will occasion spontaneous applause. From the strict entertainment viewpoint, this is an exciting spy yarn." Frank Leyendecker

+ Film Bulletin p56 My 8 '39

"End of a War" review digest of Confessions of a Nazi Spy. The film, based on a dramatic novel by Anthony C. Billings, is a Warner Brothers production directed by Anatole Litvak. The story is set in Nazi Germany and follows the life of a young man who becomes involved with a group of revolutionaries fighting against the Nazi regime. The film is praised for its powerful message and strong performances, particularly by the lead actors. The review mentions the film's impact on the audience and its relevance to contemporary issues. The film is recommended for those interested in historical dramas and political thrillers. The reviewer concludes by expressing their belief that the film will be successful at the box office due to its timely subject matter and engaging narrative. The review is a positive endorsement of the film and praises its success in conveying a powerful message through the medium of cinema. The review suggests that the film's significance lies in its ability to capture the attention of a broad audience and spark discussions on important topics.
CONFESSIONS OF A NAZI SPY—Cont.

public will undoubtedly welcome it enthusiastically for what it is—meaty drama with heart.

The preview audience last night broke into frequent expressions of its emotions, and at the close were overcome with unusual and sustained enthusiasm.

Exhibitors will unquestionably grasp for it as soundly exploitable marquees matter.


+ + Motion Pic Daily p3 Ap 28 '39

"There is sensational money awaiting 'Confessions of a Nazi Spy.' In such large metropolitan centers of the country. If the Madman of Europe continues hitting the headlines with his customary arrogance, that money will be found also in the hinterlands. But there are spots where the exhibitor will do well to see the picture himself and rate it on his own audiences."

Nat Box Office Digest p12 My 8 '39

"'Confessions of a Nazi Spy' will probably deliver big in terms of box office receipts, but the grosses will be but a detail in the significance of the film... This one is a war propaganda picture in flavor and essence... The story itself is told in terms of one syllable for another, and this triumphant thought. It will be simple for the effete apostles of 'good taste' to call 'Nazi Spy' hokum melodrama. It is. This is hokum in such broad simplification as to reek of horse-hair cliches and flag-waving demagoguery. The story, however, has punch and a closet."

+ + Variety p16 My 3 '39

"Daring, fearless, provocative, gripping, with an intensity seldom achieved in screen offerings. Warners 'Confessions of a Nazi Spy' is one of the most discussed and argumentative films of current time, and by that token also a picture of heavy money making capacity. It is also vividly pictorial, played with great skill and conviction and directed with masterly strength. This is a picture of profound entertainment."

+ + Variety (Hollywood) p6 Ap 28 '39

IL CORSARO NERO. Esperia 95min My 5 '39

Cast: Ciro Verratti, Silvana Jachino, Ada Biagini, Nerio Bernardi, Cesco Basagio

Directors: Amleto Palerm

Music: Alessandro Cicognini

Original story: Emilio Salgari

Melodrama. Produced in Italy without English subtitles. Also known as the Black Pirate. Filming completed on coast of Sicily, this is a tale of two brothers accused of betraying the Spanish war in Flanders. They are innocent and make their escape. One brother is caught and hanged and the other becomes a pirate to avenge his honor. The time is the 16th century.

Trade Paper Reviews

"Crammed to the hilt with action and given a lavish production standard, this new film should please Italian audiences. The picture possibly is more ambitious than the respective efforts of the cast warrant, and certain technical aspects are below par, but all in all it will prove to be a very worthwhile offering."

+ Film Daily p6 My 11 '39

"Production has elements of strong dramatic appeal to natives of the Latin tongue. Its appeal for this country [U.S.], however, is necessarily limited because of that drawback, the language. Even with excellent dubbing. For English-speaking fans, tedious stretches of dialog will lessen their interest in the film. It's 95 minutes and could profitably be cut to speed up these passages."

+ — Variety p23 My 10 '39

CRIME IN THE MAGINOT LINE. See:

Double crime in the Maginot Line

CRISIS. Arthur Mayer-Kline 86min Mr 11 '39

Directors: Herbert Kline, Hans Burger, Alexander Hackenschmied

Music: H. W. Susskind, Jaroslav Harvan

Narrator: Leif Erikson

Screen writer: Vincent Sheean

Documentary film. Filmed in Czechoslovakia. An anti-Nazi film which should hit home. Hitler favored his policies outlined in "Mein Kampf" in the matter of Czechoslovakia and Austria. It details the arrangements of the time between the annexation of Austria and ends with the Munich Pact, the betrayal of a republic. New filmed clips have supplemented film made in the Sudetenland.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: very good of kind; Y & C: if it interests."

Christian Century p558 Ap 26 '39

"A, Y & C: excellent."

+ + + Parents' M p76 My '39

"Mr. Sheean's brilliant commentary provides the play's so cautiously hidden, the sympathies of anyone concerned. Prejudiced, yes—for freedom. There are some fine portions of this little 'documentary' film—"Sects of Sokol."

+ Scholastic p34 Ap 15 '39

Newspaper and Magazine Reviews

"Adults and young people."


"It is really alive, timely, biased, anti-fascist; and gets under your skin. The film's factual, concise, calm tone makes you weep empathy. It pale and abandoned Czechs."

Philip T. Hartung

+ + Commonweal p640 Mr 31 '39

"It is a stirring documentary film—depicting vividly, and in first-hand, the techniques of Nazi propaganda and under-cover infiltration, as practised in Austria, perfected in Czechoslovakia and executed in varying degrees elsewhere. As a primer in Nazi methods, 'Crisis' is a powerful object lesson, with a contemporary local application. It packs a terrific wallop." Jesse Zunser

+ + Cue p44 Mr 18 '39

"A documentary film of considerable interest has just turned up in town... It is obligatory for all people who aren't tied up in knots and who are interested in going to the theater."

Philip T. Hartung

+ + Commonweal p640 Mr 31 '39

"Carefully annotated and beautifully photographed, nevertheless it falls almost entirely to capture the suspended and imminent tragedy in the moments it retells. The Czech character, the country's preparation and lone defiance of these coveted frontiers—all this is shown in detail and with taste. But it is this very taste that robs the film of its impact. The camera is always poised, the photographers have been too forgiving, and the film is sanitarily edited, and [is not] as one might well expect it to be, a horror picture."

"This is a black look at a black problem. Prague, was able to photograph his own country, the life in the cities, villages, and on the farm. It is a foreigner who has seen the country, and throughout one feels the authority of his information."

John Mosher

+ + New Yorker p81 Mr 18 '39

"Prime difficulties of recording history on film are that: 1) history neglects to follow a plot, and 2) history never has two parallel lines. For English-speaking fans, tedious stretches of dialog will lessen their interest in the film. It's 95 minutes and could profitably be cut to speed up these passages."

+ — Variety p23 My 10 '39

"Much of the material is unusual and suggests it was captured by undercover activity when its actors were not aware of what was
transpiring. The depiction graphically illustrates, in motion pictures and by maps, why the Peuhler wanted the Sudetenland and also why he has annexed the rest of the republic as well.’’

+ Boxoffice p61 Mr 25 ’39

‘‘A very fine and workmanlike job in the canvassing of the criteria of the criterion in the Sudetenland up to the time when the Nazi army moved in and occupied the Czech territory.’’

+ Film Daily p16 Mr 29 ’39

CUANDO CANTA LA LEY. Paramount-Dario Faralla 67-77min

Cast: Tito Guizar. Tana. Martin Garralaga-Paul Ellis. Pillar Arcoa

Director: Richard Harlan

Music: Tito Guizar. Nativita Noriega

Music director: Lud Gluskin

Screen writer: Enrique Uthoff

Western melodrama with songs. Filmed by Paramount in Spanish without English subtitles for the Latin market. The film is a final in a series starring Tito Guizar. In this one he portrays a Mexican secret service operative on the trail of a murder.

Trade Press Reviews

‘‘A highly creditable offering. It has action, comedy and fine singing by Tito Guizar. Richard Harlan has done a splendid job of directing, maintaining a fast tempo.’’

+ Film Daily p12 Je 5 ’39

‘‘The Spanish market will undoubtedly find 'Cuando Canta la Ley', fourth in Dario Faralla's series starring Tito Guizar for Paramount, gratifying musically and adequately colorful in action. The picture compares favorably with typical Westerns in the American market.’’

+ Hollywood Reporter p8 My 26 ’39

Reviewed by Vance King

+ Motion Pic Daily p1 Je 2 ’39

‘‘This is the fourth and final in series of Spanish dialogues for Paramount's Latin market. Picture will stand up neatly along with some satisfactory grosses. Will also catch attention in the Mexican houses on this side of the border for profitable business.’’

+ Variety p14 My 31 ’39

‘‘Dario Faralla sets a high standard in entertainment and production for the Latin American market and the several score of border state theatres which play Spanish language pictures. Picture will stand up neatly along with some satisfactory grosses. Will also catch attention in the Mexican houses on this side of the border for profitable business.’’

+ Variety (Hollywood) p3 My 26 ’39

THE CURTAIN RISES. Regina-Klasser

85min Ap 21 ’39


Director: Marc Allegrat

Screen writer: Henri Jeanzon

Documentary dialogue film with English subtitles. Also called Entree des Artistes. Life in a dramatic academy is portrayed. A triangle love story and jealousy results in tragedy.

Audience Suitability Ratings

‘‘Objectionable in part.’’

Nat Legion of Decency My 11 ’39

Newspaper and Magazine Reviews

‘‘Passably interesting, but not very moving, drama of the intervener lives of students in a French school. Its tragedy doesn’t quite come to life.’’ Jesse Zunser

+ Cue p4 Ap 25 ’39

‘‘It is our guess that the new French film would have far more influence as a thoughtfully conceived and well constructed drama than as a guide to good acting. For its ability to make tragedy a real and poignant truth, therefore, 'The Curtain Rises' is a French film of interest.’’ Robert W. Dana

+ N Y Herald Tribune p8 Ap 22 ’39

‘‘One of the most likable qualities of this new treatise is its realistic avoidance of the formulistic conclusion: the novitiate’s conquest of the theatrical world. The cast is not wholly to blame for the picture’s halting dramaturgy, its inability to develop character, its multitude of melodramatic situations have been equally routine. The narrative moves slowly, luring attention by the things it promises but not delivering it by their fulfillment. Mr. Jouvet alone has an eloquent, three-dimensional role. His speeches and his actions lack in conviction. They almost, but not quite, pull a rambling script and an incoherent troupe together.’’ Frank S. Nugent

+ N Y Times p25 Ap 22 ’39

‘‘Muddled melodrama. . . . We cannot believe that France’s great actors learn their trade under unusual, personalized conditions. ‘B’, as in French.’’

+ Stage p5 My 15 ’39

Trade Press Reviews

‘‘That highly dramatic French offering has most of the qualities that make for a commercially successful enterprise at intimate, or ‘arty’ theatres. It is peopled entirely with aspiring players directed on the background of the Dramatic Academy of the Comedie Francaise.’’

+ Boxoffice p69 Ap 29 ’39

DARK VICTORY. Warner 104min Ap 8 ’39

Cast: Bette Davis. George Brent. Humphrey Bogart. Geraldine Fitzgerald

Director: Edmund Goulding

Music: Max Steiner. Elsie Janis. Edmund Goulding

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Drama. Based on the play of same title by George Emerson Brewer, Jr., and Bertram Bloch. Miss Davis portrays a society girl in the ‘horsey’ set who knows she is doomed to die within a certain period. She falls in love with a physician who also is desperately in love with her. Much of the film is taken up with the bravado of the female character and final courageous composure in the anticipation of death.

SEE ALSO issue of March 27

Audience Suitability Ratings

‘‘A: excellent; Y: very sad; C: too mature.’’

+ Christian Century p62 My 10 ’39

‘‘Excellent. An exceptional play, fast moving and completely absorbing.’’

DAR

+ Fox W Coast Bulletin Mr 11 ’39

‘‘Dark Victory’ is an emotional tragedy which is significant because of splendid direction and the exceptional acting of Bette Davis. Its restraint and dramatic values have rarely been equaled. . . . Notable for its artistry. Adolescents, 12-16: no, depressing; children, 8-12: no. . . .’’

+ Movie Club, Los Angeles

+ Fox W Coast Bulletin p5 Mr 25 ’39

‘‘The picture is exceedingly well done, with excellent acting on the part of Bette Davis. The situations involved are not the usual ones of every drama, but they are depicted logically and in a manner that the average individual would wish to face a similar situation if the need arose. Adults. . . .’’

Audience

‘‘Great, tragic story, beautiful in its simplicity and depth of appeal, ‘Dark Victory’ is a masterpiece of production, direction, and acting. Adults.’’ Calif Conv of Pup & Teachers

‘‘A highly dramatic plot which arouses emotional sympathy with its tragedy. The enjoyment is paradoxical—it is fascinating because of superlatively acting and the understanding manner in which the story is handled, but it is emotionally depressing.’’ Calif Fed of Business & Professional Women’s Clubs
MOTION PICTURE REVIEW DIGEST

DARK VICTORY—Continued

"Magnificent acting by Bette Davis would alone elevate this picture outstanding. It also has other good features including direction and photography and musical underscoring. Adults." Call Boxoffice p6 2'39

"An outstanding production of great beauty... The director merits highest praise for his sincere and responsible approach... superb is the acting of Bette Davis... Absorbing entertainment. Adults and young people. Gen Fed W "Woman's World." (W Coast)

"This beautifully enacted, expertly produced tragedy presents Bette Davis in a performance that climaxes her former triumphs. Adults" Nat Council of Jewish Women


One's deepest emotions are stirred by the compelling depth of the theme. This is an unusual picture, and although in the end the heroine dies, yet, due to excellent acting and direction, becomes a triumphant finale. Through the greater part of this picture champagne flows like water, but, skillfully directed, becomes a moment-and-a-half fruitless search for tranquility. A decidedly adult picture." S Calif Council of Jewish Women p5 2'39

"A: Mature. Adults With Exceptional interest only. Parents." + Fox W Coast Bulletin Ap 8 39

"A: excellent; Y: good but emotional; C: too mature.

"Mature. Outstanding. Referred to Committee on Exceptional Photoplays." + Wkly Guide Mr 18 3'9

Newspaper and Magazine Reviews

"It is a good deal better than the dolorous original play... It is a tragedy of illness and death so unrelentingly told that if there is a dry eye in the theatre, it must have been looking the other way." John K. Hutchens

+ Boston Transcript p8 Ap 20 3'9

"Adults only."

Christian Science Monitor p15 Ap 22 3'9

"With the laurels of her second Academy award still green, Bette Davis makes a strong bid for the 1939 Oscar with her superlative performance in 'Dark Victory.' Bette Davis' achievement is all the greater when one considers what little material to build this story offers for a movie." Philip T. Hartung

+ + Commonwealth pl8 My 5 3'9

"America's leading actress of the screen and two-time winner of Miss America title Bette Davis proves again that she is the screen's greatest actress. She has taken the morbid, brooding, unhealthy, tragic story of 'Dark Victory,' in which Tallulah Bankhead starred on Broadway several years ago—and, in the greatest performance of her film career, has transformed it into a brilliant, stirring, and unforgettable drama." Jesse Zunser

+ + Cue pl4 Ap 22 3'9

"Nothing finer ever has been presented on the screen—a great, tragic story in which death plays the menace role and wins in the end—powerful drama played superbly and directed by a master in the most inspired moment of his career, Packard—inciting to most intelligent picture-goers: above the heads of children. Valuable to Motion Picture Appreciation Class." Christian Science Monitor p6 Mr 18 3'9

"It is theatrically effective and, at times, deeply moving, thanks to Miss Davis. Indeed, she well earns the award of second Academy of Motion Picture Awards. The picture itself has its faults. Edmund Goulding's direction is movie-esque at times, there are silly syrupy sentimentalities, the plot is overlong. But Miss Davis surmounts these things. She is always direct and sincere. 'Dark Victory' leaves a lasting impression on you." Beverly Hills

+ Liberty pl8 Apr 15 3'9

"Serious portrayal of the symptoms of the malady, of her realization of her fate, and of her tremendous effort to cope with it. It is not only overpowering in its effect but serves to create an unforgettable character that far transcends the lines and situations of the part. Here really is great creative acting! Direction and production are excellent." Franz Hoellinger p40 My 6 3'9

"'Dark Victory' on the screen is all that it failed to be in play. A fact. Edmund Goulding's sensitive adaptation, and in the vibrant performance of Bette Davis, the backdroping company, a hit-and-miss tragedy has been turned into a compact and poignant human drama. It is an undeniably effective and moving experience. Everyone involved in its presentation, from the emotions of mass and class alike, the production should knock box-offices with returns." + Boxoffice p18 Mr 11 3'9

Trade Paper Reviews

"Not in recent memory has there been a performer, as has Bette Davis in 'Dark Victory,' dominated and infused a film with such rare distinction. A tragic story which defies the emotions of mass and class alike, the production should be a serious challenge to over every box-office in the country." + Boxoffice p18 Mr 11 3'9

"Bette Davis won an Academy award last year for her performance in 'Jezebel,' a spotlit effective film. Now it is more than ever apparent that the award was premature. It should have been deferred until her 'Dark Victory' came along, in which Miss Davis is superb. More than that, she is enchanted and enchanting... It is one of the most sensitive and haunting pictures of the season." Frank S. Nugent

+ + Nation p540 My 6 3'9

"Deliberate in pace and reminiscent of its stage source in method, 'Dark Victory' under Edmund Goulding's deft direction, breathes, nevertheless builds to its poignant conclusion with cumulative emotional power. If the role of Judy Willing in 'Street Scene' is something of an exercise in histrionics for Bette Davis, she carries it off brilliantly. Without its star, 'Dark Victory' would only be a minor victory of screen over stage."

+ Newsweek p33 Ap 34 3'9

"Be warned to rest up several days in advance if you want to catch Miss Davis in the drift and plenty of sleep before seeing this. It is nerve-shattering—exhausting your emotions and so heart-breakingly sad. It is a good picture to do that to an audience. And 'Dark Victory,' though it is a great melodrama, deeply moving and powerful to a degree. The performances of each member of its superlative cast hold the ear and the eye. From a production standpoint, it is superb." + Photoplay p62 Mr 1 3'9

"It is a good story, full of glamorous hokum, and expressed to the hilt by Miss Davis and a dependable staff. There is a simple and effectual dramatic New Up to the inevitably tragic climax. Wallow."

+ Stage p7 Ap 1 3'9

"'Dark Victory' if it were an automobile, would be a Rollis-Royce with a Brewster body and the very best trimmings. Though not up to 'What price Heiress,' it is a great melodrama, deeply moving and powerful to a degree. The performances of each member of its superlative cast hold the ear and the eye. From a production standpoint, it is superb." + Time p68 My 1 3'9
“On the heels of winning her second Academy Award, Bette Davis makes bid for a third—and a magnificent effort for a woman director—its triumph for the actress. The film’s virtues do not end here. The story is beautiful, compelling, dramatic, and indomitable.” David J. Hanna

**DODGE CITY.** Warner 104min Ap 8 ‘39


Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Robert Buckner

Western melodrama. Filmed in Technicolor. The Dodge City of the film was settled town where the railroad reached its farthest outpost in Kansas just after the Civil War. The town grew and a lawless element grew with it. Errol Flynn is asked to settle there and enforce law. When an innocent child is killed, Flynn sets out to punish the killer. The background is the prairie with its roving herds of buffalo, wagon trains, long-horned cattle and brawling towns of a frontier settlement.

**Audience Suitability Ratings**

“A: depends on taste; Y: thrilling; C: no.” *Christian Century* p527 Ap 19 ‘39

“Color photography is the chief interest of this melodramatic western. It is exquisite. It is a new film which formerly thrilled junior matinee audiences. But modern junior high school students will find it different and will be interesting to note their impressions. And scenes of extreme violence make it questionable for younger audiences. As a rip-snorting Western it meets all requirements. Adolescents: matter of taste; children: violent and intemperate.” *Women’s Univ Club. Los Angeles*

**Fox W Coast Bulletin** Mr 18 ‘39

“Good. There is never a dull moment in this exasperated historical melodrama. Mature-family.” *DAR*

**Fox W Coast Bulletin** Ap 8 ‘39

“The dramatic story, romance, and sparkling action, with an excellent cast and beautiful Technicolor, will attract many, but the shooting of outlawly, the lawlessness of the period and place, will keep many from enjoying the picture. Outstanding for type. Adults.” *Annegreg of Hollywood*

“Adventure, thrill, romance and comedy vie with each other in this gripping story. Too tense for children. Adults.” *Calif Cong of Far & Teachers*

“The picture is exquisitely cast and directed. Too exciting for younger members of family.” *Marie.* *Calif Fed of Business & Professional Women’s Clubs*

“A magnificent production of an historical epic of the birth of a city. Adults.” *Calif Fed of Museums & Clubs*

“A stirring picture that exemplifies the courageous and indomitable spirit of the western pioneers. A classic exciting for young children. Adults and young people.” *Gen Fed of Women’s Clubs (W Coast)*

“A Western par excellence! There is much drinking and hard riding. Family.” *Nat Council of Jewish Women*

“One of the most exciting, colorful Westerns made to date, with a fine cast and a good story. Adults.” *Nat Soc of New England Women*

“An exciting, thrilling, fast-moving, glorified Western embellished with a sweet romance. Too exciting for children. Adults.” *S Calif Council of Fed Church Women*

“Fox W Coast Bulletin Ap 15 ‘39

**General.**

**Newspaper and Magazine Reviews**


“Has a good rousing gusto, plus an epic quality that Michael Curtiz, director, handles with an excellent use of vivid Technicolor and a smooth performance, on the part of the noble hero—Errol Flynn, and the lady, Bette Davis.” *Commonweal* p93 Ap 14 ‘39

“Preceded by an enormous conglomeration of ballyhoos. This glorified Technicolor Western rolls into the smiling city and turns out to be just another frontier Western. It is, to be sure, a stupendous production. There are thousands of cattle, hundreds of extras, and a dozen dance-hall saloons. But the struggle between the law-abiding citizenry and the lawless hoodlums is pretty familiar stuff by now…’Dodge City’ sadly lacks a story comparable to its magnificent photography.” *Jesse Zunser* Ap 13 ‘39

“faulty plot, the story is a good one, but the direction is poor, and off color.” *Cue* p4 Ap 13 ‘39

“The Warner epic is a picture everyone should see. For the whole family. *Teaches history, a wonderful story of a particular interest to study groups except as another demonstration of the story value of naturally delivered dialogue in place of the shouting we still have in so many pictures.” *Hollywood Spectator* p29 Ap 15 ‘39

“This is a Western with epic pretensions—but it turns out to be just another story of a handsome, courageous, hard-riding young cowboy. The story is palpably directed to order and conventionally moviquest. Surely there must be a different, down-to-earth yarn in the making, somewhere. If Dodge City was the rough, tough terminus of the Santa Fe Railroad and the West's great cattle-shipping center, why was it necessary to do anything else.” *Jesse Zunser* My 20 ‘39

“It is a new low in Technicolor.” *Franz Hoellein*

“Nation” p478 Ap 22 ‘39

“It is a colorful and exciting saga of a wide-open frontier town, directed with a flourish and performed in the broadcast accents of the conventional horse opera. As the reconstruction of a key town and a significant period in our national development, it is too fanciful and formulaized to be considered an important historical theme. This film is a pulpusty and entertaining cowboy and gambler melodrama with dashes of romance, cut to a familiar pattern. Franz Hoellein’s screenplay sets the stage for the winning of the West, though, as the town of the title and the period would lead you to believe.” *Howard Barnes* Ap 8 ‘39

“N Y Herald Tribune* p10 Ap 8 ‘39

“‘It’s curious, in a way, how unexciting most of it manages to be—except to the youngsters who chaperone. One of the big hypes here is the suspense is an important element of drama and there can be no suspense when the hero is as invulnerable as Bette Davis. As Michael Curtiz appears to be. *Calif Jones’ direction has been flawless part by part, but, as a whole, it has failed. It is too much like slick films with a proaching dramatic unity. It has become merely an exciting thriller for the kiddies, or for grown analects for the wild and woolly.” *Frank S. Nugent* Ap 8 ‘39
**DODGE CITY—Continued**

"Errol Flynn, smiled on at times by Olivia de Havilland, lends a colorful Irish touch to 'Dodge City,' a historical Western. That Dodge City ever survived its first years seems miraculous, and speaks well for the steady nerves of Kansas City residents." —Jo Mosher

**New Yorker p100** Ap 15 '39

"Robert Buckner's script merely follows the regulation outline of its prototype. For want of a sounder story to direct, Michael Curtiz gets his best effects with the Flynn character. This pulp-planted exciting train holdup, and something extra-special in the way of slam-bang saloon brawling. . . Despite its expensive background, its ballyhoo, its Technicolor photography, and the ballyhoo attendant upon its world première in the scene of its saga, 'Dodge City' is more horse opera than frontier history."

+ **Newsweek p26** Ap 17 '39

"As a Western to end all Hollywood Westerns, this rollicking film is a prize piece of production. Photographed in Technicolor, it was obviously calculated to give you everything you could possibly expect from such a picture."

+ **Photoplay p59** Je '39

"A pretentious and highly populated account of the development of a frontier of a section in the post-Civil War days. . . Technicolor doesn't make the events of this picture any less puerile."

— **Stage p7** Ap 15 '39

"The most expensive cinema première on record. 'Dodge City' is a petty premiered, was the most notable thing about it. The picture itself is a good, noisy Technicolor, flag-waving Western. . . . The director has shown a fine grasp for the kinds of pictures that cinemaddicts might guess that the place took its name from the necessary behaviour of the inhabitants."

+ **Time p56** Ap 17 '39

**Trade Paper Reviews**

"The comedy is robust and usually rowdy, but the picture is full of entertainment."

+ **Variety p15** Ap 8 '39

"Warners are presenting their handsome hero, Errol Flynn, in another rousing adventure picture filmed on a grand scale. On the strength of the big name piece and the nation-wide publicity resulting from its much-ballyhoed première, it should do smash business generally. However, directing filmmakers will find the story far less than satisfying. . . Flynn is not the ideal type for a rugged cattle-man—performance is, to please the ladies."

— Frank Leyendecker

+ **Film Bulletin p14** Ap 12 '39

"A gusty and true story of the pioneer West, done with a lavish hand, in gorgeous Technicolor, the amazing action scenes, stirring fights, and the brilliant light décor will brand a film that has never been equalled for sustained excitement and slam-bang destructiveness of everything in sight. It's a lulu that will have the customers breathless and willed at the close. The direction of Michael Curtiz is brilliant."

+ **Film Daily p6** Ap 5 '39

"Painting his story on unmatchably beautiful canvas, with the most perfect Technicolor yet realized in film, Michael Curtiz has given audiences of the world a rousing entertainment in 'Dodge City.' The picture has yet more in store for scope of action and beauty. 'Dodge City' is a challenging inspiration to the men and women of all ages who live in the making of motion pictures. It should reap a fortune for Warners and the theatres that play it."

+ **Hollywood Reporter p3** Ap 3 '39

Reviewed by Roscoe Williams

+ **Motion Picture Daily p2** Ap 4 '39

"It is a smash hit. 'Dodge City' is a typically clever and conciseness exercise. Here are all the box office elements: a top money star, strong supporting cast, a thrilling story, with surprising situations, all put together very forcefully. In addition, it is photographed in some of the most beautiful Technicolor seen to date."

+ **Daily Digest p18** Ap 10 '39

"'Dodge City' is a lusty Western packed with action, including some of the dandiest melodramatic stuff screened, superbly lensed in Technicolor, and with Errol Flynn, Olivia de Havilland and Ann Sheridan topping a sturdy cast. The structure is a perfectly together original but production values and general size and scope impress this Western for strong box-office. It is a good show and a great case for the line. It's rough, tough melodrama, soako for box office results." + **Variety p18** Ap 12 '39

"It bears the unmistakable brand of a money picture, bolstered no little toward prosperous runs by the avalanche of its not altogether given in connection with its gala premiere. . . A show to sit long in the memory of the customers, which gets to the box office with exceptionally strong exploitation campaign."

+ **Variety (Hollywood) p3** Ap 3 '39

**DOUBLE CRIME IN THE MAGINOT LINE.** Tower-Gandera $3m. My 6 '39


**Director:** Felix Gandera

**Music:** Jean Lenoir

**Screenplay:** Felix Gandera. Robert Bigal

Spy mystery melodrama. Filmed in France with English subtitles. The secret workings of the French system of underground fortifications is shown in this novelistic account. A double crime is discovered by a French army officer after suspicion has turned on the officer. Based on the novel 'Le Crime du Maginot.'

**Audience Suitability Ratings**

"Adults."

**Nat Legion of Decency My 18 '39**

"Family. The novel setting gives special interest for well acted melodrama." + **Wkly Guide My 27 '39**

**Newspaper and Magazine Reviews**

"This is an intriguing, if uneven, military melodrama. . . Unfortunately, the picture is handicapped by awkward editing, with the result that it is merely a passably good film of its kind, instead of the wholly fine melodrama it might have been. Jesse Zunser"

+ **Cue p44** My 13 '39

"The film, which created a stir in Paris last year, offers an exciting background for a spy melodrama. . . . An atmosphere of impending tragedy is sustained throughout the development of the plot. In spite of the United States' participatory interest in a war which inspired Nord to plot his film in the Maginot Line loses none of its implications on an American basis. As we witness the enemy's inevitable advance through the Maginot Line, the common bond between the officers of all nations as a caste superior to taxpayer and soldier is sharply delineated in [the film]. That is pretty hard to swallow."

+ **NY Herald Tribune p10** My 8 '39

"It is all very much in the conventional spy-picture groove. You can even guess the culprit fairly early, if you apply the fundamental rules. But the shots of the great concrete fortress— reputedly taken within the Maginot Line itself—create an overpowering impression of its cold, involving reality and its subterranean temples."

+ **NY Times p21** My 8 '39

"Double Crime in the Maginot Line' is a competent espionage and intrigue among the famous fortifications, which may have been built, after all, only for the benefit of movie makers."

— John Mosher

**New Yorker p97** My 13 '39

**Trade Paper Reviews**

"This French-made mystery yarn is well done. In keeping with the properly executed mechanism of its type, the suspense content is nicely and intelligently maintained."

+ **Boxoffice p69** Ap 29 '39

"Probably the most talked of subjects of the day, the Maginot Line, in the novel Fortification system on the German frontier, is seen in detail for the first time in this film.
Apart from the natural interest in the fortifications themselves, there is an engaging dramatic story line developed by a fine cast which should entertain any type of audience. Despite the fact that the dialogue is in French, there is a sufficiency of English titles and clarity in the film's action to allow anybody to understand the story through the subtitles.

+ Film Daily p10 Ap 13 '39

"Staged in the Maginot Line, this French murder melodrama possesses all the elements necessary to develop suspense, and shapes up as one of the best of the imports for showing in the foreign run houses on this side of the Atlantic."

+ Hollywood Reporter p11 My 9 '39

"In 'Double Crime in the Maginot Line,' ex-hibition offers a first-rate story title for the screen in the United States. One of the most widely publicized and mysterious topics in world events, long in the public eye, it supplies the background for an intriguing murder mystery melodrama. It is an 'exploitation' natural, despite the fact that the final result is a bit disappointing. Much more is expected from the subject matter. Production, however, has enough on the ball to merit attention from foreign language houses."

+ Variety p23 Ap 19 '39

DOWN THE WYOMING TRAIL. Monogram 63min My 18 '39

Cast: Tex Ritter, Horace Murphy, Mary Brodel, Bobby Samson, Charles King
Director: Al Herman
Music: Johnny Lange, Lew Porter, Carlson Robison, I. H. Redner, Jimmie Davis, Floyd Tillman
Screen director: Frank Sanucci
Screen writers: Peter Dixon, Roger Merton

Western melodrama with songs. The setting is a discovered part of the Wyoming hills where Tex Ritter, a government agent, is sent to capture a gang of elk rustlers.

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency My 25 '39

Trade Paper Reviews
"Here is a Western that should give general satisfaction to its clientele. .. Story is well plotted, bringing in the novelty of an elk stampeede, instead of the customary cattle stampede, to give Western fans a little different flavor in sagebrush melodrama."

+ Hollywood Reporter p3 Je 10 '39

"Nearly all of the 'Wyoming Trail' has the appearance of being processed; story holds its point continually from the audience; tempo is abnormally slow; and it's generally one of the poorest Westerns of the season. In some spots, Tex Ritter means something at the box office, but not many. A few more of these, and his last stands will ignore him. It is made with a paste pot and a promise."

--- Variety pl4 Je 14 '39

"Fans of Tex Ritter should find this satisfactory film fare. Picture offers high-gear agreements to please Saturday matinee audi-tion, and thrill fans of ballads and other Western in-flences, only falling short in use of offtime dialogue, and opening, delaying start of blood and thunder stuff. Ritter gives his fists to better advantage in this than in some previous efforts, making fights look real."

+ Variety (Hollywood) p5 Je 10 '39

DU GAMLA, DU FRIA. Scandinavian talking pictures 87min
Cast: Sigurd Wallen, Karin Ekeland, Karl-Arne Holmsten, Hilda Borgstrom
Director: Gunnar Olsson
Screen writer: Ted Berthel

Comedy. Filmed in Swedish without English subtitles. The story concerns a prosperous merchant who returns to his native Sweden after many years' absence in America. He takes his daughter with him.

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency Ap 13 '39

"Family. It is full of sentiment and humor for those who understand the language."

+ Wky Guide Ap 1 '39

Newspaper and Magazine Reviews
"Since the film carries no English subtitles, the plot and the screen information are difficult to follow. .. The film is a shade too long."

+ N Y Herald Tribune p16 Ap 21 '39

Trade Paper Reviews
"Unfortunately there are no English titles to supplement this new Swedish film and it will serve only those who develop interest in it. It is humorous and thoroughly enjoyable screen-fare."

+ Film Daily p7 Ap 6 '39

EAST SIDEDO, HEAVEN. Universal 88-90min Ap 7 '39

Cast: Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Aubrey Smith, Robert Kent, Jerome Cowan, Sandy Hen-vill
Director: David Butler
Music and lyrics: Johnny Burke, James V. Monaco
Screen director: Charles Previn
Original story: David Butler, Herbert Poles
Screen writer: William Conselman

Comedy with songs. Crosby is first introduced as a crooning telephone messenger, next as a taxi driver who finds a baby left in his cab. Crosby is in love with Joan Blondell, hotel switchboard operator. Mischa Auer contributes comedy as the operator of a side-walk "peek-at-the-moon" telescope and Jerome Cowan is a radio gossiper.

Audience Suitability Ratings
"A: entertaining; Y: very good; C: good."

+ Christian Century p57 My 24 '39

"Good. Delightfully human because of incidents centering around Sandy, a baby who steals the pictures. . . . Family." + Fox W Coast Bulletin Ap 8 '39

"Family." Am Legion Auxiliary

"Musical comedy, with an appealing human-interest story. Family." Calif Cong of Par & Teachers

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

"Very entertaining. Family." Calif Fed of Music Clubs

"A very refreshing picture... Entertaining for all members of the family." Gen Fed of Women's Clubs (W Coast)

"A light, refreshing musical comedy. Family." Nat Council of Jewish Women

"A simple, straightforward social comedy, embellished by Bing Crosby's singing. A baby actor, Sandy Lee, new to the screen, carries everything before him in this enjoyable film... Constructive and good fun for all ages. Family." Nat Soc of New England Women

"A picture which consists more or less of a group of amusing situations, and a cute little baby cooing its way into all hearts... Very light, but sweet and pleasing on the whole. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin Ap 15 '39

"Very funny is hardly more than a vehicle for Bing Crosby's songs (including a lullaby), but many of the situations are hilariously funny and the acting is sufficiently good to make up for the characters and their problems. This is one
EAST SIDE OF HEAVEN—Continued
of the best Crosby films. Adolescents, 12-16: very good; children, 8-12: yes.
+ Motion Pict R p5 My ’39

"General patronage."
Nat Legion of Decency Ap 20 ’39

"Family. Some excellent music and the entire film especially for the baby. A good word should also be said for Mischa Auer."
+ Wkly Guide Ap 15 ’39

Newspaper and Magazine Reviews

"Bing Crosby croons pleasantly those lullabies, romances and hot numbers as only he can. Three years old in this one. It doesn’t have to be a story along when Bing is on the screen. Very often I’ve been right not knowing what was going on or not. All I had to do was sit quietly until the crooner floated me away on one of those dreamy tunes."
+ Boston Transcript p18 Je 2 ’39

"Adults and young persons."
Christian Science Monitor p17 Je 3 ’39

"If you want a little gay nonsense that will temporarily make you forget your troubles, I recommend Bing Crosby’s East Side of Heaven. It is light and fun and in the best tradition of story, but it does have a glow and a chuckle in its playing and treatment that leave you contented."
Phil in the Mag p5 Fe ’39

+ Commonweal p40 My 5 ’39

"Most noteworthy feature of this pleasant little musical comedy is the use of cuddly 10-months old Sandy Henville. He helps make East Side of Heaven the good fun it is—along with Mr. Crosby. It doesn’t add up to make sense, but it does make fun."
Jesse Zunser

Cue p44 My 13 ’39

"A picture with Bing Crosby and Joan Blondell is sure of a big following. East Side of Heaven" is pleasant, and so is Crosby as his puzzling sweetie, most of Universal’s new comedies for screen, an ten-months old picture stealer named Sandy Henville. Everybody works ingratiatingly, and the whole film is Sandy Henville all the way."
Beverly Hills Liberty p55 My 27 ’39

"The baby steals virtually every scene from Bing Crosby, which isn’t hard, but the infant bowls over all opposition for those two good comedians."
+ N Y Herald Tribune p17 My 5 ’39

"If there is anything in motion pictures more subtly calculated to paralyze the critical faculty than Bing Crosby, it is this formula which a Universal has happily hit upon in East Side of Heaven; Bing Crosby and a baby. The entire production is light and easy, and the whole picture succeeds with more or less relevant little gags and song numbers."
B. R. Crisler

N Y Times p29 My 5 ’39

"If you must have only new songs, you will hear some in Bing Crosby’s East Side of Heaven. This is a trifling, but the moments of sparkle belong to Bing."
John Mosher

New Yorker p97 My 13 ’39

"A flimsy but fairly engaging musical with Bing Crosby singing four songs."
Photoplay p24 Ap ’39

"Sandy is the star of this picture—stealing it, as cute moppets have a way of doing, right from under the noses of the stars. Crosby and Blondell. A first-rate picture, wholesome and entertaining."
+ Photoplay p59 Je ’39

There is nothing sensational about the film. It is simple, sweet, and folksy. Like children!"
+ Stage p6 My 1 ’39

Trade Paper Reviews

"The boxoffice line probably will form to the right for this slap-happy romantic comedy, which presents Bing Crosby in top form and with whom we share the acting honors with a 10-months old thespic sensation named Sandy—an infant amazingly at ease before the camera, who will captivate most audiences especially the feminine contingent."
+ Boxoffice p89 Ap 15 ’39

"Here is a sure-fire hit with Bing Crosby being in a spot of trouble, and in a 10-months old baby boy, Sandy, who is certain to win every audience. Joan Blondell is decorative and appealing as the love interest opposite Bing, while Mischa Auer has a field day."
+ Film Daily p6 Ap 10 ’39

"East Side of Heaven" will go into the hit class solidly, swinging alongside "Sing You Sinners" as tops in Bing Crosby pictures. It has plenty of humble hint and packs a steady thread of humor. It is a far-fetched, somewhat incredible one, which are surefire for plenty of laughs from every section of the house. The material here is right down Crosby’s alley, possessing much of the feel and paving the way for the same delivery, which he has employed so successfully in radio."
+ Hollywood Reporter p3 Ap 5 ’39

Reviewed by Vance King
+ + Motion Pict Daily p6 Ap 12 ’39

"Superlatives are dangerous, comparisons are never on safe ground, but it may be reported with all caution, that Bing Crosby’s first Universal picture, on a deal in which he is a producing partner, is one of the best mass audience appeal films to come out of Hollywood and in that class, has ever delivered. The reason is obvious—it has Bing Crosby, a fine crew of picture makers, from director, to writers to star and support—and then, it has a BABY and what a baby!"
+ + Nat Box Office Digest p11 Ap 10 ’39

"East Side of Heaven is a grand package of entertainment that will play a merry tune at the box office. Carries plenty of audience appeal to collect favorable word-of-mouth. Picture will attract good business in the key houses, with chance for some holdovers, and due to click for healthy takes in the neighborhoods and smaller towns."
+ + Variety p18 Ap 12 ’39

"Constructed around an infant and four song numbers, the former providing excuse for latter. East Side of Heaven hits screen as excellent Bing Crosby. Thoroughly peppered with laugh material, and with baby, Sandy, always present to throw giggles and guffaws. Crosby is as usual, a delight in playing with dummy."
+ Variety (Hollywood) p3 Ap 5 ’39

ENTREE DES ARTISTES. See The Curtain rises

ERAVAMO SETTE SORELLE. Esperia film 90min
Cast: Nino Besozzi, Paolo Barbara, Antonio Gandusio
Director: Nunzio Malasomma
Original story: Aldo de Benedetti
Comedy as filmed in Florida and English subtitles. Seven girls go to home of an aging Count who has been known as a philanderer and his illegitimate daughters. They succeed in their maskerade until the Count’s son starts a checkup on them.
EX-CHAMP. Universal 72min My 19 '39
Directed by Frank R. Rossen
Original story: Gorden Kahn
Screen writers: Alex Gottlieb. Edmund L. Hartmann
Prize fight drama. Victor McLaglen plays an old time boxer who lives on past glories. His son is an unprincipled young man who gets into trouble with some bonds. McLaglen trains a young boxer who wins the championship. The worthless son is saved and the young boxer marries McLaglen's daughter.

Audience Suitability Ratings
"Well acted social drama with an improbable story that is, however, interestingly told. Adults." Calif Cong of Par & Teachers
"A satisfactory above-average picture with a certain freshness that is invigorating. Family." Calif Fed of Business & Professional Women's Clubs
"An interesting picture, well directed and capably acted. . . . the fighting and attendant drinking in a picture of this type will please no one. Adults." Gen Fed of Women's Clubs (W Coast)
"A moderately interesting tale. Family." New York Post
"For adult prize fight fans." Nat Soc of New England Women
"Prolonged drinking scenes are objectionable. Adults." Calif Council of Fed Church Women

Newspaper and Magazine Reviews
"Good entertainment is provided in 'Ex-Champ,' furnishing Victor McLaglen's fans with the opportunity of seeing him in a story replete with fighting, heart-tugs and good comedy." J. M. Willen

"If you can think of anything more ludicrous than Mr. Brown in the role of a pug, you are even more shifted than Universal's fight experts. Nothing here to be said for the climactic fight scene was delayed too long. The preceding sequences are weighted down with sentimental folderol. McLaglen is the former champ, walks through the picture with unmistakable signs of pained resignation, and William Frawley strive to vector in the note of comedy into the banal dialogue." T. M. P.

Trade Paper Reviews
"If the reaction of a Broadway audience is any criterion, this picture will find favor among all types of patrons." Boxoffice p27 My 20 '39
"Made for the thrill trade who do not inquire too closely into plot construction, this one shapes up as a fairly exciting story of the prize ring." Film Daily p6 My 17 '39
"Plotted as a tear-jerker. 'Ex-Champ' goes well for a couple of rounds, then slowly peters out, mainly because of a pretty poor writing job. It is probably best handled best as an out of a fine Victor McLaglen vehicle, but goes awry in the character of the ex-champ. McLaglen is excellent, though backed by good marquee names, it is doubtful whether the picture will stand up in the niches. . . . It is an entertaining picture, though it is some doubt as to whether the subject matter ever justified it being made a picture. The title
EX-CHAMP—Continued

won't help it a bit with the feminine draw, and the writing hasn't improved the formula 'father-son’ yarn against a pugilistic atmo-

sphere. But Rosen tricks it, and keeps it mov-

ing with the skilled hand of a veteran. The result being, that in its proper spot on the bills, the picture is going to provide plenty of entertainment, even if some here and there will be many theaters thankful to have it as a saver for a top-heavy epic.'

— Nat Box Office Digest p12 My 22 '39

"Time-worn treatment of pugilistic racket with a father-love angle to freshen it up turns out to be an agreeable and pleasing piece of light entertainment. If not taken too seriously, production should fill in nicely on dual bills.'

+ Variety p12 My 17 '39

"Universal has wrapped a modest budgeteer in an entertaining package in ‘Ex-Champ.' Picture carries plenty of heart tugs, interspersed with good comedy, and is worthy of supporting berth in any type house, with prob-

ability it will move into top spot in neighborhood. Victor McLaglen, who carries stellar billing, is provided with role in which he can—and does—put his teeth."

+ Variety (Hollywood) p3 My 16 '39

F

LE FAMILLE LEFRANCOIS. See Heroes of the Marne

FAMILY NEXT DOOR. Universal 60min Mr 31 '39

Cast: Hugh Herbert, Joy Hodges, Eddie Quillan, Ruth Donnelly, Binnie Bartlett

Director: Joseph Santley

Music director: Charles Previn

Screen writer: Mortimer Offner

Comedy. Universal enters the cycle of family pictures with this one, the first of a series. Hugh Herbert is a plumber with a family who are anxious to break into society. There is a troublesome mother, Ruth Donnelly; a stupid daughter, Joy Hodges; and a wise-cracking son, Eddie Quillan.

Audience Suitability Ratings

"A: hardly; Y & C: more or less amusing." + Christian Century p555 Ap 26 '39

"A semi-comedy of family life, wherein the older children show little respect for their parents. Not one's idea of the lives of an average modern family. Adults." Am Legion Auxiliary

"Fairly entertaining satirical comedy of family life, nonasensical in the extreme, with ab-

surd situations and doubtful social values. Adults." Calif Cong of Par & Teachers

"A rowdy, boisterous farce, employing much of the technique of early slap-stick comedies. Disappointments follow on disappointments, the audience included. Matter of taste. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A boisterous satire, somewhat exaggerated. Adults." Film Daily p1 Ap 26 '39

"A rather inexciting comedy. The cast is worthy of much better material and valiantly does its best, but the net result is only fair entertain-

ment for the family." E Coast Preview Committee

"A mildly amusing picture. It lacks credu-

lity, due to exaggerated treatment, though there are a few amusing situations and some amusing dialogue, an appropriate musical scoring, and some good characterizations. Family." Gen Fed of Women's Clubs (W Coast)

"Light, unpretentious comedy highlights. Family." Kiel Board of Jewish Women

"A noisy social comedy with commonplace humor verging on slapstick. It presents an unedifying picture of a venal, bickering fam-

ily, in an unpleasant parade of bickering and cheap standards. Adults only." Nat Soc of New England Women's Clubs

"A rather safe story of everyday life in a family. The lack of respect of the whole undisciplined family for their industrious father's ruleable manners and the absence of courtesy are all deplorable and detract from the entertainment value of the picture in which the scenario's values are poorly de-

veloped. A bad example for young people and adults." S Calif Council of Fed Church Women

— + Fox W Coast Bulletin Ap 22 '39

"Un fortunately 'the family next door' is one which no one would care to cultivate. A mediocre production. Adolescents, 12-16 & children, 8-12: no.

— Cinema Pict R p5 My '39

"General patronage." Nat Legion of Decency Ap 20 '39

"A: fair; Y & C: probably amusing." + Variety (Hollywood) p67 Je 28 '39

"Family. An amusing comedy which would fall rather flat without Hugh Herbert, Just a series of funny everyday happenings."

+ Wdly Guide Ap 15 '39

Newspaper and Magazine Reviews

"The whole thing is quite nonsensical, a sort of satire on an American family rather than a genuinely representative—and slightly gilded—portrayal such as we have been offered in the Jones and Hardy films. . . A deluge of non-

sense, with which should tickle the funny-bones of the whole family, or of anyone not actually anti-pathetical to films of the family genre. Good for the run-of-the-mill family group who have studied too much."


"Rare is the moviegoer nowadays who hasn't been taken in by the hokum of some family pic-

ture. . . Mind you, we aren't trying to excuse Universal for 'Family Next Door' even though Hugh Herbert and Joy Hodges are in it." R. C. Crisler + N Y Times p31 Ap 28 '39

"First it was the Joneses. Then the硬YS. Then the Hendrets. And now it's the Piercees. We don't even like our own family any more."

Stage p3 My 15 '39

Trade Paper Reviews

"Another in the seemingly endless parade of 'family' pictures, this relates the adventures of a family with a Pierce clan who don't quite measure up in laughs or story content to other more firmly established series. It is a good-

humored enough little effort, however, to win average reception."

+ — Boxoffice p9 Ap 15 '39

"First of a new series for family audiences proves fair entertainment."

+ — Film Daily p13 Ap 14 '39

"Universal embarks on the family series cycle with 'Family Next Door,' and the initial offering seems taken into the bosom of some family pic-

ture as filler seed. Audiences who like their comedy broad and gussy will go for it, but the more amenable ones don't. Hugh Her-

bert drew a laugh on the credit flash, and every one of his standby mannerisms rang true. The series is promised, but it shouldn't be difficult to top in subsequent members."

+ — Hollywood Reporter p3 Ap 7 '39

Reviewed by Gus McCarthy + Variety Daily p8 Ap 12 '39

"AIMED for dualers 'Family Next Door' amply fills requirements. It is fast-moving, hilarious offering that will hit mark with family tract-ors. It is well written, and a job of piloting, keeping laugh situations running in high throughout."

Variety (Hollywood) p3 Ap 7 '39
FIRST OFFENDERS. Columbia 61min Ap 12 '39
Director: Frank McDonald
Scenarist: Edward Flavin
Drama. This is the story of the First Offender Club, an organization which reforms wayward young men by teaching them trades on a farm. A youth is accused of the murder of his sweetheart, awares revenge on one of the founders of the club.

"Audience Suitability Ratings"

"A: the usual, good nature; C: no."

"Christian Century" p79 My 31 '39
"A very interesting film revealing the need for help for the first offenders when they are released from prison. Sincerely acted and well directed, this production brings a message which should create a more sympathetic attitude towards these unfortunate youths. Adults." E Coast Preview Committee +

"Adults"

Nat Legion of Decency Ap 27 '39
"A: poor; Y & C: no."

"Parents'" M p67 Je '39
"Family"


"Trade Paper Reviews"

"One of the minor dramatic efforts offering little in entertainment value. The story occasionally notas itself enough to hold audiences' attention, but on the whole it is unconvincingly told."

— Boxoffice p45 Mr 11 '39

"Unfortunately the picture fails by a wide margin to live up to its impressive theme. There are some sensational moments and a final gun battle, but the plot goes awry over than a few occasions. A quickie production, it will get by in the cheaper second and third run houses and will be left alone by more substantial exhibitors."

— Film Bulletin p8 Ap 8 '39

"Low-budget effort in the groove suggested by the title. Satisfactory added starter for duals, but too weak for soloing. Although the story is commonplace, it is reasonably well told, but the picture is shy on marquee strength and has few novel selling points."

— Variety p44 My 17 '39

FIVE CAME BACK. RKO 74min Je 23 '39
Director: John Farrow
Music: Roy Webb
Original story: Richard Carroll
Screen writers: Jerry Cady, Dalton Trumb. Nathanael West
Melodrama. The plot involves a group of "Grand Hotel" characters who purchase an abandoned plane which is forced down by storms in a jungle. Only half the group may be taken back on the plane and a searching approach is made of each passenger's character before the decision by the judge, a condemned anarchist being returned to South America for execution.

"Audience Suitability Ratings"

"Adults"

Nat Legion of Decency Je 15 '39
"A: good; Y: the study of human nature under stress is good, though the film may be too exciting for some; C: no."

"Parents'" M p46 J1 '39

"Trade Paper Reviews"

"A gripping, taut drama that spells box-office all the way. It is a superbly executed script, surcharged with suspense and packing a wallop into the climax."

— Boxoffice Je 16 '39

"Gripping thriller holds interest throughout and should prove money maker."

— Film Daily p11 Je 12 '39

"RKO has a production of considerable entertainment substance in "Five Came Back." It is well packed with melodramatic incidents and maintains a tense aura of suspense right up to the closing fade. The picture will play to strong popular approval and will be a circus of the bill generally with good boxoffice effect. Potent factor in the play's success is the plausibility of the heroics and the morale of the American flier."

+ Hollywood Reporter p8 Je 7 '39
Reviewed by Vance King

"Melodramatic thriller built entirely for suspenseful entertainment and gauged to please majority of audiences in its designed program levels. "Y; &: no; "Family: "Variety (New York)" p3 Je 7 '39

FIXER DUGAN. RKO 68min Ap 21 '39
Cast: Lee Tracy. Peggy Shannon. Virginia Weidler. Rita La Roy
Director: Lew Landers
Music director: Roy Webb
Screen writers: Bert Granet. Paul Yawitz
Drama. Based on a play What's a Fixer For? by H. C. Potter. The background is the backwoods of a little town where little Virginia Weidler, orphan, is cared for by a lion tamer. Lee Tracy portrays the "fixer" who brings the money in exhibiting the circus as a child for performer.

"Audience Suitability Ratings"

"Acting and direction are entirely equal to a story that is in no way remarkable. The one outstanding performance is that of little Virginia Weidler as the circus wolf. Family."

E Coast Preview Committee +

"General patronage."

Nat Legion of Decency My 11 '39

"A & Y: acceptable; C: no."

"Parents'" M p67 Je '39

"Family. Agreeable characters and atmosphere."

+ Wkly Guide Ap 29 '39

"Newspaper and Magazine Reviews"

"Caught this after a good supper. But you cannot always be generous when there is little to justify your generosity. "Fixer Dugan" could have made a splendid little "B" picture. As I saw it, fair entertainment is the highest mark I can chalk up against it. Tom Miranda

— Daily Spectator p12 My 27 '39

"An unimaginative scenario, spotted with Hollywood's melodramatic recipes for what goes on around a circus lot, styimes even the energetic Lee Tracy at times. Our favorite little actress, Virginia Weidler, it is sad to report, is not seen to advantage."

— N Y Herald Tribune p8 My 6 '39

"When you've seen one circus picture, particularly one. "Fixer Dugan," you've practically seen them all. The high and the low spots you should be able by this time to greet like old friends... Cliché hunting in the circus film long ago ceased to be the province of the expert." F. B. Crisler

— N Y Times p21 My 6 '39

"Trade Paper Reviews"

"Just so long as a circus remains part of the national scene, so will circus pictures attract a certain attention. This has all the noise, ballyhoo and general color that goes with a traveling tent show, plus a minor injection of drama."

— Boxoffice p57 Ap 29 '39

"Fairly interesting story of the circus that carries good atmosphere. The general excitement of the circus and its raucous ballyhoo methods make this traveling tent show offering a natural and a reasonably entertaining show for the grown-ups."

— Film Daily p52 My 29 '39
FIXER DUGAN—Continued

"This is one of those productions which will go its way without undue attention being directed to it. It's done with a certain amount of skill for only casual appeal on double bills in the neighborhood houses where audiences won't miss it because they're too busy with the daily dream. The story . . . is just one of those things."

—Hollywood Reporter p3 My 3 '39

Review by McCarroll

—Motion Pict Daily p6 My 12 '39

"Director Lew Landers and Lee Tracy combine to do what they can in providing enterainment in 'Fixer Dugan,' but the story idea and the budget didn't provide all the strength that one would have hoped for in the picture marking Lee Tracy's return to American film chores. In other words, it started out as a 'B' and finished as a 'B.'"

—Office Digest p12 My 22 '39

"A low-bracket programmer of less than average importance for filler play-dating. Belongs on double bills with the strongest possible lead feature obtainable. Except for Lee Tracy the casting is brutal, Peggy Shannon looks and acts as Y. A. iron-tamer as Shirley Temple. The same disregard for consistency applies to little Virginia Weidler. For Miss Weidler it's her poor life to get a fan mail."

—Variety p14 My 10 '39

"Average small-budgeted feature that will entertain the juvenile trade more than adult ticket buyers. Fixer Dugan provides the smaller runs. After a slow start, picture has its exciting moments, drawing on escaping lonesome, gritty, down and similar circus incidents to lift the pace."

—Variety (Hollywood) p8 My 3 '39

FLYING IRISHMAN, RKO 73min Mr 17 '39

Cast: Douglas Corrigan, Paul Kelly, Robert Armstrong, Gene Reynolds, Donald MacBride

Director: Leigh Jason

Music: Roy Webb

Screen writers: Ernest Pagano, Dalton Trumbo

Adventure. This is a re-telling of the life of Douglas Corrigan, who made a famous 'wrong-way' flight to Ireland. It starts with his boyhood ambition to pilot a plane and details the obstacles, such as hangups, family disapproval and finally it shows his sensational flight in an old crate and his return. An off-screen narrator carries on much of the story in the manner of March of Time.

SEE ALSO issue of March 27

A Film Guide to the RKO Radio picture, Flying Irishman, prepared by Harold Turney, can be obtained from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A: fairly good; C: if it interests."

—Christian Century p83 Je 14 '39

"Douglas Corrigan is not an actor and his voice and stature are not the sort to insure immediate audience appeal. But his sincerity is apparent, so that, especially in the flying scenes, he manages to project his personality and become a part of the program. It is evident that he is wearing a measure of real enthusiasm. The picture is almost documentary in effect . . . It is well done, but mind if imput the program and in presenting a hero entirely worthy of admiration, the audience is not left in doubt as to his sincerity, if interested. Family."—Women's Univ Club, Los Angeles

—W Coast Bulletin Mr 18 '39

"Every young boy, every discouraged person should see this visual biography of the life of a plain man who amazed the world with his incredible feat. Had he not been back again and again, lacking money, education, friends and often food, he accomplished a seemingly impossible feat by dogged determination. The director with rare discernment permitted Corrigan to be himself and achieved a unique motion picture. Family. E Coast Pict Review Committee

+ Fox W Coast Bulletin Mr 25 '39

"General patronage."

+ Legion of Decency Mr 23 '39

"A & Y: excellent; C: good but exciting."

+ Parents' M p77 My '39

Scholastic p32 Ap 29 '39

"Family-Juvenile. Interesting because of what one feels is its general truth to facts."

—Wkly Guide Mr 28 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p20 Ap 6 '39

"Family: Christian Science Monitor p15 Ap 8 '39

"Because the picture frequently uses a 'March of Time' technique and because it does not try to make an actor of Corrigan, the filmed result has the sincere simplicity of a true success story that is occasionally dull, but more often inspiring."—Philip T. Hartung

—Commonwealth p665 Ap 7 '39

"Corrigan is no actor, and hardly pretends to be. His performance is friendly and ingratiating. The film is, on the whole, an unobtrusively pleasant piece of work in the Horatio Alger tradition."—Jesse Zunser

—Cue p43 Ap 15 '39

"One for the entire family, inspiring as far as one could wish for the example of either a hero or a hero's up and upward. Libraries may find it a stimulating influence in the demand for reading about aviation."

—Hollywood Spectator p8 Mr 18 '39

"For all his warm Irish smile, Corrigan is no actor, but he isn't bad and he is real. The film sticks to Doug's yarn and is sans romance and the usual film sentiment."—Beverly Ann

—Liberty p52 Ap 29 '39

"RKO has wisely adhered to a strict biographical technique without a sign of offending holiness. They have done it with an appeal that sacrifies much of the conflict and suspense that would have resulted in an aviation film with a plot, but we have already had far too many of this type of film, and the quiet honest of 'Flying Irishman' is refreshing, even though it has little more than the simple directness of an amiable traveleurage to hold one's attention."—Robert Penn Warren

—N Y Herald Tribune p20 Ap 13 '39

"It's good fun, just as Corrigan's famous flight was, chiefly because it reveals that one of the world's worst fliers is also one of the world's worst actors. The biography, seemingly authentic, has the charm of something out of a Horatio Alger, and one accepts it in the ingenuous spirit in which it was fabricated. . . . It may be a freak picture, but it doesn't try to be anything it couldn't be and neither does the Corrigan. He just wears
his leather jacket and takes direction. He has three expressions—low, which signifies dejection at the many tough breaks life brings him, and two, which is a flying; and high, when he smiles. That smile does something to your heart when you see it."

"The story of Mr. Corrigan's life includes a few items that have not been mauld in the public print, so of these, plus a reaction to the situation, make 'The Flying Irishman' a most interesting documentary. The lucky Irishman."

"Stage p67 Mr 27 '39

Trade Paper Reviews"

"The life of Douglas Corrigan, the wrong-way flyer who soared to prominence some months ago, is dramatized with conspicuous lack of success, chiefly because of the uneven story treatment and Corrigan's completely unimpressive Thespis talents. Despite a strong supporting cast and adequate mounting, the feature, produced under Pandro Berman's personal supervision, does not do justice to its subject. Corrigan's career, though not a success, is an interesting story, and its treatment, as it is, is a complete failure."

"This production will have to be sold on the popularity that accrued to Douglas Corrigan, the wrong-way flyer who flew to Ireland. The narration follows his career in all essential details, and nothing has been done to make of the story the sensitive, romantic story it is. It is an attempt to inject some silly love story. It is the straight recital of this young fellow's hard and laborious struggle to reach the goal where he could come to the grade as a regularly licensed pilot." + Boxoffice p67 Mr 27 '39

"Here is a little 'E' comedy that is consistently amusing. It starts, runs into very promising, thanks to Al Rogell's speedy and sustained direction and an adroitly maneuvered script which keeps the yarn takes on vitality and laughter. Beverly Hills"

"Al Rogell, directing the performances of a well-balanced cast, turned a routine story into above-average comedy fare." + Film Daily p44 My 8 '39

"In 'Flying Money' Universal has a sleeper that will more than just fill the niche for which it was intended. Producer Max Golden has turned out a rollicking good comedy melodrama. . . . The story starts out as run of the mill cops and robbers yarn, but with a couple of unexpected, and novel twists, it turns into one of the funniest pictures that has been turned out by Universal in a long time." + Hollywood Reporter p8 My 5 '39

Reviewed by Vance King

"This one won't rise above its pretensions, that of being a modest filler. It runs overlength through familiar situations and stays up way past its bedtime. Story is dragged out for laughs, gives you nothing to which to hang only slight titters. Clichés clutter the film and just when the final clinch is believed fading, off it goes on another tangent."

"For Love or Money. Universal 66min My 5 '39

Cast: June Lang, Robert Kent. Edward Brophy, Ettiene Girardot

Director: Albert S. Rogell

Music director: Charles Previn

Screenwriters: Charles Grayson, Arthur T. Harrison

Comedy. Robert Kent and Edward Brophy, clerks, lose $50,000 in cash. Their boss gives them $60 hours to produce it. They find that June Lang has spent a good part of it in an afternoon's shopping."

Audiencce Suitability Ratings

"A. depends on taste: Y: doubtful; C. no." + Christian Century p23 Je 11 '39

"Adults." Am Legion Auxiliary

"Unconvincing melodrama, with impossible story, in which coincidence plays too large a part. Perhaps too much drinking, but heightened by some of its comedy and with good acting by Ettiene Girardot." + Calif Cong of Par & Teachers

"Fairly lifeless story with dull treatment. Musical background lacking throughout. Adults." + Calif Fed of Music Clubs

"A well directed, entertaining story which, however, accepts underworld characters too casually and makes no suggestion that the life portrayed is fundamentally wrong. Adults." E Coast Preview Committee

"An entertaining picture with good direction and an extremely successful repartee. Adults." Nat Council of Jewish Women


"A mediocre picture too sophisticated for the family. Adults." S Calif Council of Fed Church Women

"Adults." + Fox W Coast Bulletin p2 My 20 '39

"Adults." Nat Legion of Decency My 3 '39

"A: good; Y: gangster element objectionable; C. no." + Parents' M p67 Je '39

NEWSPAPER AND MAGAZINE REVIEWS

"Though before its close, 'For Love or Money' comes through with sufficient humor to render it a satisfactory film for supporting spot on the dual program, but it is still a shade of dray way from being anything worth telegraphing the home folks about. . . Discriminating patrons will likely find 'For Love or Money' an occasion of the liberties it takes with verisimilitude. There are a few amusing touches, though. All right for children." Hollywood

"Here is a little 'E' comedy that is consistently amusing." + Newsweek p10 My 1 '39

Trade Paper Reviews

"Hardly a dull moment in this rather diverting comedy which plays up comedy as a substantial program feature. It's mostly on the screwball side. . . . The hilarity at times may be forced and it will not please all, but fortunately. Director Albert S. Rogell doesn't take matters too seriously." + Boxoffice p29 Ap 22 '39

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THE 400 MILLION. Joris Ivans-Garrison films 66min Mr 7 '39

Commentator: Fredric March

Music: Hans Eisler

Screenwriters: Denney Nicholas

Documentary film. Joris Ivans has attempted to do for China what he and Ernest Hemingway have done for Spain. With the full cooperation of the Chinese government he and John Perno, his cameraman, have filmed scenes in South Shantung, Inner Mongolia, the Yellow River. He returned to Canton just before it was captured by the Japanese.

SEE ALSO issue of March 27

Audience Suitability Ratings

"This is a fascinating, absorbing documentary film. . . . Joris Ivans is forced to realize the courage and stamina of this vast nation which comprises one sixth of the world's population. Adults." Nat Council of Jewish Women

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THE 400 MILLION—Continued

"Mature. Outstanding. Valuable as an historical document. Recommended for schools and libraries."

+ Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews

"It is a stirring film about a people struggling against the military attack of undeclared war.... This picture, greatly enlightened by Hanns Eisler's music, is a stupendous taut plotting of its effective commentary spoken by Fredric March, is not only a war film; it describes the people, their culturals and efforts that are being under Dr. Sun Yat Sen and their building of modern China." Philip T. Hartung

"A graphic and gripping account of the war in China. Not recommended for very young children, however, since scenes taking following the bombing of Shanghai are extremely gruesome. Older students should find the account highly informative and thought-provoking." Bert Harlen

+ Hollywood Spectator p10 Ap 1 '39

"It brings near the reality of the Chinese war as it dispatches has yet done.... The 400 Million is proof of the daring and skill of American camera reporters. If it is not perfect, it is at least reassuring to know the truth, gain, and look at it!" Franz Hoelлерing

+ Nation p385 Mr 25 '39

A documentary film of considerable interest, particularly obligatory for all people who aren't tied up in knots in an ivory tower. It is splendidly photographed and sanitely edited, and I feel we might well expect it to be, a horror picture. ... One feels that Ivens approaches China more as the traveller, Not quite fully as one wishes, even considering the tremendous and formidable subject he is handling, does he manage to give us all the insight possible into the Chinese war. However, I am carping a little, so excellent is the picture, general, so informative, and so relevant." John Mosher

+ + New Yorker p81 Mr 18 '39

"Edited with real dramatic effect. ... There is no misfiring whatever here. The 400 Million" speaks up, and well. A dramatic documentation of truth."

Stage p7 Ap 1 '39

"Considerably more dramatic than 'Crisis' in its subject matter, 'The 400 Million' is photographically more exciting. Its principal defect is diffuseness in narrative method, overenthusiasm for old newreel shots."

+ Time p6 Mr 20 '39

Trade Paper Reviews

"This is a noteworthy job and a film that ought to have the widest circulation."

+ + Boxoffice p63 Mr 25 '39

Reviewed by Ed Grief

+ Motion Pic Daily p18 Mr 16 '39

"An extraordinary piece of camera reporting, made significant by an equally impressive job of editing, is this film document from the heart of China, 'The 400 Million.' A dreadfully fascinating combination of theatrical showmanship and passionate propaganda, in fact and accompanying narration, for democracy in its east-ernmost battlements." + Variety (Hollywood) p3 Mr 15 '39

FRONTIER PONY EXPRESS. Republic

58min Ap 19 '39

Cast: Roy Rogers, Mary Hart, Raymond Hatton, Edward Keane
Director: Joseph Kane
Music director: Cy Feuer
Screen writer: Norman Hall

Western melodrama with songs. The tale concerns the pony express during the Civil War which had to be made secret for the allegiance of California. Rogers portrays an express rider between California and the frontier.

Audience Suitability Ratings

"Roy Rogers singing is as pleasant and the beautiful horse, Trigger, performs superbly, Family." E Coast Preview Committee

+ + Fox W Coast Bulletin Ap 22 '39

"General patronage."

Nat Legion of Decency Ap 27 '39

"A & Y: good; C: possible." + Parents' M p67 Je '39

Trade Paper Reviews

"No sparing the gun powder here and the result is a fast-moving Western. Roy Rogers climbs another notch toward his place as one of the top cowboy singing stars. The boy is good on looks, handles himself without affection and sings nicely."

+ Boxoffice p59 Ap 15 '39

"Action aplenty and fine backgrounds make this new Republic release good entertainment for audiences generally in addition to the dyed in the wool Western fans."

+ Daily p10 Jr 12 '39

"Republic has come up with a better than usual Western in 'Frontier Pony Express,' and coupled with the pleasant Roy Rogers and Mary Hart as the romantic interest, should do reasonably well on the duals." + Variety p18 Ap 12 '39

G

THE GANG'S ALL HERE. Associated

British 75-78min

Cast: Jack Buchanan, Google Withers, Edward Everett Horton, Sydney Walker, Otto Kruger, Jack La Rue

Director: Thornton Freeland

Screen writer: Ralph Spence

Mystery story. Filmed in England. Jack Buchanan portrays a private detective for an insurance company. He gives up his work to write detective stories but returns to it when a foreign prince is robbed of a fortune in jewels.

Trade Paper Reviews

"Somewhat along the lines of the 'Thin Man,' if the comparison will be pardoned, this British detective comedy is a frivolous bit of nonsense."

+ Boxoffice p69 Ap 29 '39

"The story and its method of telling have in it innumerable surefire farcical ingredients, is played by a care fully selected cast and is competently produced. It merits serious consideration for the U. S."

+ Variety p18 Mr 15 '39

GIRL AND THE GAMBLER. RKO

62-64min Je 16 '39

Cast: Leo Carrillo, Tim Holt, Steffi Duna, Donald MacBride

Director: Lew Landers

Screen writers: Joseph A. Fields. Clarence Uphson Young

Comedy melodrama. Based on the play The Dove by Willard Mack. This is a remake of the story which was filmed as The Dove. Leo Carrillo—Mickey can bad man, beta that he can induce a dancer, Steffi Duna, to return to his hideout. She is in love with an American gambler, Tim Holt.

Audience Suitability Ratings

"A: good melodrama; Y: characters scarcely worth interest; C: possible." + Parents' M p47 J1 '39

Newspaper and Magazine Reviews

"As entertainment, will satisfy fans of Leo Carrillo who are not too particular about story construction. Not for children. Recommended to students. An artisan as an example of what not to do if you want to go places and win fame." Tom Miranda

+ + Hollywood Spectator p9 Je 10 '39
Trade Paper Reviews

“This is a disappointment on all counts. As a Western it is slow and druggy, as a comedy it is antiquated and unfunny, and in its melodrama it is sentimental and tepid. Its possible redeeming traits are confined to a trio of valiant Thespian attempts by Leo Carrillo, Steffi Duna and Tim Holt, and some colorful Mexican music and dancing sequences.”

— Film Bulletin p8 Je 10 '39

“I must warn that Hollywood will never tire of re-making Willard Mack’s play, ‘The Dove.’ Here it has been turned out again by RKO and nothing new in the familiar story and it moves along rather leisurely, although a few spots have action.”

— + Boxoffice p33 Je 10 '39

“This remake of David Belasco’s successful play, ‘The Dove,’ is a dated subject that fails to generate any great enthusiasm from a present day audience. But for a few bright moments here and there, the picture drops considerably. The best thing that can be said for the opus, is that it will serve as a filler on a double bill in second run houses.”

— Hollywood Reporter p4 Je 3 '39

Motion Pic Daily p4 Je 7 '39

“It is good entertainment, at its best when Carrillo is on-scene, lifeless when he is absent. Great improvement because Carrillo is present ninety per cent of the time. Clever dialogue, well-handled, the film conceals the fact that the major portion of the picture possesses little action in the motion picture sense of the word.”

— Nat Box Office Digest p20 Je 7 '39

“Aside from a typical Mexican bad man characterization by Leo Carrillo, there is nothing in this one to lift it above ordinary filler classification in the subsequents. It’s a lightweight piece, with a shoddy script failing to arouse audience interest except for brief moments. The dramas, tenseness and effectiveness that made the play a hit originally are all missing.”

— Variety p12 Je 7 '39

“Pleasing entertainment for secondary billing. Not so aptly titled, ‘Girl and the Gambler’ has Leo Carrillo’s direct and comedy, Steffi Duna’s dancing, good Spanish music and smooth direction to recommend it.”

— Variety (Hollywood) p3 Je 3 '39

GIRL FROM MEXICO. RKO 69-71min Je 2 '39

Cast: Lupe Velez, Donald Woods, Leon Errol, Lionel Stander, Lupe Velez
Director: Leslie Goodwins
Music director: Roy Webb
Original story: Lionel Houser
Screen writers: Lionel Houser, Joseph A. Fields

Comedy. A young radio agent goes to Mexico to find a singer for the radio. He discovers the lively Lupe. In New York she decides to break up the engagement of the agent and his fiancée.

Audience Suitability Ratings

“A fast moving social drama full of hilarious incidents. Lupe Velez is most amusing as the Mexican singer. Her voice is pleasing in the numbers she sings. Donald Woods and the other actors are well enough to support her. ‘Family’ Am Legion Auxiliary.”

Light, amusing comedy. Adults.”

Calif Council of P. E. Teachers

“An amusing story, almost slapstick at times, but not sufficiently developed to sustain interest throughout. Suitable material for the fair. Adults.”

Mediocre. Adults.”

DAR

“A lively farcical comedy. The story, though thin, has many amusing comedy situations. Some scenes are effective for the younger members of the family. Adults and young people.”

Gen Fed of Women’s Clubs (W Coast)

“An amusing, refreshing comedy which boasts of good singing, dancing and music. Family.”

Nat Council of Jewish Women

“There are some amusing scenes with Leon Errol. A rather obvious story, at times somewhat tiresome and maudlin. Mature audiences.”

Nat Soc of New England Women

“The story is far-fetched, bombastic and hysterical, the comedy mainly slapstick. Adults.”

S Calif Council of Fed Church Women

+ Fox W Coast Bulletin My 27 '39

“General patronage.”

Movie Trade Decency My 25 '39

“A & Y; fair; C: no.”

+ Parents’ p47 JI '39

“Family. Lively and funny.”

My Weekly My 20 '39

Newsaper and Magazine Reviews

“Lupe Velez returns from the stage a much improved actress, and in ‘Girl From Mexico,’ exhibits a flair for comedy that not only will surprise H. Worwood, but should lift her to the top as a comedienne. . . Exhibitors can’t go wrong playing this one. Suitable for any house and a good, clean entertainment.”

— Tom Miranda

— Hollywood Spectator p12 My 27 '39

“ ‘Girl From Mexico’ is a shrill, spirited, senseless slapstick comedy, played at the catch-can pace which Miss Velez prefers to set. Lupe goes through, flailing madly about in all directions and screeching like a parrot, while Leon Errol legs her around. The film comes through with a commendable performance. Audiences should welcome her back with open arms.”

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+ Variety (Hollywood) p3 Je 3 '39

“Lupe Velez and Leon Errol providing many ludicrous moments. With Mexico and New Mexico as the background for the action, the picture comes through with a commendable performance. Audiences should welcome her back with open arms.”

— Variety p12 Je 7 '39

“This picture is indeed a pleasant surprise. Although a slapstick comedy, it has plenty of action and punch. Lupe Velez goes through as a sure-fire laugh-getter for neighborhood audiences. Whenever the action starts to lag, Lupe and that expert farceur, Leon Errol, drag in another slapstick sequence which will get a flock of laughs. It may be hokum, but the average patron will enjoy it.”

— Frank Lengenape

+ Film Bulletin p4 Je 3 '39

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— Variety p12 Je 7 '39
GOOD GIRLS GO TO PARIS. Columbia. Announced for release Je 30 '39 (Not yet previewed)

GOODBYE, MR. CHIPS. MGM 110min My 15 '39


Director: Sam Wood

Screen writers: R. C. Sherriff. Claudine West. Eric Maschwitz

Drama. Filmed in England with an English cast and an American director. Based on the novel of same title by James Hilton. This is a sentimental tribute to a teacher in an English public school of venerable tradition. Donat portrays Mr Chips who comes to Brookfield and teaches four generations of youngsters. An unsuccessful, shy, and unassuming teacher at the start, he marries a charming woman, sees the children through. The entire production ends as this days as a venerable institution in the school.

Audience Suitability Ratings


"Like the book, this is a masterpiece, a treat for the most critical of cinema audiences. mature-family." DAB

"Charming, pugnacious, tender and faithful to the spirit. I've seen an Exceptional Photoplay. 'Goodbye, Mr. Chips' comes to the screen as a fascinating and interesting production. Family." Nat Council of Jewish Women

F + Fox W Coast Bulletin p2 My 20 '39

"Hilton's novel that so delighted its many readers, proves equally delightful in its screen version. Mr. Chips is played by Robert Donat, who has the rare artistry and attention to detail which make of this a great picture. Family." Calif Council of Teachers

"A rare pleasure is offered in this delightful screen production. The picture teems with intimate and homely details, and with touches of humor. A very good supporting cast adds to this delightful picture, and the director is to be congratulated on his sympathetic handling of a production which leaves with the spectator a feeling of contentment. Family." Calif Council of Teachers Bulletin My 27 '39

"General panegyrizing." Nat Legion of Decency My 25 '39

A & Y: excellent; C: they will like the school boys better than the romance.

F + Parents' M p17 JI 39

"The film follows the Hilton story so closely that it almost is the book in moving pictures... Robert Donat, in the role of Mr. Chips, contributes a masterly characterization, beautifully sustained from youth to old age, and that is not an easy thing to do. Greer Garson is the loveliest and most genuine actress we've seen since played. This is a masterly production. The film shows that writers, director, cast and all have done their best. It has an action picture so thoroughly captured the spirit of a book. Sentimental? Yes, but so are a great many people in the world." Daily

F + Chil Wise Guide My 27 '39

School Evaluations

"The more I think about 'Goodbye, Mr. Chips,' the more I think that it is a 'Must' play for parents, teachers and pupils. Of all pictures from books I like it best. Sincere and true, with chuckles and tears, 'Goodbye, Mr. Chips' is already one of my favorites... Especially valuable to school groups in the interpretation of student-teacher relationship... "Indeed a classic for children, high school, college students... An adult in America would benefit by seeing 'Goodbye, Mr. Chips... An excellent and thoroughly worthwhile production filled with all the values we want most to find in our recommended films.

Recommended for the methods of family and character development, and an understatement to make an 'ordinary,' almost uneventful, placid life vividly dramatic and significant. This production is so completely imaginative and in every respect that even minor events carry unusual emotional impact. It has been written and directed with such tenderly key in the right key that it is tender without being sentimental. Dealing as it does at times with ordinary and wholesome things and everyday life in the school, it builds up an enormous sense of reality... A fine play, magnificent performance. Play has retained atmosphere of book... This is an adult picture. It is nostalgic and melomatic but moving, sentimental but realistic. The things it has to say are things worth saying, and they are said with moving force and a firm belief in humanity which are needed today. I've seen few pictures I like better; few which so accurately express my 'innermost' thoughts. It's a 'five star' picture with me... "Such a picture, showing something of the personal influence that great teachers may have, and awakening interest in the schools. Here is a new type of central figure. We have had so-called 'supermen,' and 'school children, and the school is merely another life scene is something different. Highly recommended. Recommended for older audiences. It should be glad for the English school life—so different from their own. I don't think the film would be of much interest to younger students. As a rule they don't like romance or character development... "I think this film will help literature and history teachers show the true picture of an English school boy's life. So many great men in England have been nourished in this setting and have rounded... "Worthy successor to 'Pygmalion.' "The teacher's difficulties, at the beginning, and the tone is truly difficult, and their solution is decided helpful... "Sentimental but beautiful. A Barrie touch.

+=13 votes. Com. on Motion Pict, Dept of Sec Ed, NEA My 15 '39

Newspaper and Magazine Reviews

"Those softies who liked James Hilton's 'Goodbye, Mr. Chips' will like this as well. (through a mist of tears) the delightful and leisurely English movie made from this book... Sam Levene has done a fine job of making us aware of the countless roles that Chips has called, the countless classes he has taught and the way they pass into adulthood and send their son to this school..." This is one of the best pictures of the year. Jesse Zunser

In Film Weekly My 20 '39

"Very much worthwhile. The story of an unusual man made into a picture which becomes important by virtue of the excellence of its performances and of the skill of the directors and the writer. An art film which study groups should find worth while. Also, wholesome story of a quiet man, wholesome story for all the family. Should appeal to school children: is full of boys and contains nothing about boys. For that reason it is a 'Must' for all audiences. Exhibitors of course, will take into account its lack of box-office names and its running time of almost 3 hours."

F + Hollywood Spectator p8 My 27 '39

"Whimsical tenderness is a fragile and difficult mood to catch and sustain. True, there is a tinge of monotony to the film. The
camera is so much more literal than the written word; for all its current of monotony, this is a worthy, distinguished film. For all its current of monotony, this is a worthy, distinguished film. For all its current of monotony, this is a worthy, distinguished film. For all its current of monotony, this is a worthy, distinguished film.

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It is eloquently dom, I think, an important move for man subtle right camera story rest find the film.

"Not a single, "It is on to eloquently dom, I think, an important move for man subtle right camera story rest find the film."

"It has been made into a beautifully and eloquently moving film. Keeping high faith with the spirit and letter of the original, Metro has not only translated to the screen with remarkable vigor understanding and feeling... Directed brilliantly by an American, Metro-Goldwyn-Mayer, the film is a perfect piece of photoplay collaboration in every detail a film to be remembered." Howard Barnes

"It has been rather tenderly done, Alexander Woollcott, who has the other authorities who have been quoted in this industry magazine whooping up its merits overmuch, but basically they are right, it is a sensitive heart-warming and generally satisfactory film, edition of an edifyingly sentimental novelette. Like the story, the film is nostalgic: if we never knew a Mr. Chips, we should have known him. The picture has no difficulty in using two hours to retell a story that has already been above showing in the story length, Mr. Chips is worth its time. Particularly is he worth it with Mr. Donat's portrayal of Chips, a characterization, not merely for its ability to make its convincing transition from young schoolmaster to old man, but for the subtle underlining—if underlining can be subtle —of the dramatic moments in an essentially underlining—one."

"It is a kindly, sentimental, maternal appeal... a glowing performance by Victor Saville... Victor Saville has directed this authentic pictorialization of English school life with imagination and finesse."

The Times p34 My 22 '39

"It is a lovingly faithful picturization of the novelette. Shrewdly directed by Sam Wood." + Film Bulletin p22 My 22 '39

"This book has been transferred to the screen without losing any of its values. This achievement is due to Robert Donat for the splendid characterization of Mr. Chips. But here again it is in the craftsmanship of Donat whose every movement you follow with fascinated interest, for he possesses a genius for making the most trivial incident take on a dramatic or emotional significance... Mr. Chips is a tonic that will refresh and cheer any audience. It carries entertainment for high and low, the masses and the classes, it is the kind of film that will make you want a good school for your children."

Trade Paper Reviews

"Metro-Goldwyn-Mayer has further encouraged the British film by adding British authors to its rolls... Robert Donat's "Mr. Chips" is the Academy Award performance of 1939." David J. Hanna

Reviewed by Ed Greif

"This is the third in a three hits. That's a thousand per cent in any league. And that is the mark that this Ben Goetz-directed British film has made. First 'Yank at Oxford,' second, 'The Citadel,' and now, 'Goodbye, Mr. Chips.' Nothing but the greatest praise can be given the film's great work of mouth picture with any age, and a knockout for you in local standing with those groups that most occasionally be "fairly." Don't sell it short because it is "British" — it is in the American sense of "making" and "picturization" has proven that there is an audience for intelligent." + Hollywood Reporter p3 My 18 '39

"It is highlighted by a remarkably fine performance from Robert Donat, who is fairly well known on this side [U.S.]. Although not a British film, "Goodbye, Mr. Chips" will do good business generally in spite of the lack of box office power and the static weak within the subject matter. It's more of a big situation picture than for the

MOTION PICTURE REVIEW DIGEST
MOTION PICTURE REVIEW DIGEST

GOODBYE, MR. CHIPS—Continued
smaller towns... Three scribbers worked on the adaptation; a very noble job of it... Wood's direction manifests substance and understanding all the way... Ritz Brothers funnier than ever. The only thing that could be less amusing than the Ritz Brothers is the Ritz Brothers in The World Premiere. — N Y Herald Tribune p8 My 27 '39

"With the presence in the cast of Patsy Kelly and the Ritz Brothers, the movie formidable and the slapstick would sound like a mere puff. What chills and creepy horrors survived the loss of the atmosphere in The Gorilla are meagre, though enough, possibly, to elicit squawks from the children and croaks from the Berlin ad. But... persistent throughout, drowns any feeble response made by the public." — John Mosher New Yorker p8 Je 3 '39

"Rian James and Sid Silvers have written in so much chaotic dramatics that, with the insanities of the Ritzes, it is a question who is the more mystified in the end: the players or the audience. Despite that, the net effect is lively and entertaining. All stock props of mystery chills... are worked overtime." — Variety (Hollywood) p8 My 16 '39

THE GORILLA. 20th century-Fox 67 min My 26 '39
Cast: Ritz Brothers, Anita Louise, Patsy Kelly, Lionel Atwill, Bela Lugosi, Joseph Caliella. Edward Norris
Director: Allan Dwan
Music director: David Buttolph
Screen writers: Rian James, Sid Silvers

Comedy mystery. Based on the play of the same name by Rian James. This is the third version of the story; others having been made in 1927 and 1931 by First National. Broad slapstick, sliding doors, cigar in the Ritz Brothers, private detectives, in solving a mystery in which a gorilla tries to kill Lionel Atwill.

Audience Suitability Ratings
"A: hardly: Y: perhaps; C: too exciting."
+ + + Variety (Hollywood) p9 Je 14 '39
"Very cleverly produced. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers
"An exceedingly gruesome production with many, thrilling hair-raising episodes. A comedy is interspersed with so many chills that it is doubtful whether the comedy or thriller atmosphere will appeal to most. Adults." Calif Fed of Music Clubs

"Mediocre. Adults." DAR
"Sensational entertainment and laughs for those who enjoy the type. Mature." Gen Fed of Women's Clubs (W Coast)


"A farcical mystery story... The plot is exceedingly difficult to follow and very involved... Alas, the Fifth Ritz Brothers!" — Variety p78 Je 14 '39

"A confusing mystery with rather tiresome comedy supplied by the Ritz Brothers... West of the Greenland. Adults." S Calif Council of Fed Church Women

"Fox W Coast Bulletin My 27 '39
Adults... Nat Legion of Decency Je 1 '39
"A & Y: fair; C: no:"
+ + Parents' M p67 Je '39

Newspaper and Magazine Reviews
Boston Transcript p18 My 26 '39
"Adults and young people..."
Christian Science Monitor p17 My 27 '39
"Some of it is unquestionably funny. For the rest, you'll have to decide for yourself how much you like the loony Ritz Brothers." — Jesse Zinser

Cue p19 Je 3 '39
"A nutty, mystery comedy, thrills, laughter and insult... Rival Ritzes predominating in all the scenes, except those which Patsy Kelly runs away with, and there are plenty. Little mystery groups."

Tom Miranda + Hollywood Spectator p11 My 27 '39
"The third screen adaptation of 'The Gorilla' is on show. The Ritzes. It is extremely doubtful whether the Ralph Spence thriller would have stood exhumation today under the best of auspices. With the Ritz Brothers rushing frantically through the proceedings, the project can only be described as lamentable. There are a few random moments of laughter in the show, for which the artful Patsy Kelly is chiefly responsible. Where the audience is worked overtime to simulate a bit of terror and suspense, but the fact remains that the Ritzes are a laugh."

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"While the buffoonery of the zany Ritz Brothers adds some new comic zest to this latest celluloid version of the old stage favorite, it emerges as substantially an equally successful thriller and a chilling that graced the histrionic boards of another generation. As such it should fare comfortably in the b Oxford market and on its photographic charm the pushy market among Ritz fans and comedy-mystery addicts." + + Newsweek p59 My 27 '39

"A mystery melodrama of clutching hands, sliding panels and screaming females would be ludicrous. Yet it is strong... In this hokkied-up version a few chills are provided, as well as a generous supply of laughs. Not for sophisticated audiences, but the Ritz Brothers' fans will find it amusing stuff." — Frank Leyendecker Film Bulletin p7 Je 3 '39

"Funnest with mystery background replete with laughs." — Film Daily p6 Je 24 '39

"Almos as uninteresting as the chill and fun sector, the latest issue of 'The Gorilla' tosses a wide enough loop to suggest that it has a better than even chance of catching the insatiable money class. It will incite word-of-mouth, and where the Ritzes are a draw, it may attain unusual grosses. This version of the old play will, however, afford no solace to champions of screen uplift... In its class, as such, it is fairly acceptable job, save for possible criticism over the hasty and hazy tying up of sundry threads in the finale." + + Hollywood Reporter p3 My 18 '39
Reviewed by Vance King
+ — Motion Pict Daily p6 My 22 '39

"It is rather useless to review a Ritz Brothers picture for screen exhibition. He knows so very well that out of his weekly audience fifty per cent would go into hysterics over the antics of these silly clowns and the rest of the screen will have to nurse their wounds in the corners and wonder what the Ritzes can attract. In the keys, picture may catch a few top spots, but will mainly rate as an adequate support for the attraction." — Nat Box Office Digest p7 My 22 '39

"The review of 'The Gorilla' provides a better story foundation for the Ritz Brothers than they have in their past two offerings... Combination of broad slapstick, sure fire laughs and a bit of eerie charm at a speeded up pace to provide a good programmer for distribution of the Ritzes can attract... In the keys, picture may catch a few top spots, but will mainly rate as an adequate support for the attraction." + + Variety p14 My 24 '39
"Thoroughly dotted with laugh moments and equally effectively supporting cast, offering should reach beyond bounds of stellar trio's fixed following and satisfy some of the audience's inevitable 'Work of Ritzes' no doubt will win them added boosters."

+ Variety (Hollywood) p5 My 18 '39

GRACIE ALLEN MURDER CASE. Paramount 75min Je 2 '39

Cast: Gracie Allen, Warren William, El- len Drew, Kent Taylor, Jed Prouty, MacBride

Director: Alfred E. Green

Music: Matty Malneck, Frank Loesser

Screen writer: Nat Perrin

Comedy murder mystery. Based on a novel of same title by the late S. Van Dine. Warren William plays Philo Vance and the zany Gracie plays an assistant. They unravel a murder case thru the blundering aid of Gracie's efforts.

*Audience Suitability Ratings*

"Family," Calif Cong of Par & Teachers

"Mediocre. Mature-family," DAR

"An engagingly humorous mystery. . . Because of the antics of Gracie Allen, two murder-mystery enthusiasts can lose any horror and contain much fun. Suspense is nicely sustained in an entertaining production suitable for adults and young people." E Coast Preview Committee

"Admirably adapted to Gracie Allen's innate line of chffoonery who do not, Written especially for her peculiar talents by the late S. S. Van Dine, the film fairly gallops along from one ridiculous episode to another it comes to an hilarious finale. Family." Nat Council of Jewish Women

"Fairly well handled. Very little of a gruesome nature is introduced and the comedy is the usual type of Gracie Allen patter. Adults. Nat Cong of Jewish Women and Nat Religion Guild

"Through the entire picture suspense is well maintained, the result of good direction. Mate- rial. S Calif Council of Fed Church Women + Film Bulletin My 27 '39

"General patronage." Nat Legion of Decency My 18 '39

"A. . . C. & C. good."

+ Parent: P47 JI '39

"Family. Gracie seems a bit lost without her side-kick George Burns."

Wkly Guide My 15 '39

Newspaper and Magazine Reviews

"At the moment I'm puzzled. Was it wrong for Paramount to lavish the some-time good comics of Gracie Allen on a mystery? Or was it wrong for Paramount to discard a fairly interesting pair of the sometimes bad comics of Gracie Allen? . . . But did Van Dine know about the Gracie Allen? What would he be like in celluloid? Having read Van Dine's stories since the first one appeared in Scrib- ne's and for two years ago, I doubt it. Con- fusion twice confused. Help, Mr. Vance!"

+ Boston Transcript p18 My 19 '39

"Adults and young people."

Christian Science Monitor p5 My 20 '39

"Unfortunately the S. S. Van Dine novel, on which the picture is based, the latter being translated into his usual standard and dissolves into a thin and rather dull mystery. However, if you like pseudo-science in best form, some puns and irrelevant wisecrackas, you'll be con- tented that she is the whole show."

+ Commonweal p189 Je 9 '39

"If you giggle at Gracie Allen's peculiar brand of dumb humor, involving working her non sequitur gags to the limit, you'll find this novel, logical, convention-less mystery极为 effective. But if you're particularly titillated by cinema's new female peanut-brain, you'd better stay away for Gracie's inept and practically the whole works in this screw- ball 'who'dunit.' melodrama." Jesse Junser

+ Film Daily p5 My 18 '39

"Young people no doubt will go for it. Pre- viewed on a Friday night, when school children are off, the comprehension of an audience, it went over with a bang, consequently it should be all right for exhibitors for week- end show-ings. It is nothing more than to understand their child's sense of good taste. Nothing in it for study purposes."

+ Hollywood Spectator p5 My 27 '39

"It is on view this week for the careless soul who doesn't care what he sees and the unscrupulous who thinks stupid things are funny. In justice to the picture and to Miss Allen, however, it must be suggested that many a scoff will remain to pray, for an explanation of why he laughs helplessly at Miss Allen's zany antics. For the Allen fans this film is something to be a clinic and a panic. The whole bristle of murder-mystery- cum-comedy cliches adds up to what, it must unwillingly be admitted, is entertainment." Herbert Drake

N Y Herald Tribune p16 Je 8 '39

"Divorced and unhappy, divorced, from George Burns and her too depressingly familiar radio routine, Gracie Allen should be a vision of despair. Gracie Allen. Far as we are from any intention to disparage 'Gracie Allen Murder Case,' or its splendid cast, we can't help but feel that it is probably just about what you think."

B. R. Crisler

*Times* p31 Je 8 '39

"It is a current absurdity you may enjoy. I myself think Miss Allen beautifully balances Philo Vance, and it seems a blessing that for a change she can hardly get a word in edgewise."

John Mosher

+ New Yorker p91 Je 10 '39

"Photoplay p26 JI '39

Time p75 Je 12 '39

Trade Paper Reviews

"At a first glance, the combination of Gracie Allen and Philo Vance would seem as in- compatible as gin and a beer chaser, but after this comedian-amateur detective, a quite a zany film. Director Alfred E. Green has wisely kept the farcical elements under control, and he is one of the best. The picture is a real job of subordinating the murder mystery to Gracie's inimitable style of screwball humor."

+ Boxoffice p25 My 18 '39

"This is laugh provoking entertainment for everyone—those who like Gracie Allen and those who don't. Story has lots of gags, some old—some new, but all are well delivered by the infectious Miss Allen with humorous and enter- taining results. Where this cannot stand on its own merits, it is an above-average dueler." David Goodwin

+ Film Bulletin p7 My 20 '39

"This picture is a laugh riot with Gracie Allen in the comedy role. Gracie's dumb-dora antics are about the only thing that makes the nuts in howls of laughter from the very beginning to the end of the picture. Alfred E. Green gives it a polished touch." Film Daily p5 My 17 '39

"Gracie Allen's myths of fans will unquestionably find 'Gracie Allen Murder Case' entirely her. Well acting. Filmed on the zany antics of half of the Burns & Allen team will be intrigued into many an open chuckle before the picture has been minutes old on the screen. . . . The picture would be greatly improved, however, were the opening snapshot of Gracie's agent, effectively by introducing a character so well known." Hollywood Reporter p5 My 13 '39

Reviewed by Roscoe Williams

+ Motion Pic Daily p7 My 16 '39
GRACIE ALLEN MURDER CASE—Cont.

"It is all that the title could be expected to promise. It is zany, screwy, riotous and up-to-date. All in all a fine debut for Gracie Allen as a laugher. A laugh which has special appeal for the younger generation."

+ Nat Box Office Digest p10 My 29 '39

"Here's a sweet setup of nonsensical and screwball comedy to catch plenty of laughs during its unfolding. It's smacked for general audiences, and will hold its own in both keys and sub-adults. A lot of highly satisfactory grosses. Picture can be tabbed as one of the top comedies of the season. Grand Jury Secrets—both in slapstick situations and glib, fast-pattering, and confusing Gracie Allen laugh lines—is expertly textured to provide a crazy ball of entertainment for wide appeal."

+ Variety p12 My 17 '39

+ Variety (Hollywood) p3 My 13 '39

GRAND JURY SECRETS. Paramount 69min Je 23 '39


Director: James Hogan

Original story: Davy Reis. Maxwell Thane Melodrama. The tale of two brothers, one a reporter and the other an assistant district attorney who quarrel about disclosing court secrets and also about a girl both love.

Audience Suitability Ratings

"An experienced and well directed cast perform admirably and John Howard's delineation of a complex character is particularly fine. An interesting story, with a very original and exciting denouement, brings a worthwhile production to mature audiences." E Coast Preview Committee

+ Fox W Coast Bulletin My 13 '39

+ & Y: fair; C: little interest.

+ Parents' M p17 JI '39

"Family, Holds the interest and that is abracadabra." + Wky Guide Ap 22 '39

+ Hollywood Spectator p7 Je 10 '39

Trade Paper Reviews

"Pretty good entertainment. There are several new ideas in the plot, and at least one will give the action fans the kind of stuff they want."

+ Boxoffice p27 My 20 '39

"Put this one down as a 'sleeper.' The novel story, direction, acting and production are all beside the mark. Jane Darwell was very good and he kept the pace of the story moving at high speed with never a laggard plot."

+ Film Daily p6 Je 7 '39

+ "Grand Jury Secrets" is a fine example of a comedy situation that will have its own good count of itself on any program. The picture moves fast and smarly, and will give ample satisfaction to any type of audience. The story is lifted above the out-and-out cops and robbers class by the liberal sprinkling of comedy." + Hollywood Reporter p3 Je 1 '39

Reviewed by Vance King

+ Motion Pict Daily p6 Je '39

"A capable group of picture people got together and decided to make a picture that would entertain. They came through. . . Okay for the kids, especially whether they sell the 'Grand Jury' idea for exploitation."

+ Nat Box Office Digest p20 Je 1 '39

"Turner's supporting players, such as Grand Jury Secrets, more than fills its requirements. It is strong melodrama, ably written, and directed. It will benefit considerably, no doubt, through voluntary and free word-of-air advertising by America's family picture houses, with whom its cops-and-robbers theme is backgrounded."

+ Variety (Hollywood) p3 Je '39

HAPPY CAVALIERS. Europa My 20 '39

Cast: Carl Erickkn, Inga-Bodil Vetterlund. Pritofl Biliquis, Karin Ekelund. Thor Moderne

Director: Ragnar Arvedson

Comedy. Filmed in Sweden with English subtitles. This is one of the two Swedish Coast Guard in which two unwilling young men are drafted into service. They complain of imaginary illnesses to avoid going out of work but finally they see the light and become real sailors. Also called Kustens Glada Kavaljerer.

+ Newspaper and Magazine Reviews

"'Happy Cavaliers' is threaded with subplots involving militarists and lovers. If anything is to be gathered from the wandering script, the fact that the regimented life is a pretty fine one. Sweden's film output generally does not go in for propaganda, either subtly or forcefully. Here is just a hint, despite the happy-go-lucky atmosphere of the film, of recruiting propaganda.

"The Hollywood Tribune p10 My 22 '39

+ "A mildly entertaining picture turned out with the material aid and blessing of the army and navy and calculated to exalt the armed services in the eyes of Swedish youth."

HARDYS RIDE HIGH. MGM 81min Ap 21 '39


Director: George B. Seitz

Screen writers: Agnes Christine Johnston. Kyril Langdon. William Ludwig

Comedy. Sixth in the Hardy Series. This time the Hardys almost fall heir to a fortune of two million dollars but find in the end that they are not rightly entitled to it. During the boom period Aunt Milly has a potential suitor, and Andy meets chorus girls, tries a highball and a cigarette.

Audience Suitability Ratings

"A good of all; Y & C: mostly amusing." + Christian Century p687 My 24 '39

"A social drama of excellent entertainment. Balance in the face of good fortune makes this most constructive and valuable entertainment. Family."

+ Am Legion Auxiliary

"This film is most well written and excellent technical values combine to make this worthwhile entertainment. Ethically sound, but not wholesome in its atmosphere. It will provide fine pictures of the series. Family."

+ Calif Fed of Par & Teachers

"Judge Hardy's integrity makes this picture of decided social value. Parents."

+ Calif Fed of Business & Professional Women's Clubs

"Family,"

+ "Good. Sure-fire comedy. Family."

+ DAR

"Entertaining, amusing and replete with human interest. While more sophisticated and not quite up to the previous episodes, it's well..."
produced, understandingly directed, with fine characterizations by every member of the able cast. Family. Gen Fed of Women’s Clubs (W Coast) "Mickey Rooney entertainment...despite the obviousness of its theme and treatment, Family." Nat Council of Jewish Women "Likeable people in an interesting story with plenty of entertainment and a wide enough impulse to hold the attention, Family." Nat Soc of New England Women "Tiny is delightful, plenty of humor, some pathos and a splendid example of what a family should be—understanding, loyal and affectionate, excellent family fare." S Calif Council of Fed Church Women + + Fox W Coast Bulletin Ap 29 '39 "A, Y & C: excellent." + Parents’ M p77 My '39 "Rooney is your meat, here’s a generous serving." Scholastic p31 My 27 '39 "Family. Mickey is getting more and more precocious with the lad’s roles, and the series is getting more mechanical." + Wkly Guide Ap 22 '39

Newspaper and Magazine Reviews

Review: John K. Hutchens, Boston Transcript p18 My 26 '39 "A rather implausible picture, with the usual good impersonations by the [characters]. Family." + Christian Science Monitor p17 My 27 '39 "The picture is rather good fun, enlivened by the scampering of Mickey, and the friendly pleasantries of Lewis Stone." Jesse Zunser + + Movie Guide Ap 14 '39 "While ‘Hardy’s Ride High’ measures up all right with the best of the smaller pictures, it is the poorest of the Hardy series. The story suffers from both familiar and novel weaknesses, and it gives the Hardys a two-million-dollar inheritance, and after a couple of days takes it away from them so that they are nowhere in particular. Story somewhat more involved than previous ones of series, consequently has less juvenile appeal. Rooney’s performance will disappoint his adult admirers." + Hollywood Spectator p8 Ap 29 '39 "A nice little fable pointing a healthy moral: Money isn’t everything." Beverly Hills + Liberty p55 My 27 '39 "The latest of the Hardy series is as enjoyable and as well produced as the majority of its predecessors. There is a good enough mixture of the comic and the sentimental in ‘Hardy’s Ride High’ to make it highly entertaining. The dialogue is sparkling and original, although there is no departure from the type of plot one has come to expect in this series. As is always the case with a Hardy picture, the installment is recommended without reservations." Robert W. Dana + + N Y Herald Tribune p14 Ap 14 '39 "This time the story of the Hardy is less plausible, but it is far more the type: can it be that the sentiment-factories are beginning to catch the fabrications of the movies? If ‘Hardy’s Ride High’ leaves you a bit low spirited you must be pretty low yourself. A veritable beast in human form." B. P. Crisler + N Y Times p28 Ap 14 '39 "It may provoke wholesome giggles from a large public. The film suggests perhaps a need to tone down Mickey Rooney a bit. In time he may grow into one of those smarties who are such a pain in the neck around a house, and then we won’t think he’s just a comical lad, as we thought Jesse and George Hardys. The warning from an old carper who is always waiting for the worst to come true." John Mosher + + New Yorker p4 Ap 22 '39

Trade Paper Reviews

"Sparkling entertainment with down-to-earth situations. Audiences will enjoy the laughing fest provided by Mickey Rooney when he rides the Hardys, in a temporary flourish of wealth, go haywire, on their spending and general demerits." + Boxoffice p20 Ap 22 '39 "Not that it is bad, by any means, but the latest in the Hardy Family series is below the high standard set by the previous two pictures in this series. Mickey Rooney brings down the series on a number of occasions with his antics. The fault is, as a matter of fact, that ‘Hardys Ride High’ relies a bit too much on the ebullient Mickey and misses out somewhat on that sentimental quality that made the other Hardy films such entertainment gems. This one will ride along on the tremendous popularity of the family name to garner very good grosses everywhere." + Film Bulletin p55 My 6 '39 "One of the best of the popular Hardy series with Mickey Rooney scoring his biggest laughs." + + Hollywood Reporter p3 Ap 14 '39 Reviewed by Gus McCarthy + Motion Pic Daily p22 Ap 18 '39 "‘Hardys Ride High’ will take strong rank in the list of the Hardy Family pictures. This reviewer’s opinion is it far superior to the last release, and bows only to ‘Love Finds Andy Hardy’, because that early subject caught the psychological moment when the public discovered Andy Hardy. Also, the earlier subject arrived before we had become overly acquainted with the family’s ways." + Nat Box Office Digest p5 Ap 17 '39 "It is a standard. For once, Mickey Rooney dominates the natural comedy situations, which is the usual thing in the Hardy Family pictures. Mr. Rooney in this review’s opinion is it far superior to the last release, and bows only to ‘Love Finds Andy Hardy’, because that early subject caught the psychological moment when the public discovered Andy Hardy. Also, the earlier subject arrived before we had become overly acquainted with the family’s ways." + Variety (Hollywood) p3 Ap 14 '39

HERITAGE OF THE DESERT. Paramount-Sherman 73-73min Je 23 '39


Music: Victor Young. Frank Loesser

Music director: Louis R. Lipstone

Screen writers: Norman Houston. Harrison Jacobs

Western melodrama. Based on the novel of same title by Zane Grey. This is the third filmization of the novel. The story details the fight for war by an old mining town. Donald Woods arrives to find out why he has not received any money from an inherited cattle business.

Audience Suitability Ratings

"The original theme is lost, and the many followers of Zane Grey’s stories will be disappointed as the parts are stagey and weak and
HERITAGE OF THE DESERT—Cont.
too many killings detract from the natural set-
tings and the edge of human understanding that were portrayed by 'Nosey Naab' and 'Ne-
braska.' Action is exciting. Adults.'

Calif Cong of Pac & Teachers
"Mature—too exciting for small children,"
Calif Fed of Business & Professional Women's Clubs.

"Mediocre. Mature-family." DAR
"An exciting Zane Grey story, capably cast,
well directed and acted. Recommend it whole-
lively but too exciting for young children.
Family." Gen Fed of Women's Clubs (West Coast).

"Family." Nat Council of Jewish Women
"Realistic scenes of violence make this a film
for mature audiences." Nat Soc of New England Women

"With this Western, this presentation rates high. . .
There is a minimum of drinking but plenty of shooting. The cast is well chosen,
and the quality of the acting is good. A mature line is
satisfactory for children. Mature." S Calif Council of
Fed Church Women

Variety
"An excellent job of director: Mr. H. C. Potter.
"A certain license is granted Westerns, since they usually portray life in a locale which admin-
isters law in its own way, but in this one there is an overdone casualness, out of place for the type
of story. Gangster methods are gangster meth-

— + Motion Pict R p5 My '39
"General patronage."
+ Nat Legion of Decency My 4 '39
"A & Y: good; C: no."
+ Parents' M p47 J1 '39
"Family. A good western melodrama."
+ Wkly Guide Ap '39

Trade Paper Reviews
"Standard Western fare. . . This latest entry from the spurs-and-stirrups stable of Pro-
ducer Harry Sherman includes sufficient gun-
play and atmosphere to satisfy the sagebrush
fans, although action slows down to a walk
between chases. The cast is acceptable, in fact,
above average for this type of offering."
+ — Boxoffice p61 Mr 25 '39

"This is another first rate Western from Harry
Sherman, a producer who has developed and con-
stantly entertaining story blends action, com-
edy and romance against a colorful and beau-
tifully photographed background and contrasted
with a cast composed of well known and competent players.
Their presence adds stature to the picture and
makes it suitable as a dualler in neighbor-
hoods." David J. Hanna
+ Film Bulletin p32 Mr 25 '39

"Here Harry Sherman has delivered a Zane
Grey offering that is praiseworthy in every de-
partment. It is far superior to the usual out-
door picture in acting, direction and photog-
raphy. It has been given vigorous, astute supervi-
sion."
+ Film Daily p17 Mr 17 '39

"There is a picture whose production mani-
festly, from the outset, was aimed at a new approach to the Western theme, the injection of a quality of depth and significance. So
thoroughly was this achieved that it emerges as an outdoor triumph of the top rank. In addi-
tion on the qualities of vitality and vigorous action, it has a charm and beauty, which make it
outtopitch fare for all members of the family, including the feminine. If it is successful, they will
find an outdoor picture with most of the values of outdoor subjects, plus an intelligence in
direction and writing that lift it just a bit for
your program purposes above a routine West-
ern booking."
+ Nat Box Office Digest p14 Mr 29 '39

"It's a real Western, going with fast riding,
a dash of romance, gunplay, a dastardly heavy and the rancho with a comic character
who falls in love with the tenderfoot. Photog-
raphed against desert backgrounds that add
plethora to the picture, and with a nicely
mapped mix of plot lines, 'Heritage of the Desert' is a
superior Western and a mature winner.

» Variety
"Heritage of the Desert will more than sat-
sify sagebrusher enthusiasts. What picture
lacks in draw names is partially compensated
for by fact that comedy is good and Zane Grey's
novel upon which it is based."
+ Variety (Hollywood) p3 Mr 14 '39

HEROES OF THE MARNE. . . Hugon
Variety 95min Ap 22 '39

Cast: Radin, Germaine Dermoz, Jacqueline
Forest, Bernard Lancret. Paul Cambo
Director: Andre Hugon
Music: Jacques Ibert
Screen writer: Andre Hugon

Drama. Filmed in France with English sub-
titles. Academic. The following review is by
Hugon, who directed the film. This is the story
of one French family's trials during the late war.
The father of a middle-class farming family is
killed, a blind boy is killed and another son marries the unwed mother of the
dead brother's son.

Audience Suitability Ratings
"Adults."
+ Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews
"I am unhappy at the necessity for damning
with faint praise this French-made, terribly
sicne movie that is neither acted, but very poorly,
drama. . . The whole business is so awk-
wardly put together, so unevenly directed, and so
dumpy edited and cut, that it loses that
smooth progression which is essential to a
well-woven, satisfactorily told drama. The film
becomes, instead, a series of sequences badly
clipped together—an altogether disjointed
story."
Jesse Zunser
— Cue p31 Ap 29 '39

"There is not enough drama in 'Heroes of
the Marne' to compensate for the innumera-
ble newsheets that again bridge the years of the
World War I in a lackadaisical fashion, and
the small portion of story matter that does have a
semblance of a plot is now and then laded
with a mixture of sentiment, philosophy and earthy
homilies to have much cumulative effect. . .
As an anti-war record it is a failure. The tale of
French men of the soil or a versus man, 'Heroes of
the Marne' has little but an honest earnestness
with which to keep faith."
Robert W. Dana
— N Y Herald Tribune p8 Ap 24 '39

"Without bitterness, without recrimina-
tion and without much dramatic effectiveness,
the story of one French family and its losses
and sorrows during the World War is told. . .
The story does not make for very uncommon cin-
m."
B. R. Crisler
+ Times p13 Ap 24 '39

"Fitful and unpossessing tale. The events
are confusing, the characterization are ob-
vious, and the moral spotty. . . You won't want
to bother."
— Stage p5 My 15 '39

Trade Paper Reviews
"Earthly, tragic, foreboding and provocative
is this French war drama. It tends solid
ground, records the familial story of one
love in a strife-torn world. The performers, led by
the persuasive Raimu, endow the film with com-
pelling performances. Technically, there are splen-
did war scenes."
+ Boxoffice p51 My 6 '39

"Human drama of French family caught in
World War is told with a true sense of picture by Raimu."
+ Film Daily p7 Ap 26 '39
Reviewed by Jack Banner
+ Motion Pict Daily p7 Ap 25 '39
HIDDEN POWER. Columbia-Darmour

59min
Director: Lewis D. Collins
Music: Lee Zahler
Original story: Gordon Rigby

Drama. Holt plays a chemist who is working on a formula that will change the treatment of cancer. He loses his job when an aide disobeys orders and wrecks the laboratory. Working at his own expense, he changes his formula and shows worth of discovery when his son is accidentally burned.

Trade Paper Reviews

"The usual clear-cut action entertainment customarily associated with Gordon Rigby. Holt finds the veteran and still virile hero turning statistician to devise a new antidote. Although the story is somewhat weak, Producer Larry Darmour has mounted the offering well and it should perform with satisfaction in its market."

- Boxoffice p59 My 27 '39
Reviewed by Gus McCarthy
- Motion Picl Daily p6 My 23 '39

"Larry Darmour has developed a knack in these Jack Holt pictures, for Columbia release, of handling his star safely without the tresspassing. Films under this formula are capable and he maintains suspense throughout the picture."

- Film Daily p6 My 24 '39

HOTEL IMPERIAL. Paramount 80min
My 19 '39
Director: Robert Florey
Screen writer: Gilbert Gabriel
Spy Drama. Based on a play of same title by Lajos Birgo. The background is a little border town where Polish and Austrian soldiers alternately with Russian soldiers in raising their victorious flags while they are at war in 1912. Isla Miranda portrays a young woman who comes to the inn in search of an officer who caused her sister to commit suicide. Previously filmed with Pola Negri as star.

Audience Suitability Ratings
"Mediocre. Mature-family." DAR

"The story develops along regulation lines according to accepted spy drama formula but it holds the attention at all times and direction and performances are usually sound."

- Variety p18 Ja 11 '39

- "Heroes of the Marne' just misses being the most outstanding of a number of recent French productions dealing with the war. But despite its faults, it is a most worthwhile little picture. It's well planted on a solid story that in the main is acted well. It's a heart-tugger that's likely to reach pay dirt here; it is small, it's well planted on a solid story that in the main is acted well. It's a heart-tugger that's likely to reach pay dirt here."

- Variety p18 Ja 11 '39

- "Heroes of the Marne' just misses being the most outstanding of a number of recent French productions dealing with the war. But despite its faults, it is a most worthwhile little picture. It's well planted on a solid story that in the main is acted well. It's a heart-tugger that's likely to reach pay dirt here."

- Variety p18 Ja 11 '39

NEWSPAPER AND MAGAZINE REVIEWS

"We darefully predict today that the next screen actress imported from Europe will be greater than the others. She will appear abroad as Mirtha Lum, after seeing Isla Miranda in 'Hotel Imperial.' The Russian flavor is very pungent in one scene which features the Don Cossack Chorus, under Serge Jaroff. As far as we're concerned, their singing steals the picture, particularly in one short effect of unison."

- Boston Transcript p18 My 5 '39

"Battle scenes appear necessarily to have involved cruelty to horses. Adults and young people."

- New York World p19 My 6 '39

"This is heavy, theatrical, war-time drama—reminiscent of the heaving bosom school of villages and cities. It is in no way chauvinistic, dramatic perennial that flowered some years ago—before 'realism' came into fashion—a splendiferous, but languid, celluloid plant developed to enable newly found cinematic glamour-girls to burst full bloom upon a goggle-eyed and open-mouthed populace."

- New York Herald Tribune p19 My 7 '39

"Production values are tops in 'Hotel Imperial.' The picture has not jelled. Despite sundry excitement, the movement seems slow, and most of the characters do not even command attention. Isla Miranda is a disappointment. . . . All right for children, if they find it exciting enough. Study students would be most instructed in the way of what not to do to turn out a first-rate film. There is a brief musical treat, however, in the singing of the Don Cossack Chorus.'"

- New York Herald Tribune p19 My 7 '39

"'Hotel Imperial' is, as far as we're concerned, the most inspired production of the World's Fair year. It is full of moments of levity, seriousness and intrigue, but little real excitement. It is at its best when it is at its funniest. When it endeavors to tie up romance and patriotism with a spy drama it is dull and obvious, despite fine acting by the fine actors . . . Isla Miranda, aside from being very pretty and fairly well cast to type, isn't able to make one
HOTEL IMPERIAL

Continued

feel for her safety or become interested in her romance with good looking Ray Milland. It is a split comedy, which goes seriously now and then, sometimes funny, sometimes rather strenuous but amusing, especially if your room is anywhere near the suite in which Reginald Owen is pre-
tending to be a certain Englishman. Even confirmed Russophiles will find this Government film entertaining and challenging, one of those characters who are sometimes more interesting than the little fictions which enfold them. Even the picture scarcely measures up to its cast. It is a good average melodrama, with rather handsomer than average costumes and settings."—R. Crisler

“Nothing much to be done about this one. Story is chopped and inconclusive, motivation is developed by the dry stroke, and picture as a whole never seems to generate any interest. Miranda in the lead is unable to overcome the basic faults of the story and script. The Miranda name may carry the picture somewhat in the foreign market, where she is better known than in this country. Girl shows capabilities in flashes, but is used for melodramatic purposes. The exotic and fiery requirements of the script."—Variety p14 My 10 '39

“Long deferred and debated in the making, the theatrical ‘Hotel Imperial’ is a well-made film of a fairly entertaining wartime melodrama, but without sufficient distinction to merit more than average program rate at the box office. Generally, it will have to be content in the secondary spot, and probably will fare better in the subsequents than the first run. Miranda name may help in the foreign market."—Variety (Holiday) p8 S '39

HOUND OF THE BASKERVILLES.

20th century-Fox 78-80min Mr 31 '39

Cast: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce, Lionel Atwill, John Carradine

Director: Sidney Lanfield

Music director: Cyril J. Mockridge

Screen writer: Ernest Pascal

Mystery—Melodrama. Based on a novel and play of same title by the late Arthur Conan Doyle. Holmes is played by Basil Rathbone and Dr Watson by Nigel Bruce. Set in the foggy moors of Dartmoor this is an eerie tale of the attempted murder of the heir to the Baskervilles. Filmed in a silent version in 1922 and a sound version in 1939.

A Film Guide to the 20th Century-Fox picture, Hound of the Baskervilles, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings
“C: You: excellent; C: very exciting,"—Christian Century p590 My 3 '39

“Medicinal. Fine cast, unsupervised acting. Mature."—DAR

“An outstanding cast, a very exciting plot, the scenery is appropriate, the mood, and good direction make this a very exciting and interesting picture. Mature-Family."—Am Legion Auxiliary

“Technical values are excellent and the acting is almost too convincing for this type of picture, making the horror very real. Adults."—Calif Cong of Par & Teachers

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

“Too exciting for young children, but entertaining for all who enjoy thrilling mysteries. Mature."—Gen Fed of Women’s Clubs (W Coast)

“A notable cast give fine portrayals. Adults."—Nat Council of Jewish Women

“Serious and thrilling mystery story which cleverly reproduces the atmosphere of the original Sherlock Holmes story. Mature."—Nat Soc of New England Women

“Thrills others for those who are looking for hair-raising entertainment. Mature."—S Calif Council of Fed Church Women

“Hound of the Baskervilles may well be a preview of your next nightmare. Those who follow a name to the movies will be a bit disappointed at Basil Rathbone as Sherlock Holmes for his ability is in no way taxed by this run-of-the-mill part. Adolescents: exciting—children: thrilling—Adults: exciting—Adults."—Women’s Univ Club, Los Angeles

“- Fox W Coast Bulletin Ap 1 '39

Trade Paper Reviews

“Imagrious Isadora Miranda, who bears a strong resemblance to Marlene Dietrich, gets a tough assignment for her American debut. She is burdened with a similar type of ¿solving, mystery that did much for Miss Dietrich. Miranda has the boxoffice. In an effort to make an impression, Miss Miranda is prone to overact. Otherwise, she is a pleasant eyeful."—Boxoffice p29 Ap 22 '39

“Paramount’s ‘Jinx’ picture emerges as much less than the ‘sensation’ early production reports indicated and something more than the ‘flop’ Hollywood gossip labeled it just prior to its appearance. The story is stronger than important enough to carry itself. ‘Hotel Imperial’ is an entertaining melodrama—full of action, some suspense and intriguing characters, where Isadora Miranda is concerned. Given better pictures, she can become boxoffice.”—Los Angeles Times Daily May 17 '39

“Paramount’s revival of ‘Hotel Imperial’ is an obvious and extravagant effort to interest the American public directly in the career of Isadora Miranda. It will do little else. The production values are too bad to boxoffice. The vehicle, with its world war setting, has little to recommend it in its current setting. The ingredients used for deeply emotional response do not jell, and the humorous elements laid on with a self-con-
scious hand in an apparent attempt to add bulk to a thin and dated story succeed only in being casually distracting."—Hollywood Reporter p3 My 8 '39

Reviewed by Roscoe Williams

“- Motion Picture Daily p6 My 12 '39

“It is not a really ‘bad’ piece of work, however, and if you consider the time and money expended on ‘Hotel Imperial,’ it has no business being ‘just another offering’ of the off-day picture. It’s not bad, it’s not good."—Nat Box Office Digest p12 My 29 '39

“-—”
"Adults."

Nat Legion of Decency Mr 30 '39

"A & G: Good; C: no."

Parent Herald 1077 My '39


"Wyk Guide Mr 25 '39"

Note:

"Newspaper and Magazine Reviews"

"I confess to an hour and 20 minutes of fun and entertainment. The hands of Darryl Zanuck, Great Dane, Mr. Rathbone, and an expert company of Twentieth Century-Fox mystery makers."

"Boston Transcript p20 Ap 13 '39"

"Adults and young people."


"Darryl Zanuck has done such an excellent production job with 'Hound of the Baskervilles' that one enjoys Ernest Pascal's adaptation of literary melodramatics do not always translate well into screen terms. The adaptation of Sir Arthur Conan Doyle's detective story has been made incredulously in the original. Somewhere in the metamorphosis from printed pages to visual images, though, the sinister factor gets lost. Mr. Rathbone really only disappointing member of the cast is the dog. But, after all, no canine could measure up to expectations."

"Beverly Hick"

"For adults; too strong for children. Interesting to study groups as an argument in favor of full scores, and as emphasizing the effectiveness of normally spoken dialogue as compared with the use of words."

"Hollywood Spectator p5 Ap 1 '39"

"Things move swiftly, everybody looks sufficiently frenzied to draw your suspicions, and the fog never lifts. It is all tense, damp, taut, until the tired Mr. Holmes solves the crimes by sheer deduction. The heavy fog and misty woods make for the right atmosphere."

"Library p51 My 6 '39"

"It proves rather pointedly that exciting literary melodramatics do not always translate well into screen terms. The adaptation of Sir Arthur Conan Doyle's detective story has been made with extraordinary fidelity to the original. It is a quite good picture with few compromises in establishing itself as an unblushing 'chiller.'"

"New York Tribune p8 Mr 25 '39"

"Of course, we had the advantage over Sherlock in having read the book, so we knew all the time how his grim mystery would out. There's just the least reason to believe, too, that most of the other in the audience had their finger on the arch-plotter long before Holmes caught on. But even so, it's fairly good fun and old times to be-seeing Sherlock again and hearing him say, after a nervous twitch of his sensitive nostrils, "Watson, the meow of a mouse is a tale and a half, and a horror that is not motion picture, and the result is a show which is more often laggard than exciting.""

"Times Mr 19 Mr 25 '39"

"Simple souls can have a very good time with 'Hound of the Baskervilles.' It may appeal mostly to us older types who were brought up in the Sherlock Holmes era, yet this screen treatment, losing none of the value of the story's period, is racy and modern enough even for the youthful."

"New Yorker p75 Ap 1 '39"

"Basil Rathbone plays Sherlock Holmes as if he were born to the character. There is disappointment in this dour picture of one of Conan Doyle's better crime puzzles; it drags at the beginning and the middle, exciting our suspense, and then comes to climax without letting the public in on Sherlock's methods."

"Photoplay p39 Je 9 '39"

"A commendable attempt at a faithful screen transcription of the thriller. It is an unhappy irony that the fidelity to the original makes the film a pretty mild affair. Basil Rathbone is an ideal Sherlock Holmes, the other players are satisfactory, but the production is all that it should be—but the excitement just isn't there."

"Stage p7 Ap 15 '39"

"All impersonators of Sherlock Holmes must stand comparison with William Gillette, who created the character. Basil Rathbone acquits himself fully as creditably as John Barrymore, his cinema predecessor."

"Time p40 Ap 3 '39"

Trade Paper Reviews

"Doctor Watson's quick and famous need to be played to preserve the mystery and universal popularity this brilliantly cast, impressively produced and masterfully directed film edition of the detective mystery-thriller which has been read by millions. With Basil Rathbone as the perfect Sherlock Holmes it sets a new high among chillers and indicates that Darryl Zanuck's studio will not be doing right by the exhibitors and fans if the talents of the English-born Mr. Rathbone are not utilized to portray further adventures of fiction's super sleuth."

"Boxoffice p79 Ap 1 '39"

"General audiences will find this a fairly engaging and exciting, if somewhat antiquated, thrill. The dialogue is theatrical but not as quite as much so as it took as readily to the straight playing of the old fashioned Sherlock Holmes and grosses in the delivering of the story to the auditorium."

"Hound of the Baskervilles' makes few compromises in establishing itself as an unblushing 'chiller.'"

"What few compromises it makes are explicable and in keeping with the screen. Perhaps no other detective murder thriller has been so widely read in this country, so it should prove easy for the exhibitor to put them in, especially with the distinguished cast that play the principal roles."

"Hollywood Reporter p3 Mr 23 '39"

"There is an inherent eeriness about Conan Doyle's 'Baskervilles' story that would inevitably make any picture based upon it a fairly safe bet as program thriller entertainment. . As a picture making job 'Hound of the Baskervilles' comes as close to being a good London-made picture as any American studio is apt to turn out this year. In stodginess of screenplay construction and static talkiness of many spoken dialogues up with London's best. . The basic chill of the theme will carry it through for fair audience satisfaction."

"Office Mr 23 '39"

"It's a startling mystery-chiller developed along logical lines without resort to implausible situations and over-theatrics. Picture is a strong one, hold all interest to the end. This reads on top spots of key dealers that attract thriller-mystery patronage. In the neighborhood and around the country John Morley is the big box office. Exploitation on the names of Conan Doyle and Sherlock Holmes will help."

"Photoplay p39 Je 9 '39"

"It amply fulfills its entertainment expectations. While not a pretentious production, its excitements are so gauged to mass appeal that it will appeal to many a showman who has a presumptuous competitor for the top program spot, from the keys down to the subseqults. . .

"Given to an excellent cast, aptly translated to
HOUND OF THE BASKERVILLES
—Continued
the screen, well directed and presented with great theatrical effect, the picture should get prosperous patronage."

+ Variety (Hollywood) p3 Mr 25 '39

HOUSE OF FEAR. Universal 64-66min Je 30 '39
Cast: William Gargan. Irene Hervey. Alan Dinehart
Director: Joe May
Screen writer: Peter Milne
Mystery story. When a murder is committed in a theatre, police officials try to solve it by a policeexperiment. They put on the same show with the original cast a year later. Based on a novel. Last Warning, byidthewords Camp and a play Last Warning by Thomas Fallon.

Audience Suitability Ratings
"The very intriguing plot is well developed, holding interest from beginning to end and treating superstitious fears sanely. Adults and younger children. P Coast Film Review Digest"+
+ Fox W Coast Bulletin Je 3 '39
"Adults." Nat Legion of Decency My 25 '39
"Family. An exciting mystery play. . . Well worked out with plenty of suspense." + Wkly Guide My 20 '39

Newspaper and Magazine Reviews
"It's fair time-passing fare." — Newsweek p36 Je 12 '39

Trade Paper Reviews
"This mystery-thriller has been endowed with all the better elements of the kind that make for first-rate shudder-shockers. A gentle sprinkling of comedy heightens its attractive-ness. Whether or not the particular happy casting lends authority. When the script calls for suspense it's there to fill the bill, and without a lot of synthetic folderol." + Boxoffice p27 My 29 '39

"Mystery murder addicts will find this a surprisingly entertaining film. Melodramatic action starts almost at once, the suspense is neatly maintained throughout and even the cleverest of amateur sleuths will experience difficulty in discovering the identity of the mysterious killer. Good program fare which will make an above-average showing for a quota for any type of dual." Frank Leyendecker + Film Bulletin p8 Je 12 '39

"With an attended theater as the site of this mystery chiller, the plot winds some good thrills and plenty of suspense for the goose-pimple fans who like to be shocked." + Film Daily pl2 Je 5 '39

"Universal has turned out another one of those swell mystery thrillers that sends chiv- ers up and down the spine. Packed with plenty of good, clean comedy amid an eerie atmosphere, suspenseful action and many blood-curdling moments, 'House of Fear' will give any audience a double dose of what it came to see." + Hollywood Reporter p3 Je 7 '39

Reviewed by Gus McCarthy + Motion Pict Daily pl4 Je 12 '39

"Here's a mystery picture with comedy flavor that holds sufficient edge-of-seat suspense to catch lower-bracket bookings in the neighborhood. It's a combination program fare expected from a moderate budgeter with out names with which to dress the bills. Yarn has numerous little details to offer that passage that do not tie together too well." + Variety pl4 Je 14 '39

"Founded on mystery theme, and treated in farcical mood, 'House of Fear' is weak fare at best, rating nothing better than filler position beneath strong upper niche feature. There are lines in the plot which will laugh with pic- ture, and others when they will laugh at it. Peter Milne's direction is7 very basic in way he material, while Joe May's direction is shaky, and often comical. Latter wastes much of opening footage in effort to strike pace, but only partially succeeds. Cast strives courage- ously in attempt to overcome story's weak- nesses, but its heroes are wasted." — Variety (Hollywood) p3 Je 7 '39

HOUSEMASTER. Associated British 95min Ap 9 '39
Director: Herbert Brenon
Screen writer: Dudley Leslie
Comedy. Filmed in England. Based on the play of same title by Ian Hay. When the play was adapted to the screen by Mr. Hay it was called Bachelor Born. A story of schoolboy life in England, this is a tale of a housemaster in a boys' prepara- tory school who is constantly harassed by the headmaster, an unhuman pedagogue. Three young girls decide to move in on the house- master in the monotonous confines of the school.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Ap 20 '39

Newspaper and Magazine Reviews
"It rumbles pleasantly, leisurely, and unexcit- ingly along in phlegmatic British style. . . The picture is, on the whole, quite interesting for its extraordinarily realistic photographing of life in a good English boys' school. To my knowledge, we have had no picture quite so accu- rate in depicting life in America." Jesse Zun- ser + Cine p45 Ap 8 '39

"It is very much under par in the mechanical as well as the writing and acting depart- ments. . . None of the plot is of startling na- ture or intended to have you to the woodwork of the Little Carnegie orchestra seats in tense expectancy of gripped hands. The play and the film are cut out of the same ditty which is, of course, a genuine thread of charm. There isn't a great deal of charm available. Since the casting seemed wrong, the direction paten seemed less than is needed to make a jump around in heroic time and space leaps, the re- sult is unhappy all around." Herbert Drake — N Y Herald Tribune p12 Ap 10 '39

"A more serene little comedy would be hard to find and possibly would not be worth the bother, for its charm arises principally from its rarity. Mollowness is unusual to the screen; so is a dramatist's trick of muffling all his alarms. . . The general effect of the film is pleasant. It is entertaining with a touch of the English. Frank S. Nugent + N Y Times pl3 Ap 10 '39

"Although Ian Hay's amiable comedy of Eng- lish public-school life had a successful Broadway run last season, the screen version is no match for the original. It is a unserious effort by British studio, the plot introduces three screwball young ladies who are intended to whip the action up into a dither of comedy. They are not only silly, but out-of-bounds. Tedious." — Stage p6 My 1 '39

Trade Paper Reviews
"It is traditionally pleasant entertainment— for the English. Somehow, perhaps through lack of understanding, the British spirit that mass audiences here would associate with the revolt of 500 harassed school boys over the refusal of their headmaster, the focal point around which it all revolves. + Boxoffice p15 Ap 15 '39

+ Motion Pict Daily p7 F 25 '38

"Satisfying commercial hit for England, and not catering to popular audiences by resorting to unnecessary and undisciplined display. American audiences might be interested in it sufficiently to regard the film in the light of an acceptable second feature..." + Variety p15 F 9 '38
ICE FOLLIES of 1939. MGM 81min Mr 10 '39
Cast: Joan Crawford, James Stewart, Lew Ayres, Lewis Stone, Bess Hedarh, Lionel Strode.
Director: Reinhold Schunzel
Music: Roger Edens
Original story: Leonard Praskins
Drama. A combination of ice carnival and love story. Well directed. Joan Crawford plays the feminine member of a skating trio consisting of James Stewart and Lew Ayres. In Hollywood where she becomes a film star while he continues with an ice carnival. In the screen ice extravaganza which is a series of numbers done in the Cinderella motif with nursery rhymes transferred to the ice rink. This latter portion is in Technicolor.

SEE ALSO issue of March 27

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SEE ALSO issue of March 27
ICE FOLLIES OF 1939—Continued

"You have heard of 'the poetry of motion.' I do not believe you will get the full meaning of that phrase here, unless you have seen this picture. . . . For once we have a picture in which the story takes second place and the spectacle first. The scene and action are distinguished for clever dialogue and good taste, but it serves principally to incorporate logically the skating sequences within the picture and to make such a tolerable one."

— Hollywood Spectator pMr 17 '39

"It presents what is probably the most handsonable spectacle of professional ice skating ever seen in or out of a theater, exquisitely costumed and acted by a beautiful musical score. . . . Since some kind of story was needed to lead up to the film debut of 'The International Ice Follies' plot, the authors give it the necessary publicity gloss, Joan Crawford, James Stewart and Lew Ayres were given the enviable job of trying to make it digestible. Their acting is smart and likable; their material is not. It's melodramatic claptrap, in which Mr. Stewart, in particular is a clumsy and embarrassed participant. Mr. Ayres, fortunately, has less to do and it does that extremely well." Robert W. Dana

+ — N Y Herald Tribune p16 Mr 17 '39

"Ice Follies isn't altogether a spectacle picture, it has a plot, one which, if you will excuse our saying so, has been put on ice too late. Far be it from us to rap one of the most popular attractions of the screen, but what we mildly object to is the fact that the glitter does not extend to the dialogue, the incidentals, the characterization (the term 'character' is an understatement) or the story." E. R. Critchley

+ — N Y Times p25 Mr 17 '39

"It has a story of sorts. . . . The Ice Follies troupe glides and pirouettes off with the screen behind them. Their hand-elected routines especially the final Technicolor fantasy—are easily the most impressive ice ballets ever photographed for the screen.

- Newsweek p33 Mr 20 '39

"The skating numbers and the finale in Technicolor are presented in the musical comedy manner, going on for reels while the story waits, and they offer some new twists. . . . Miss Crawford is not called upon to emote and is sensible enough to take the part for what it is worth—but it is not worthy of her."

- Photoplay p63 My 1 '39

"All the time and effort of a production staff, a writing staff, and a cast of intelligent Hollywood players are spent in this trivial and obvious effort to show us the Ice Follies sequences. The undeniable trashiness of the music picture is not redeemed by the flashing blades. U/jk."

— Stage p7 Ap 1 '38

Trade Paper Reviews

"Ice Follies' by virtue of its ballet scenes of spectacle proportions should cut a neat, profitable figure at the boxoffice. It may also be happy news to exhibitors that Joan Crawford has a role more suited to her talents than she has had in a long time."

— Boxoffice 13 Mr 11 '39

I'M FROM MISSOURI. Paramount 77min Ap 7 '39

Cast: Bob Burns, Gladys George, Gene Lockhart, William Henry, George P. Huntley, Judith Barrett

Director: Theodore Reed

Screen writers: John C. Moffitt, Duke Atterberry

Comedy. This is the tale of the rural American social climbers who go to England and succeed. The story is a sequel to the previous one, and is a tale to raise money for Missouri who wants to sell mules to the British army. Based on the short story Sixteen Hands by Homer Croy and on a story by Julian Street.

Audience Suitability Ratings

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

Christian Century p527 Ap 19 '39

"Mediocre. Enjoyable for Bob Burns fans. Mature-family. DAR

— P W Coast Bulletin Mr 18 '39

"The production, built on a refreshingly homely pattern, has an under-current of warmth, geniality and sprightly humor. Excellent are the routines and acting of the producers are features of an unusually entertaining film for the family." E Coast Preview Committee + — P W Coast Bulletin Mr 18 '39

"Very clever dialogue, an excellent cast and a clean story well told make this excellent entertainment. Family." Am Legion Auxiliary

"Amusing and refreshing. Family." Calif Ceb of Par & Preachers

"This production is generally wholesome and will prove entertaining to those who enjoy the droll humor of Bob Burns. Mature. Calif Fed of Women's Clubs (W. Coast Bulletin)

"Good comedy for entire family." Calif Fed of Music Clubs

"An amusing comedy based on a leisurely told story replete with homey philosophy and unusually clever dialogue. . . . This picture will thoroughly entertain most audiences. Family." Gen Fed of Women's Clubs (W. Coast Bulletin)

"Mildly amusing. . . . Although somewhat overlong, the picture has some hilarious incidents, entertaining musical numbers, and the homespun philosophy of Bob Burns. A capable cast is directed without subtlety and the production is doing an effective and healthy. Family." Nat Council of Jewish Women

"Amusing homespun comedy pointing out the folly of unlikable Bob Burns. Family." Nat Soc of New England Women

"A good clean comedy. Although slow in spots, interest in the plot is never lost. This picture will provide pleasing relaxation. Family." S Calif Council of Fed Church Women

"A pleasant, light entertainment; Adolescents: good; children: yes. Family."

Women's Univ Club, Los Angeles

— P W West Coast Bulletin Ap 18 '39

"Adults." Nat Legion of Decency Mr 16 '39

"A & Y: mediocre; C: little interest."

+ — Parents' M p37 My 39

"It moves about as fast as Bob Burns' drawl."

Scholescopic p28 Mr 25 '39

"Family. Most amusing comedy. . . . Clever dialogue, good acting and altogether a satisfactory picture."

— Daily Guide Mr 11 '39

Newspaper and Magazine Reviews

"The story is a weak, distant parallel to 'A Connecticut Yankee in King Arthur's Court.' . . . E. E. Clive's Duke of Cricklwood is a saving virtue among of its dry sardonic banter. The other parts, including Burns', are inferior to 'A feature grade.' John Gibbons

— Boston Transcript p5 Ap 7 '39

"Adults and young people."

Christian Science Monitor p15 Ap 8 '39

"The annoying process of revamping old pictures plods tediously and familiarly on in 'I'M From Missouri,' with Bob Burns the chief sufferer. 'The Arkansas Traveler' proved that Mr. Burns is a good character. I'M From Missouri indicates that he'd better watch what he acts in. . . . The characters are burlesqued, the situations silly, the situations ridiculous, and the direction inept. It is, in brief, a dud." Jesse Zunser

— P W West Coast Bulletin Mr 25 '39

"Homespun folks might find it amusing, but city slickers are likely to deem it a bit dull and naive. Anyway, it is clean." Bert Harlen

+ — Hollywood Spectator Mr 25 '39

"The yarn is studded with huskum, moves slowly, is Bob Burns' worst comedy to date. The showISTIC is in need of better yarns."

Beverly Hills

— Liberty p52 My 6 '39

"It's stuttering farce which appears better because it is better because of the entertaining and a little more sense and smoothness in the script might have given Bob Burns a better chance to branch out. His familiar face and Arkansas
Variety.
Film spun."

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of good
'Bob

From Missouri!


The story is broad and rambling, fairly obvious from the start, but always entertaining. The homespun comedy lines and situations account for some of the stunt work. - J. Hanna

Time p41 Ap '39
Trade Paper Reviews

"Bob Burns enters the mule business, which venture proves to be a relatively unfunny affair for the droll sage of the Ozarks, probably his least successful attempt at Negro stereotype. Traditional gags provide refreshing moments of mirth, the meandering screenplay, overlaid with hokum, strained laughter, Gladys George is miscast in the supporting role which wastes her proven talents."

Boxoffice p61 Mr '25 '39

"While first run houses in the key cities may find this a weak sister, 'I'm From Missouri' is a natural for the family trade in rural towns. The story is broad and rambling, fairly obvious from the start, but always entertaining. The homespun comedy lines and situations account for some of the stunt work. - J. Hanna

Film Daily p7 Mr '23 '39

'I'm From Missouri' puts pretty severe tests on the talents of Bob Burns. Severe enough, in fact, to cause the wanton publicity man to proclaim the title as not a fluke. This is perhaps a little too optimistic on the part of the producer, but the picture itself is good. Better than it is likely to receive the due credit it deserves. And it introduces enough of the hokey stuff to keep things moving briskly to the end."

Hollywood Reporter p3 Mr '16 '39

Reviewed by Roscoe Williams
Motion Picture Daily p9 Mr '20 '39

Paramount is having a difficult time establishing Bob Burns as a solo star, and 'I'm From Missouri' is not exactly the answer. There are plots of the usual sort, but the most interests when Bob Burns is on the screen. There are other laughs when the producers reach for the slacker, and the picture has a certain amount of story basis, and a limping screenplay put a severe burden on Producer Paul Jones and Director Delchamps."

Nat Box Office Digest p15 Mr '20 '39

'I'm From Missouri' will satisfy the Bob Burns fans with typical comedy material in modest style.

Film Daily p7 Mr '23 '39

This Fred Scott action story has the flavor of the old West, and carries a lot of human interest angles along with the thrills and fights and fast riding that round it out as a very acceptable offering for the Western fans.

Film Daily p7 Ap '39

IN OLD MONTANA. Spectrum-State rights 39-61min F 5 '39
Cast: Fred Scott, Jean Carmen. John Merton. Harry Harvey
Director: Raymond Johnson
Screen writers: Jackson Parks. Homer Gordon. Raymond Johnson
Western heroes. Scott obtains a leave of absence from his army post in order to return to his father's ranch and help settle a feud between cattle men and sheep herders.

Trade Paper Reviews

"In its class, it probably will rate as adequate entertainment for the action fans. It's a low budget picture and makes no pretensions other than to please. There is a considerable amount of riding, some action and singing by Fred Scott, whose voice seems to be his best asset at the present time. He's not up to par with other Western heroes in impressing with a two-fisted personality."

Boxoffice p31 Ap 8 '39

"This Fred Scott action story has the flavor of the old West, and carries a lot of human interest angles along with the thrills and fights and fast riding that round it out as a very acceptable offering for the Western fans."

Film Daily p7 Ap '39

INDISCREETIONS. Tri-national 80min Ap 29 '39
Director: Sacha Guitry
Screen writer: Sacha Guitry
Farce. Based on a play of same title by Sacha Guitry. Filmed in France with English subtitles. M. Guitry portrays a physician who employs as secretary the daughter of his former mistress.

Audience Suitability Ratings
"Condemned."
NAT Legion of Decency My 18 '39

Newspaper and Magazine Reviews
"Sacha Guitry's screen reputation certainly not enhanced by 'Indiscretions.' It is a dull conversation piece, devoid of motion picture merit and lean on continuity lines. In this instance, the lack of-acting of the French theater and cinema is being prolific while forgetting his showmanship. There is scarcely a moment of significant action in the new offering and M. Guitry's extended aphorisms about adultery don't make up for the mediocrity of the ploy. The play literally talks itself out of being a beguiling entertainment. It is as boring as 'Story of a Cheat'."

N Y Herald Tribune p16 My 1 '39

"Sacha Guitry is a lively fellow who has done right well by himself through sublime impudence in the French theater, which is currently showing his picture should not attempt to profit by his example—nor
INSPECTOR HORNLEIGH. 20th century-fox 76min Ap 21 '39
Cast: Gordon Harker, Alastair Sim, Hugh Williams, Steve Geray
Director: Eugene Forde
Mystery story. Filmed in England. Based on characters created by Hans Wolfgang Friswin. Gordon Harker portrays Inspector Hornleigh, a middle-aged detective whose hobby is collecting stamps, story. He catches a murderer who has stolen state secrets.

Audience Suitability Ratings
"This is a better-than-the-average production, Adults." E Coast Preview Committee
"Adults."

Nat Legion of Decency Ap 27 '39
"A & Y: very good; C: no."

"Family. A very satisfying mystery story, quite English in characters and atmosphere, which plays the game as fairly with the audience as with the detective, and is as amusing as it is exciting in its solution."

Wkly Guide Ap 22 '39

Newspaper and Magazine Reviews
"For all its Scotland Yard background, this English film has little American appeal. The plot here is ingenious, but the whole thing moves in a fog of thick British accent." Beverly HIll

"Produced in England, this is very English but, after all, an exciting story, drama."

Boxoffice p39 Ap 22 '39

INVITATION TO HAPPINESS. Paramount 95-97min Je 16 '39
Cast: Irene Dunne, Fred MacMurray, Charles Ruggles, William Collier, Sr., Billy Cook
Director: Wesley Ruggles
Music: Frederick Hollander
Origin: Story: Marion and Tama Shores
Screen writer: Claude Binyon
Fred MacMurray plays an uncouth prizefighter whose one aim is to win the heavyweight championship. A happy marriage to heiress Irene Dunne does not stop his ambitious climb in which he neglects his wife and later his young son. When the boy is ten years old, MacMurray tries to win the love of his son after his wife divorces him. In the end, he succeeds and a reconciliation takes place.

Audience Suitability Ratings
"Mediocre. Unconvincing. Irene Dunne seems miscast. Adults." DAR
"Adults." Fox W Coast Bulletin My 13 '39
"Family. Am Legion Auxiliary
"Entertaining social drama, with an excellent cast, good production, pleasing music and understanding direction. The prize-fight sequences will be disasteful to some people. Adults." Calif Cong of Par & Teachers

"Fascinatingly interesting because of its changing moods—bantering and subtly sophisticated. The key scene is Am Legion's moving the next. The fight scenes are strenuous, but are symbolized and necessary for the motivation of the story. Adults." Calif Fed of Business & Professional Women's Clubs

"An excellent story with clever dialogue. Must have been inspired by the tempest at the beginning and becomes an integral part of the picture, unbearably enhancing the dramatic value. For older boys; good example for intelligent judgment in handling the ethics and social adjustments. Adults." Calif Fed of Music Clubs
"An excellent cast and direction produce reasonably good adult entertainment of an emotional and sentimental kind, though none of the pictures might not be less expertly handled." E Coast Preview Committee

"This is an engaging social drama. The direction has been distinguished, while the cumulative prize-flight attains a peak of almost unbearable suspense and tension. Adults." Nat Council of Jewish Women

"Well acted social drama with good comedy relief and some well-drawn characterizations. Unconvincing. Adults." Nat Soc of New England

"The story has many excellent qualities. . . . A happy solution of tragic situations results in an emotional picture that was well cast and the direction good. Family." S Calif Council of Fed Church Women

++ Fox W Coast Bulletin p2 My 20 '39

"Even if this picture were better than it is, it would still be a mistake. To cast Irene Dunne, who has proven her ability in high comedy, in such an unflattering role as that of the headstrong wife of a particularly stupid prizefighter, to photograph her horribly awkward poetically

"The picture is well acted, smoothly directed, and competently written (with the exception of several embarrassingly awkward poetic melodramas); but it is marred by too many inconsistencies and repetitions, as well as the director's failure to get satisfactory entertainment. Accordingly, 'Invitation to Happiness' sums up as just a fair round of moderately poor acting. Unquestionably, there is fine drama in all this. It is too bad that the plot had to be kneaded out until it contains no more than a smattering of top-trotting and limited situations." Jesse Zunser

++ Cue p48 Je 3 '39

"What a screen story is about is of more importance than the incidents which compose it. Keep that in mind when viewing 'Invitation to Happiness,' and you will find it a satisfactory piece of screen entertainment." Fred MacMurray

++ Liberty p44 Je 17 '39

"Not just a fight picture. Rather it is a study of a fighter, a boy with consuming ambition to be heavyweight champion. . . . Irene Dunne plays the pugilist's wife, and could not have been a more refined and suitable picture of a nice girl of refinement and education who marries a professional scraper, but it is Fred MacMurray's picture." Beverly Hills Daily

++ Film Daily p6 My 9 '39

"The fine director-writer team of Wesley Ruggles and Claude Binyon was scarcely in top form this time. The outcome of the film was marred by a few unnecessary sequences, but the cast was good. The acting was good.

"Paramount can look for hefty grosses from 'Invitation to Happiness.' The pictures do not miss a trick in playing on every emotional response that can be expected in even the most heartless of movie audiences. All types of theaters, Wesley Ruggles, producer-director, has done a masterly job, giving the story weight, dramatic impact, that.

++ Hollywood Reporter p3 My 5 '39

Reviewed by Roscoe Williams.

++ Film Daily p6 My 9 '39

"The Wesley Ruggles-Claude Binyon team again proves that the boys have what is needed to play with audience emotions. And Paramount
INVITATION TO HAPPINESS—Cont.

The tale is written, directed and played with moving emotional appeal. It is a more serious picture than has come off the Paramount lot lately, and one of the best in some time.

+ Variety (Hollywood) p8 My 5 '39

"Here is excellent depiction of a man's spiritual triumph out of his bitter physical defeat. The tale is written, directed and played with moving emotional appeal. It is a more serious picture than has come off the Paramount lot lately, and one of the best in some time."

+ Variety (Hollywood) p8 My 5 '39

IT COULD HAPPEN TO YOU. 20th century-Fox 72min Je 30 '39

Cast: Stuart Erwin, Gloria Stuart, Raymond Walburn, Douglas Fowley, June Gale

Director: Alfred Werker

Screen writers: Allen Rivkin, Lou Breslow

Comedy. This same title was used by another film released by Fox in 1937. Stuart Erwin portrays a young advertising copy writer who cannot get his employer to recognize his merit, involves him in murder and is sent to jail. When his wife tries some harmless blackmailing, he is freed and his talents are recognized in his job.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Je 15 '39

Newsprint and Magazine Reviews

"The writing team of Rivkin and Breslow have peppered a cut-and-dried story about a Caspar Milquetoast with bright lines and made a superior Class 'B' picture in "It Could Happen to You."

— N Y Herald Tribune p8 Je 9 '39

"It is all a quasi-comedy sort of a lower-level cross between 'Made for Each Other' and 'A Slight Case of Murder'—so that makes everything all right. And bits of it are very much all right, in a biting, satiric way. But, frankly, the greater part of it is surprisingly cynical and grim. Some one must have been feeling awfully bitter when they made "It Could Happen to You."— Bosley Crowther

+ N Y Times p26 Je 9 '39

Trade Paper Reviews

"A very lively and laughable number good for the hot weather trade with murder mystery played up for the laughs all the way. And getting them plenty, with Stuart Erwin as the laugh-provoker."

— Film Daily p11 Je 12 '39

"It is an unusually diverting program picture. It is amusing, develops a strong impetus of suspense, has exciting incident and additionally is so tremendously funny. The title, that the spectator generates a keen personal interest in the final outcome. It will give ample support and plenty of business in its aimed-for market."

+ Hollywood Reporter p8 Je 10 '39

Reviewed by Gue McCarthy

— Motion Pict Daily p5 Je 13 '39

"Plausible, ample good Spectro for the lower half of duds or lighter singles. . . Talc itself is an old one, but the different twists make it palatable."

+ Variety p14 Je 14 '39

"As modern as a stratosphere plane, and capable of traveling its screen course with same effect. 'It Could Happen to You' is excellent entertainment for entire family. Equipped with stronger cast names, it could easily win its way into top position on dealers in more discerning situations."

+ Variety (Hollywood) p8 Je 10 '39

IT'S A WONDERFUL WORLD. MGM 85min My 19 '39

Cast: Claudette Colbert, James Stewart, Guy Kibbee, Nat Pendleton, Frances Drake, Edgar Kennedy, Ernest Truex, Mildred Natwick, Carie

Director: W. S. Van Dyke, Il

Original story: Ben Hecht, Herman J. Mannkewicz

Screen writer: Ben Hecht

Comedy. James Stewart portrays a private detective who is guarding a much-married millionaire accused of murdering his fourth wife. Claudette Colbert plays a romantic poetess who attaches herself to Stewart and aids him in finding the real murderer.

Audience Suitability Ratings

"A: only fair; Y: probably amusing; C: no.

+ — Christian Century p57i Je 7 '39

"A delightful mystery drama with far more humor than entertaining that is well chosen. Adults." Am Legion Auxiliary

"Light, humorous social comedy with an excellent cast, good production and sufficient suspense to sustain interest. Adults." Calif Cong of Par & Teachers

"Adults. Calif Fed of Music Clubs

"Picture values are good, the cast is an excellent one, each fitting in his characterization, though many will feel that Miss Colbert is miscast. Good for light, amusing entertainment. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A rip-roaring murder mystery comedy not worth the admission price. The notable cast and director, though providing good but ridiculous entertainment. Family. Nat Council of Jewish Women

"Well acted, with highly amusing lines and situations and adroit turns of plot. Adults," Nat Soc of New England Women

"A sophisticated comedy with a complex and confusing plot. . . . Only fair entertainment despite the efforts of Claudette Colbert and James Stewart. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin My 27 '39

"Adults."

+ Nat Legion of Decency My 25 '39

"A: amusing; Y: sophisticated; C: no.

+ Parents' M p88 Je '39

"Family, Farcical, quick moving, with a lot of snogging."

+ Wkly Guide My 20 '39

Newsprint and Magazine Reviews

"It all happened one night, and you don't have to believe the fishiest parts of the story. . . It ends tritely with her capturing the crooks and [with him] spouting doggerel."— Philip T. Hartung

— Commonweal p61 Je 2 '39

"It is a mad, irresponsible, wildly hilarious film comedy. . . The story doesn't make much sense, it isn't intended to. . . The whole business is in synapsis. But it tries and make you laugh for 83 minutes, and I think you'll agree that it succeeds admirably."— Jesse Zunser

+ Cue p48 My 26 '39

"Terrible. The script was placed in the hands of a director who gave it literal translation, and it comes to the screen as one of the most woeful comedies of this or any other season. Children may see something in it if you have no objection to the murders. Nothing in it for adults or study groups, and only headaches for exhibitors."— John Chapman

+ Cue p48 My 26 '39

"Screwball comedy is on the wane out Hollywood way, but here Metro takes one more shot at the It-Happened-One-Night formula. The result is ingeniously amusing—but maybe you're
**Stage.**

**Time**

**Zany**

"Haven't you heard of the day when the zany comedy is over, he wants to take a look at this production, laugh himself silly, and change his mind. Perhaps it is doing this clever screen concoction an injustice to label it as zany comedy, but the performances of Claudette Colbert and James Stewart that give the piece its goofy quality."

**Film Daily** p20 My 4 '39

"As good nonsense, "It's a Wonderful World" will fit nicely into the early summer bill. It makes no pretense of business. On the contrary, it is quite a study in slapstick, entirely and unashamedly slap-happy... It should do above average in first grade product take... It is concocted with a fine touch of the old family comedy, but the performances are of such a high standard that one is happy to find a good comedy in progress." 

**Film Daily** p20 My 4 '39

Reviewed by Jack Banner

"The screwball cycle is still with us—but if they make them all as entertaining as this one, your audience won't complain. There might not be enough meat about the picture to make them remember it a week later, but while they are with it they will chuckle and roar, and for a day or two they'll pass on a good word."

**Nat Box Office Digest** p11 My 22 '39

"Metro saturates the screwball comedy type of picture with some pretty broad burlesque in it's a Wonderful World. Due for satisfactory grosses, 'Wonderful World' has been set up as a broad, and infectious laughmaker, despite many obvious holes in construction which are easily passed over... 'Wonderful World' goes overboard with its broad slapstick, illogical situations, and fast-clipped dialog, to make it a burlesque rather than a farce comedy. But audience will like the absurdity and good humor of the situations dished up.

**Variety** p12 My 17 '39

"This is by far the broadest comedy yet handed either to Claudette Colbert or James Stewart—so burlesque, indeed, that it will be in the nature of a box office experiment, a test to discover whether or not the following of these two distinguished personalities will accept the extreme burlesque. Whether the characters are overboard remains for the box office answer, which is apt to be spotty."

**Variety** (Hollywood) p8 My 12 '39

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**JONES FAMILY IN HOLLYWOOD.**

20th century-Fox 60min Je 2 '39

**Cast:** Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson

**Director:** Malcolm St Clair

**Screen writers:** Joseph Hoffman, Buster Keaton

Comedy. Another in the Jones Family series. This time Father Jones is chosen as a delegate to the American Legion convention in Hollywood. His family insist on accompanying him. The children seek careers in the films but in the end they are disillusioned and happy to return home.

** Audience Suitability Ratings**

"Like all Jones family pictures, it is well played, directed and most entertaining to all.**Family.** Am Legion Auxiliary

"The picture is well produced, with good acting, amusing situations and authentic scenes of Hollywood. Family." Call Cong of Par & Teachers
JONES FAMILY IN HOLLYWOOD

Continued

"This picture in the popular series will fill an hour with hilarious, wholesome entertainment, though some will feel the experiences which occur in its pages lack originality in treatment. Family." Calif Fed of Business & Professional Women’s Clubs

"Pair. Clean fun. Family." DAR

"Cast was very good, all parts well played. The work of the director very good; his moved the picture along nicely, lubricated it well with the cast and produced a natural and effective dialogue. A clever amusing comedy that will please the entire family." Gen Fed of Women (W C Cochet)

"One of the cleverest of the ‘Jones Family’ series with much clean fun, a bit of poignancy and a human appeal. Family." Nat Council of Jewish Women

"Diverting domestic comedy, well cast and filled with amusing situations. Family." Nat Soc of New England Women

"Good, clean comedy. Family." S Calif Council of Fed Church Women

"It is a thoroughly wholesome picture, full of light and amusing episodes which will probably interest those who have never seen the film cast before and those to whom such scenes are familiar. Adolescents, 12-16: yes; children, 8-12: yes, if interested." + P3 p6 Mr ’39

"General patronage." Nat Legion of Decency Mr 23 ’39

"A, Y & C: good." + Parents’ M p77 My ’39

"Family." Wkly Guide My 6 ’39

Newspaper and Magazine Reviews

"The Jones Family pictures are so human, clean and wholesome, it is no wonder they are rapidly becoming the top film fare of the neighbor- hood. This is by far the best of the series yet produced. ... A grand family picture ... romance, adventure in Hollywood. Suitable for all ages." Tom Miranda

+ Hollywood Spectator p11 My 27 ’39

Trade Paper Reviews

"Splendidly serviceable entertainment, this ranks with the ‘Jones Family’ series and is a considerable improvement over some of the more recent chapters in the clan’s affa- airs. There can be faster moving and more logical story framework, careful direction, and a more lavish production treatment.” + Boxoffice p59 My 27 ’39

"Jones Family in Hollywood" is concurred of serviceable audience stuff, and it doesn’t miss an opportunity in making the most of it. It has a fruitful background and setting, and, built strictly for laughs. It unquestionably strengthens the money-making position of the Joneses.” + Hollywood Reporter p8 My 20 ’39

Reviewed by Gus McCarthy

+ Motion Pict Daily p6 My 24 ’39

"We are one of those left-handed persons who sincerely believe that the ‘Jones Family’ series is a job of picture making. Then the ‘Hardy Family,’ but who must agree that just as it is not only one is Mickey Rooney alive and obstreperous... You know what the ‘Jones Family’ does for you, but our idea is that one professional." + Nat Box Office Digest p11 My 29 ’39

"It is a bright and boisterous comedy which will regale the confirmed patrons of the series and surefire audience stuff, and it doesn’t miss an introduction to the group. An amazing amount of picture making goes on behind the scenes in the film capital and studio activity is built into the comedy action—things seen from the viewpoint of tell all as seen from the inside’s angle, and mildly kidded from both slants. Picture will hold up the excellent standard established by the picture of the box office and the production standpoint.” + Variety (Hollywood) p3 My 20 ’39

JUAREZ. Warner 125-132min Je 10 ’39


Director: William Dieterle

Music: Erich Wolfgang Kornold

Screen writers: John Huston. Wolfgang Liebeneiner

"Good (Alas, Joneses Misadventure)."

Historical drama. Based on the play Maximilian and Juarez by Franz Werfel and on the novel of the same title by Behr’sen. Paul Muni portrays the Indian patriot Benito Juarez, who believed in democracy for Mexico in the 1880’s, and the ever resentful Maximilian, puppet Habsburg prince played by Brian Aherne, placed on the throne of Mexico by Napoleon III. Bette Davis plays the tragic wife of Maximilian, Carlotta, who goes mad when her bewildered husband is shot by the natives who want their own form of government. Much of the ideology of dictators and in favor of democracy is applicable to conditions today.

A Film Guide to the Warner Brothers’ picture, Juarez, prepared in Hollywood by Harold Turman, is available for the Family Social Services of the Central United Methodist Church, 1231 S. Figueroa St., Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 29 forthcoming Film Guides.

Audience Suitability Ratings

"A & Y: outstanding; C: too strong and beyond them.

+ Christian Century p83 Je 14 ’39

"Excellent. Handsomely produced, sincere, historical drama. Mature-family." DAR

"It is difficult to say whether the film ‘Juarez’ or the book of the same name is the more notable for Paul Muni’s portrayal of Benito Juarez, Brian Aherne’s Maximilian, or for its extraordinarily fine handling of a theme which is very serious in the minds of the people today. ... To have produced a picture which carries such a definite message [for democracy] within itself is an extraordinary example of artistic entertainment is an achievement upon which the producers are to be congratulated. Adolescents: very fine; children: too mature. Mature-family." Women’s Univ Club, Los Angeles

+ Fox W Coast Bulletin Ap 29 ’39

"An exceptionally fine historical drama, Adults." Am Legion Auxiliary

"The picture has excellent photography, mas- terly direction, beautiful scenery, superb acting, and finely follo- ws and intensi- fies the various moods of the picture. Adults." Calif Cong of Par & Teachers

"Authentic in its settings and background, enthralled by the screen story, this picture falls short of being a great artistic masterpiece in that its preachment against dictatorship and political intrigue is still too pointed and pointed in its implications. Adults." Calif Fed of Business & Professional Women’s Clubs

"Altogether it is excellent and melodious. Mature-family." Calif Fed of Music Clubs

"Superbly acted and directed, this produc- tion is an outstanding achievement. Adults and young people." E Coast Preview Committee

"Against the vast scope of the background of this historical drama, and the too much of its message, the individual, brilliantly-en- acted characterizations will long be remem- bered... The direction achieves scenes of dra- matic power and artistic beauty, but so great is the theme, so vital the many significant speeches, that its importance be that at times the picture seems ponderous. Mature-family." Nat Council of Jewish Women

"A well-made documentary film of great in- terest to war-fare-family." Nat Soc of New England Women

"This picture cannot be classed as purely en- tertainment as there is something unique in its portrayal of a historical drama." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin My 20 ’39
"Reviewers requested that attention be directed to the fact that the motion picture is not to be considered as uniformly reliable in its historical and dramatic purposes."

**Nat Legion of Decency My 20 '39**

"A & Y: excellent; C: beyond most children."

**Parents' M p56 Je 39**

Juaréz is a great film in many reasons: it has something to say and says it without sidestepping a single issue... It has the rare combination of producing direction, and acting at the very top, above all, it has Paul Muni, who is every inch, every word, every gesture the character be Juaréz..."

**+ + Scholastic p35 My 13 '39**

"Family. Outstanding. Its emphasis is on the conflict between democracy and dictatorship, and the characters are also highly interesting as individuals. A large and excellent cast. Recommended to the Committee on Exceptional Photoplays. Recommended for schools and libraries."

**+ Wkly Guide Ap 29 '39**

**Newspaper and Magazine Reviews**

"The picture as a whole is finely acted, and with a great deal of it is marvelously caught that air of brooding destiny which hung over the whole preposterous adventure—that devastating air which gives a sense of a new day and, to the foolish interlopers, brought death and madness," John K. Hutchens.

**—**

"Juarez is a splendid and thrilling enterprise which is imaginative and dramatic in intensity. It has made all the more thrilling by the magnificent playing of its fine cast of actors as has yet been assembled upon one screen." Jesse Zimser.

**+ + Cue p56 Ap 29 '39**

"One which lends great dignity to the screen as a medium of expression; the truest thing the screen has to its credit. It is not just a motion picture. It is something to be beyond that, an exposition of the ideology of democracy as opposed to other issues and political ideologies... It is too great to be classed just as screen entertainment. It is beyond that, too. It makes no concessions to screen formulas. Juarez is both a motion picture and a study in the true story of a man, a man who has made all the more thrilling by the magnificent playing of a fine cast of actors as has yet been assembled upon one screen."

**+ + Hollywood Spectator p8 My 13 '39**

The Warners have seen to it that the film carries its message of 1939—of the American democracy in which the qualities of Napoleon, the perfidy of dictators, etc., are amusingly timely. 4 stars. Beverley Hills.

**+ + Liberty p51 Je 3 '39**

"It is an immense step forward on a road the milestones of which can be found in the trilogy of Black Fury", I'm a Fugitive, Black Legion, Zola." The Story of Louis Pasteur—films of admirable dramatic quality, this is the first really outstanding film of the new century, a film of no compromises. In 'Juarez' a remarkable clearness of purpose is reached. This fact alone puts the picture in a class by itself. It runs for almost two hours, but one would like it to be twice as long... No one of the production department of this picture might be called badly done, it could not have been what has been called the unbalance of this great picture. Its faults are rather the marks of the production being pushed to the seriously working part of Hollywood... Of two outstanding pictures 'Wuthering Heights' is artistically the more refined and 'Juarez' the more ambitious and important. No one who wants motion pictures which make sense and are worth while should miss 'Juarez.' It is the best Hollywood has yet done with a historical theme."

**— Franz Hoellerig**

**+ + Nat Legion of Decency My 6 '39**

"There is nothing like a good million-dollar sales campaign to make a million-dollar picture seem like a chicken. On Thanksgiving, when reviews, page-ads and other fireworks have left the sky, 'Juarez' should begin to tower as one of the really memorable turkeys. The story of Maximilian in Mexico is a tragic story; but they have simply made it look like a million-dollar worth of ballroom sets, regiments, gauze shots and whiskers... Even when the story is not subordinated to the lack of background, the Maximilian family, it is bogged down in close-ups and two-shots and medium shots of people talking and not thinking. 'Juarez' was not foreseen and forever in coming. It could have been a good and true picture... As a picture it does not deserve the word: it's a road-company Passion Play." Otis Ferguson.

**New Repub p20 My 10 '39**

"'Juarez' is every inch a great motion picture. It would be memorable for its pictorial splendor alone; in its unerring revitalizing of the past or for its eloquent relating of romance and high tragedy. Never have I seen vivid portrayals so entirely balanced in a film. Rarely have I seen so magical a blend of consummate direction, production and photography. Beyond the compelling theme, the acting is of craftmanship, though, the new offering has something to say and says it unflinchingly... By this film, I recommend 'Juarez' unequivocally. To my mind it is a screen masterpiece, as challenging as it is entertaining—a compound of rare courage and artistry."

**Howard Barnes**

**+ + N Y Herald Tribune p1 Ap 26 '39**

"Ideologically the new Warner film is faultless. We have here a story of sacrifice and the struggle between imperialist, benevolent despot and democrat which has been expressed logically and eloquently, and most dramatically. The fact... In the context between dictator and democrat, Juarez is a single-minded and uncompromising allegiance to the latter. With pardonable opportunism, they have written between the lines of Benito Juarez's story to defy the text of a liberal's scorn for fascism and nazism. But approval of a film's purpose and message cannot blind one altogether to some of the weaknesses of its structure. 'Juarez' has not been smoothly assembled. Its central character has been thrown out of focus by a lesser one. Too much and too little attention has been paid to the subordinate people in the drama... It is out of balance, in character and in narrative. Possibly the fault is in its editing, although that would not explain it all... It is a sum total of mediocrity. On the whole it is bad that this review, like 'Juarez' itself, must be rated out of balance. 'Juarez,' with all its faults, is a step ahead of the others and therefore a memorable and socially valuable film."

**Frank S. Nugent**

**—**

**+ N Y Times p27 Ap 26 '39**

"It's rather a wonder, really, that the movies have not done more with this pulpish patch of Mexican history. In the old days such a film would have been a caricature, like Carlotta." This present title indicates a far more ambitious and a more mature production, which is a veritable triumph. The President of Mexico, faced in the sixties with this ruin they are rejecting today, would have no quarrel with "Juarez" for those of us who love Spain, or those of us who, even if we do not want to spread abroad a rumor that there is an idea in the piece, for that might tend to..."
JUAREZ—Continued

greatness far more enduring than that indicated by its obvious boxoffice dominance. A production of truly remarkable artistic merit, this film will likely carry on the tradition which this studio has staunchly founded by other similarly great contributions to the screen’s erudition.


Reviewed by Charles S. Aaronson

JUAREZ—Continued Daily News p1 Ap 26 ’39

The obvious sincerity of purpose with which Warners set out to produce a tragic chapter of history; a group of performances that will long remain unobtrusive to make ‘Juarez’ a big production. In the face of these elements, and the undoubted success that will result, the question is to inject a faint whisper in the wilderness of praise: ‘Juarez’ is heavy—and preachy. Its pace is slower than methodical as the pages of a school history; as unrelated by anything approaching lightness—so to be sacrilegious and use the common word ‘comedy.’ So, for a judgment on general mass appeal, the exhibitor will have to take all the mentioned factors into consideration.

+ Nat Box Office Digest p11 My 8 ’39

‘To the list of distinguished characters who have appeared in films, now must be added a portrait of Benito Pablo Juarez. It’s among the best that have been produced by Warners. It is much more an appropriate name as Juarez as ‘Juarez’ contains, its successful career at theatres seems assured. It is a ‘big’ picture in every sense that every possible resource of the Warner organization was concentrated in the effort to give the film histronic weight and production excellence.’

+ Variety p12 Ap 26 ’39

With a cast charged with exalted players and a magnificent staging, the spectacle, the drama of a man whose words are spoken and underlined by the means that are needed most. Supreme.”

+ Variety (Hollywood) p3 Ap 26 ’39

JUAREZ AND MAXIMILIAN. Torrero-state rights 90-95min


Director: Miguel C. Torres

Original story: Miguel C. Torres

Screen writers: Jean Bart. Jerome Chodorov. Frank Tashlin.

Drama. The producer has filmed this story previously in a Spanish version. Parts of the forthcoming version are used in this English remake. The film was first called Maximilian and Carlotta. It is not to be confused with the Warner film. The Mexican government has furnished authentic historical settings for the film. Story deals with the young couple, Maximilian and Carlotta, archduke and duchess of Austria, who were set on the throne of Mexico by Napoleon III. When Juarez, the president of the country killed the duchess, the people revolt and kill Maximilian after Carlotta makes a useless trip to obtain the aid of Napoleon.

Trade Paper Reviews

‘This picture will require much judicious cutting to become effective entertainment. Authentic Mexican backgrounds are used, but the additional work on the exteriors could have been improved.’

+ Film Daily p26 My 4 ’39

‘It is the last of the most exciting periods in the history of Mexico and makes it the culmination, the 90 minutes that have been put on the screen in a so-called ‘long running’ feature. It has nothing to recommend it, and will find little time even where audiences are not particularly about screen entertainment. Historically, the picture is accurate, but the presentation
KID FROM KOKOMO. Warner-First national 90min Je 24 '39

Cast: Pat O'Brien, Wayne Morris, Joan Blondell, May Robson, Jane Wyman, to Stanley Fields, Maxie Rosenbloom, Sind-ey Toler, Ed Brophy

Director: Lewis Leiser
Music: Adolph Deutsch
Music director: Leo F. Forstein

Original story: Dalton Trumbo

Screen writers: Richard Macaulay, Jerry Wald

Farce. This is a burlesqued treatment of a problem subject, as its producer, Paramount, forced Wayne Morris becomes a fight champion through the ruse of a smart manager, Pat O'Brien, to keep alive the career of his mother who deserted him in babyhood and O'Brien digs up a gin-drinking blowzy bag, May Robson, and palms her off as the mother.

Audience Suitability Ratings

"Mediocre. May Robson steals honor in this prize-fight farce that might have been good if it had not been turned into a jumble of kokum, burlesque, and gangster rowdiness. Adults.

DANCE + Fox W Coast Bulletin My 27 '39

"An excellent cast, ably directed, very clever dialogue and a clean, refreshing story combine to make this a fine audience entertainment. Ma-ture-family." Am Legion Auxiliary

"Amusing because of ridiculous situations, good acting, and humorous lines. May Robson, cast as a drunken, shoplifting old woman, gives an excellent performance in a distasteful role, but the dressing up of such a character role, seems Whistler's 'Mother' will offend many. The picture has maudlin sentimentality, crooked prize fighting, and gangster battles. Adults." Calif Cong of Par & Teachers

"A distasteful, raucous, farcical-romantic, comedy, that is cut back by good acting, and cast struggling throughout to make an unpleasant story live. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults." Calif Fed of Music Clubs

"A robust, ridiculous farce with plenty of fighting and some very funny situations if you enjoy the type. Clean acting and bad ethics make this unsuitable for youth and distasteful for many adults." Gen Fed of Women's Clubs

"Fairly interesting tale, . . . Ethically unsound the picture will nevertheless prove amusing for the family." Nat Council of Jewish Women

"A social drama of the prize fight ring, with much slapstick comedy and hard fighting. The story is far fetched, but there are amusing sit-uations. Herbert Rosenberg gives the fleshed performance in a difficult comedy role. Adults." Nat Soc of New England Women

"A picture which will probably interest ring- side fans . . . There is a general mixup of drunkenness, dishonesty and deceit. Rather un-pleasant. Adults." Calif Council of Fed Church Women


Reviewed by Roscoe Williams

Motion Pic Daily p8 Ap 21 '39

"A dull offering that falls in every respect to capture the colorful history of Mex-ico's short-lived emperor and empress, Maxi-milian and Carlotta. Offers no enter-tainment and can only hope to find playdates in inconsequential grind houses. . . It is pieced together and only fighters from the screen, causing some rather odd effects. Lighting is particularly bad, resulting in blurred, indis-tinguishable faces.

-- Variety (Hollywood) p3 Ap 19 '39

"A & Y; trivial and often dull; C: no." Parents' p57 Ji 39

Ne wspaper and Magazine Reviews

"The phoney story and fights (inside and outside the ring) go from bad to worse." Philip T. Hartung, Commonweal pi61 Je 2 '39

"It is a perfect subject for low burlesque, as handled by director Lewis Leiser. When the gag be-gins to wear off a bit, it is frequently re-summated by flip wisecracks. Maxie Rosen- bloom, who steals pictures as easily as he collects cauliflowers, pretty nearly steals this one, too." Jesse Zunser

Cue p48 My 20 '39

"Trashy, Smothered beneath a load of goings-on in crooked prize fight circles, and maudlin sentiment, in a picture which we are asked to accept seriously, is a theme upon which a really mov- ing and spirited picture could have been based. It is a farce film which never, even by aගaway from the prize ring and police atmosphere, is its hero Pat O'Brien, the maudlin nature of a half-wit, its characteristics extravagant and reminiscent of the screen's early days when slapstick, low comedy, and Leiser'susual produc-ers. And the same studio gave us 'Dark Victory', 'Confessions of a Nazi Spy', and 'Lady Boss' after seeing this one." -- Hollywood Spectator p5 My 27 '39

"Of the two dishes with the usual Automat flavor cooked up at the well, I think I'd choose 'Kid From Kokomo.' I'd pick this one because of May Robson and the lively turn she gives to the dual roles of a crooked cop, and shoplifter, an ex-belle of Hell's Kitchen who can look like Whistler's mother when necessary. May Robson offers her usual pro-ducers. And the same studio gave us 'Dark Victory', 'Confessions of a Nazi Spy', and 'Lady Boss' after seeing this one." -- Hollywood Spectator p5 My 27 '39

"It is a fight story with a new twist and should please the multitude that this picture will attract." + Boxfice p59 My 27 '39

"This is a wild and woolly comedy cut to fit the taste of the flimsy type popular in the Chicago and small towns. The story is on the daffy side, the performances likewise and the direc-tion doesn't have much imagination. A very distaste-ful piece of flummery that does not attempt to be social. The story is a lowdown, rowdy old lady that has ever appeared on stage or screen."

Film Magazine p5 Je 3 '39

"A trooper stole this picture the minute she appeared and kept on stealing it right through to the finish. Referring to May Robson, who as the phoney mother pained off to the public as the good girl (Wayne Morris), puts this offering over with one of the grandest delineations of a rowdy old lady that has ever appeared on stage or screen." + Film Daily p6 My 23 '39

"Kid From Kokomo' is quite a nutty piece of entertainment and has nothing resembling sound story construction or sensible license with every situation it touches, even those aimed at its comic comedy. One of the stuff could actually happen, but with it all there is enough laugh material to make the audience to walk out with a wide grin on their faces. The picture was designed to cash in on the humor of 'Kid O'Grady,' but can't stack up to that attraction in enter-tainment." + Hollywood Reporter p3 Mr 18 '39

Reviewed by Roscoe Williams

Motion Pic Daily p1 My 22 '39
KID FROM KOKOMO—Continued

"Warner Brothers go back to first principles in 'Kid From Kokomo' and have apparently decided that the only thing to do with Wayne Morris is to make a few more versions of 'Kid Galahad.' If that was their intention they have succeeded, and where lowdown pugilistic fare will get you money the picture will be all right. Where they have something with intelligence it can be shuffled off.

+ Box Office Digest p11 My 22 '39

"A laugh picture, considerably on the wacky side, that ought to do very well across the country. The running time is long but it ca... strains, with various unique situations and laughs effectively spaced. Sam Bischoff, the producer, has lined up a much better than average cast, his choice of artists in all cases being with a keen eye to suitability for the parts assigned."

+ Variety p14 My 24 '39

"This is the wildest, most extravagant farce that has come out of the comedy hopper since the Mack Sennett heyday. Its bizarre elements, played and directed with sledgehammer strokes, will provoke hearty amusement in the sectors where the customers are addicted to burlesque entertainment, especially by the running time, but it holds up its end of the bill satisfactorily. For less comically sophisticated audiences it may prove too improbable far a off its conventional, sentimental mother-son relationship, even as acceptable fare. Its box office fate is therefore unpredictable, but it offers a good deal according to complexion of its territorial play spots."

Variety (Hollywood) p3 My 18 '39

KID FROM TEXAS. MGM. 70min. Ap 28 '39


Audience Suitability Ratings

"Mediocre. Inexperienced handled production. Adults may VAR."

+ Fox W Coast Bulletin Mr 25 '39


"Mediocre melodrama. The social values are confused, as the hero wins by unethical measures. Adults." Calif Cong of Par & Teachers

"A weak story which suffers from over-padding. Calif Fed of Business & Professional Women's Clubs

"Fairly amusing scenes of slapstick variety, a few good polo shots, with a musical score that puts the picture out of the doldrums at times. Adults." Calif Fed of Music Clubs

"A swiftly paced, light, amusing picture, well played. Calif Nat Council of M-G-M.

"A comedy situation that promises much."

"Family. Nat Council of Jewish Women

Although the plot is light, the lovable, homely, decent sportsmanship of 'Wild Bill' is appealing. The comedy is entertaining. Family."

S Calif Council of Fed Church Women

Fox W Coast Bulletin Ap 15 '39

"This is an unexpectedly fresh and amusing comedy of outdoor life which will enhance any double bill. The film has spirited and entertaining action and will appeal to family groups, Adolescents, 12-16: yes; children, 8-12: good."

+ Variety p5 My 31 '39

"General patronage."

Nat Legion of Decency Ap 27 '39

Newspaper and Magazine Reviews

"Too much effort is evinced in this one, both in the screen play and the playing. A few scenes have touches of wit or sincerity, but the picture is a poor comedy."

+ Variety p540 Ap 26 '39

"A weak, trite little story keeps this picture from 'A' rating, although its cast and performances are excellent and many of the situations are humorous."

+ Photoplay p58 Je 3 '39

Trade Paper Reviews

"A sprightly, diverting action programmer... Picture should score solidly with average audiences, due to its splendid cast, the high-caliber production and a deftly directed and an adept directorial job by S. Sylvan Simon."

+ Boxoffice p31 Ap 4 '39

"A very enjoyable comedy drama is this story of the polo playing cowboy in society. As tops, it is fairly authentic, but it should prove highly entertaining to all audiences and to an outdoor athletic fellow, Dennis O'Keefe is a very likable person."

+ Film Daily p12 Ap 4 '39

"In 'Kid From Texas,' MGM has won itself quite a picture and some new and promising talent. It's a story with an 'A' performing cast and production, and as such will do all right on any bill. With a better story and better handling, it would have been a big winner on any circuit and any classification."

+ Hollywood Reporter p3 Mr 29 '39

Reviews by Gus McCarthy
+ Motion Pict Daily p6 Ap 6 '39

"'Kid From Texas' is an MGM 'B' picture. Which means that more money has been spent than other companies could afford on some 'A' picture. But the final result is that it is still a 'B'. We are just a little surprised that a chap with the stage experience of Edgar Selwyn makes his picture production bow with a picture which exhibitors will just slide along on grade lines."

+ Nat Box Office Digest p10 Ap 3 '39

"Fust start with some substantial though brown-plaid nick. Comedy situation s gives promise of a nice package of entertainment, but when story switches to a rather involved romantic drama. In its second half it fluctuates into ordinary routine and winds up in rather unsatisfactory fashion."

+ Variety p2519 Ap 5 '39

"Parading comedy, action and heart interest, but unable to bring them to a happy blending. 'Kid From Texas' emerges from mill as filler material. Picture marks debut of Edgar Selwyn as Metro producer, and, while he started out with real idea, it was more or less lost in shuffle somewhere between typewriters and cutting room."

+ Variety (Hollywood) p3 Mr 29 '39

KING OF CHINATOWN. Paramount. 57min Mr 15 '39


SEE ALSO issue of March 27
"King of Chinatown" is a better than average program filler with a title that should bring some extra business to the exhibitors for whom the title was intended. Any May Wong is presented in a very satisfactory performance.  
+ Nat Box Office Digest p11 Mr 30 '39

"A moderate budget program drama, 'King of Chinatown' is an energetic action and underworld intrigue to satisfy as support in the duals and hit the fancy of the family trade. Light on camera, but a strong narrative and sellable to prospects in the neighborhood."  
+ Variety p20 Mr 22 '39

"Giving America and Wong one of her best opportunities to show the stage talents, 'King of Chinatown' has sufficient strength through playing and direction for adequate support in the dual situations. Story has a little difficulty in making up its mind about character played by Akim Tamiroff."  
+ Variety (Hollywood) p3 Mr 15 '39

**KING OF THE TURF.** Small-United artists 88 min F 17 '39

Cast: Adolphe Menjou, Roger Daniels.  
Dolor of Calvete, Abel, Alan Dinehart.  
Directed by: William Demarest

**Music director:** Frank Tours

**Screenwriter:** George Hearn

**Melodrama.** Menjou, once powerful king of racing tracks, loses all through the machinations of a group of gamblers. He fights his way back to the air and discovers that the only way to win back is to become a horse trainer. A boy rider and later discovers that the boy who has ridden his horses to victory is his own son. When the boy's mother wants him to give up the track and return home, Menjou aids her by making the boy think that he is a crooked gambler.

**SEE ALSO** issue of March 27

**Audience Suitability Ratings**

"A: dependable taste; Y: doubtful; C: no."  
*Christian Century* p855 My 17 '39

"A & Y: fair; C: no."  
+ Parents' p77 My '39

**Newspaper and Magazine Reviews**

"Adults and young people."  
*Christian Science Monitor* p15 Mr 25 '39

"It is one of those classic 10-20-30 thrillers, reminiscent of the gaslight melodrama in its goriest and purplest days. ... It's a good picture to miss."  
Jesse Zunser

*Gue* p46 Mr 25 '39

"If 'liked.' Philip Moore.  
"Carrrol Naish as a crook professor in 'King of Chinatown' for he seemed a rather unusual species of criminal, but Akim Tamiroff dominates every scene which he appears in. The picture is adult in theme and treatment."  
Nat Council of Jewish Women

"Social drama, stilted and stiff with an effect of unreality. Adults."  
Nat Soc of New England Women

*Adults.* S Calif Council of Fed Church Women

+ Fox W Coast Bulletin p22 '39

+ "A hackneyed melodrama. Adolescents, 12-18 & children, 8-12 nos."  
+ Motion Pic R p66 My '39

**Newspaper and Magazine Reviews**

"Adults and young persons."

*Christian Science Monitor* p15 Mr 25 '39

"There's plenty of action, a lot of mystery, and one or two scenes are good enough to keep you on the edge of your seat."  
+ Photoplay p39 Je '39

*Stage* p7 Ap 1 '39

**Trade Paper Reviews**

"The title and the cast will bring this good grosses in the action houses, but it is largely a waste of time and money. The story fails by a wide margin to live up to expectations, because much of the intrigue, action and suspense the title suggests are lacking. It is just a routine gangster melodrama with no new twists. However, its exploitation angles are vast."  
David J. Hanna

Fox W Coast Bulletin p21 Mr 25 '39

+ "A rather weak and formulaized story of racketeers, with the locale placed in San Francisco, Denmark."

+ Film Daily p1 Mr 21 '39

+ "King of Chinatown" is a pleasing action melodrama which serves as a suitable starring vehicle for Anna May Wong, and should satisfy seekers of action and thrills amid the intrigue and mystery of Chinatown."

+ Hollywood Reporter p4 Mr 15 '39

Reviewed by Gus McCarthy  
+ Motion Pic Daily p6 Mr 21 '39

"'King of Chinatown' is a better than average program filler with a title that should bring some extra business to the exhibitors for whom the title was intended. Any May Wong is presented in a very satisfactory performance."  
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"A moderate budget program drama, 'King of Chinatown' is an energetic action and underworld intrigue to satisfy as support in the duals and hit the fancy of the family trade. Light on camera, but a strong narrative and sellable to prospects in the neighborhood."  
+ Variety p20 Mr 22 '39

"Giving America and Wong one of her best opportunities to show the stage talents, 'King of Chinatown' has sufficient strength through playing and direction for adequate support in the dual situations. Story has a little difficulty in making up its mind about character played by Akim Tamiroff."  
+ Variety (Hollywood) p3 Mr 15 '39

**KUSTENS GLADA KAVALJERER.** See Happy cavaliers
MOTION PICTURE REVIEW DIGEST

LADY'S FROM KENTUCKY. Paramount
75min Ap 28 '39
Director: Alexander Hall
Screen writer: Malcolm Stuart Boylan
Drama. George Raft is an ex con gambler, out for easy money. He goes to Kentucky and meets Ellen Drew, owner of a horse breeding farm. She teaches him true sportsmanship.

Audience Suitability Ratings

*A: hardly; Y: very doubtful; C: no.*

Christian Century p719 My 31 '39

*Adults.* An. Legion Auxiliary

"Entertaining social drama. Family." Calif Cong of Par & Teachers

*Adults.* Calif Fed of Business & Professional Women's Clubs

"The production is somewhat marred by unconvincing love scenes and a bit of hokum in the racing sequences. The music is very sub- ordinal. Director is interested in entertainment. Family." Calif Fed of Music Clubs

"Mediocre. Interesting, despite story weaknesses, because of the fine horse and the racing. Adults." Daily Cal of AR

"An entertaining picture given life and interest through natural and convincing settings... Somewhat mature for young children. Family." Gen Fed of Women's Clubs (W Coast)

"Because of poor ethics and some questionable incidents the picture is unsuitable for the family. Adults. Nat Council of Jewish Women

"Fairly interesting melodrama of horse racing... A few new angles make this film something more than just another horse race story. Adults." Nat Soc of New England Women

"Although entertaining, this picture is saturated with an atmosphere of gambling and betting... The romantic side of the story is unsatisfactory. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ap 15 '39

"Most audiences will enjoy the rustic scenery, the pictures of the beautiful horse, and the less serious training of thoroughbreds. The part of the story which deals with the shady practices of bookies seems unpleasant but does add a tinge of reality to a gamblin. horse into a high principled sportsman is not entirely convincing. Adolescents, 15-16: ethically primitive for children. 8-12: no."

+ Motion Pict R p6 My '39

*Adults.* Nat Legion of Decency Ap 27 '39

"A & Y; fair; C: somewhat mature."

+ Parents' M p86 Je '39


Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p15 Ap 21 '39

*Adults and young people. Not too well told."


*"It is full of horses, racing, betting and indifferent acting by George Raft and Ellen Drew."

Philip T. Hartung

— Daily p77 My 12 '39

*"It's a confused cinematic, romantic, and melodramatic jungle, which is never really convincing nor more than casually entertaining, inexcusable for occasional spots—such as that heart-stopping sequence showing the birth of a foal in a horse breeding farm—there's little enough to the interest." Jesse Zunser

— Cue p56 Ap 29 '39

*"Just hokum, but well acted by George Raft and Ellen Drew."

+ Film Wky p31 Ap 29 '39

One with little to recommend it. Quite a collection of things not to do when making a picture. All things considered, the picture's producer, should have known in advance. The story is a cheap, tawdry cliché, a case with, a background, shared by a gambler with a low conception of sporting ethics, and a girl so reducible if it is impossible for the audience to believe she would love the kind of man the gambler is.


*"Horse-racing has always seemed to me to be a natural for screen treatment, but I'm not so sure that 'Lady's From Kentucky'... There are several moderately exciting shots of the ponies pounding down the stretch in the new scene. Like the catch is an all too often temporary relief from the dull doings of a synthetic show. ... If you can't call every turn 'flaunting' ... if you haven't a picture of this type. At least the horses are handsome." Howard Barnes


*"We can charitably ignore the plot—bound as it is by paddock, track and white-porcticed plantation—and dwell instead upon the picture's cinematography, humor and sentiment... It is rich in both, quite fortunately. The Herbert-Pitts brand of nonsense outrides them all, even the worst writing, and quite escape a hokum, which comes rattling after like a tin can tied to a dog's tail. In its defense, it must be conceded, that picture moves briefly and smoothly under Alexander Hall's direction and makes the usual come in the horse side. One with room for bookies, a Derby and a driving finish." Frank S. Nugent

— N Y Times p31 Ap 27 '39

*"It is a rather mildewed little item... 'Lady's From Kentucky' will make every Southern colonel see red." John Mosher

— New Yorker p57 My 6 '39

*"Offers a brisk opening and intermittent clowning, as by Hugh Herbert and Zasu Pitts. None of which quite makes up for the bogs biography of a hard-boiled gambler."

— Newsweek p33 My 9 '39

Photoplay Je 39

*"While George Raft and his stooge, Hugh Herbert, are tending their gambling, all is well enough; but when the scene shifts to a stud farm in old 'Kaintucky,' there is a hasty and incompatible switch to moonlight and honey-suckle, with accent. It doesn't make horse sense."

— Stage p5 My 15 '39

Trade Paper Reviews

*"An engrossing and entertaining racetrack yarn treating of thoroughbreds—both human and equine—this can be played across the house with assurance of a long-odds payoff at the boxoffice."

— Boxoffice p59 Ap 15 '39

*"This was not the last picture George Raft made for Paramount before his break with that studio. It is probably the weakest vehicle he had during his years there! It is lightweight in story, rambling and quite unconvincing. Frankly, the only part this reviewer found interesting were those scenes treating with the early care of thoroughbred horses. The rest is quite drab. Where Raft has a large following, 'Lady's From Kentucky' will do little fair returns on its own. Elsewhere it is mild dual bill material." David J. Hanna

— Film Bulletin p6 Ap 23 '39

*"A swell horse story of the Kentucky blue grass country... Selling angle: strong race track atmosphere that is authentic."

— Motion Pict R p10 My 1 '39

*"Lady's From Kentucky' breaks from the barrier like a thoroughbred in derby-winning fettle. Rides the quarter past the pack up in the field, but, before it has gone the half, the sag has become so pronounced that the customer knows he's been raced... Raft has a lot of nerve and from then on he doesn't care. In other words, the picture is pretty dreary, and all the more no-throngs for the case of its energetic content. We'd hop at best hope to fill in the slack in a double- niche. Any attempt to isolate the faults of the piece would only reveal a fertile open field for argument. There are so many of them. The
story and screenplay seem, however, to be most vulnerable with the direction running a close second."

Reviewed by Gus McCarthy
— + Motion Pict Daily p3 Ap 13 '39

"There are so many moments of entertainment in "From Kentucky" that it must be summed up as a satisfactory program item for most exhibitors. But there is so much that is stultifying and limping in story basis and screenplay construction that the records must warn you not to expect too much."
— + Box Office Digest p10 Ap 10 '39

"Nominal support for the keys, and a moderate attraction for the neighborhoods and action-hungry groups. "From Kentucky" starts with promise, stumbles in the middle section and drags across the line for the finish... Premise, a near bookie racket in Kentucky breeding farm of Elliott Drew for reformation, is rather synthetic and unconvincing. Picture displays weakness in both script setup and spotty direction. Attempt to depict running of Kentucky Derby on shoddy track is a glaring production fault."
— + Variety p18 Ap 12 '39

"While 'Lady's From Kentucky' is not a picture of great distinction, it creates an ample load of popular entertainment and will come to the wire in the pay-off group with competitors in its class. Frankly sentimental in its dealings with the Kentucky horse breeding and racing tradition, it also has an abundance of thrill and excitement contrives to be novel in the story treatment, has emotional quality in the romance and sustains close interest by virtue of good performances, skillful direction and picturesque action."
+ Variety (Hollywood) p3 Ap 6 '39

LAW COMES TO TEXAS. Columbia 58-61min Ap 16 '39
Cast: Bill Elliott, Veda Ann Borg, Bud Osborne, Charles Whitaker
Director: Joseph Levering
Screen writer: Nate Gatzert
Western melodrama. Elliott gives up his law studies to enlist in warfare against the lawless element plaguing Texas.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency My 18 '39

Trade Paper Reviews
"Bill Elliott, better known as 'Wild Bill' Hickock, is a great barroom performer -- performances which calls for a lot of gun toting, horse riding and fistfights where tables and chairs are thrown in the scramble before the hero lands the k.o. punch. There is nothing new in the plot... It stacks up as an entertaining Western."
+ Boxoffice p61 My 27 '39

"Bill Elliott is a new western star who has come to the fore in no uncertain manner. He chalks up a perfect score in this saga of lawless days in Texas... Production is satisfactory inpolatories with Western following."
+ Variety p14 My 17 '39

LET FREEDOM RING. MGM 85-100min F 24 '39
Director: Jack Conway
Music: Leon Rene, Riccardo Drigo, Bob Wright
Music director: Arthur Lange
Screen writer: Ben Hecht

Patriotic melodrama. This is the first in a cycle of films which will stress American standards of democracy for people of every class. The story concerns the days of the early West when a railroad was spanning the continent. Nelson Eddy, young law student, just out of Harvard returns to his western ranch home to find Edward Arnold, shrewd financier and builder of a railroad, who is stealing land for his right of way and has imported a construction gang from the East made of many nationalities. Eddy overtakes them and wins over the construction gang to American ideals of free speech and opportunity. For the finale Eddy leads the laborers in singing "America." In addition he sings "Love's Serenade", "Dusty Road", "When Irish Eyes Are Smiling" and "Home, Sweet Home."

SEE ALSO issue of March 27

Audience Suitability Ratings
"Stimulating social drama. The social values of this picture are high and should make everyone think Mature-family."
An Legion Auxiliary

"Production values are good and the cast is an excellent one. In spite of many story weaknesses, the theme is clearly presented, Mature-family."
Calif Cong of Par & Teachers

"There is a freshness and wholesomeness that is unique appealing. Set in the pioneer days. It is not subtlety presented, but surely very effectively. Family."
Calif Fed of B'hoods & Professionals Women's Clubs

"Very entertaining for family. Valuable Americanization propaganda. Exceptionally good pictorially. Family."
Calif Fed of Music Clubs

"Good entertainment, music and photography, poor story. Educational. Mature." DAR

"A picture of the highest order, patriotic in its appeal, forceful in its timely presentation of a stirring, inspiring story of the early West... Because of the patriotic theme and fine social values, the picture is commended to all audiences. Family."
Gen Fed of Women's Clubs (W Coast)

"The obvious propaganda to sell the ideals and blessings of democracy are shoved out in large doses in this glorified Western in which the rights of the common man, as opposed to exploitation and corrupt bosses, triumph. Family." Nat Council of Jewish Women

"A stirring western social drama with music, Mature-family." Nat Soc of New England Women

"The beautiful remaining of 'America' makes a fitting climax to this interesting and worth while picture which will prove entertaining to every member of the family." S Calif Council of Fed Church Women
+ + Fox W Coast Bulletin Mr 11 '39

"A & Y: good; C: too violent."
+ Parents' M p17 My '39

Newspaper and Magazine Reviews
Reviewed by John K. Hutchens
Boston Transcript p18 My 11 '39

"Adults and young people." Christian Science Monitor p15 My 13 '39

"Mr. Eddy isn't exactly believable as the hard-fisted Harvard lad... Even with the national anthem, this is far from Eddy's best piece."
Boston Herald Pulitzer
+ + Liberty p57 Ap 8 '39

"The current surge of patriotic propaganda reaches a peak of intensity and bad taste in this Nelson Eddy vehicle. His film resorts to patriotic hokum of the most obvious, grade-school variety... The various nationalities are presented in ridiculous broken-English caricature and treated with the most offensive condescension. If this be liberty, give us death."
— Stage p8 Mr 30 '39
LET US LIVE. Columbia 65-68min F 28 '39


Director: John Brahm

Music: Karol Rathaus

Music director: M. W. Stoloff

Screen writers: Anthony Veiller, Allen Rivkin

Melodrama. Fonda, taxi driver, is convicted of murder on circumstantial evidence, although he is innocent. He is sentenced to death and his sweetheart works tirelessly to save him from death. The trial is directed by Ralph Bellamy. Just an hour before Fonda's execution, he is saved. The film is an indictment of prevailing crime-detection and methods of prosecution. Based on the short story, Murder in Massachusetts by Joseph F. Dinneen.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: delightful; Y & C: excellent."

Christian Century p655 Mr 17 '39

"An exceptionally fine cast, skilfully directed, extracts every ounce of dramatic value from this thought-provoking theme. Adults." E Coast Preview Committee

"A: thoughtful: Y & C: no." Parents' M p17 My '39

"Mature. Beautifully done. The story is closely patterned on an actual case." Wky Guide Mr 15 '39

Newspaper and Magazine Reviews

"Director John Brahm has done an effective job. In spite of the carefully planned, slow beginning that too obviously presages the tragedy, and the melodramatic tracking-down of the murderer, "Let Us Live" presents a thoughtful case of ironic injustice." Philip T. Hartung

"Commonweal" p580 Mr 17 '39

"Sound script construction and imaginative direction have made "Let Us Live" something more than a run-of-the-mill melodrama. It is not that the new offering represents a strikingly new approach to an old film formula. The story is an authentic and the production is clearly in the Class 'B' category. "Let Us Live" is a definitely superior Class 'B' motion picture and is an addition to the entertainment melodramas." Howard Barnes

"New York Herald Tribune" p18 Mr 30 '39

"Under the goad of John Brahm's forceful and skilful direction, it explores its familiar theme with anything but contempt. Mr. Brahm is as alert as any director of Class 'B' melodramas, and he keeps the film on a swift and exciting action. . . . "Let Us Live" is not exactly a novel theme, but it is news when so old a theme has been handled so well." Frank S. Nugent

"New York Times" p18 Mr 30 '39

"When you read the story of a murder trial you invariably think: 'This could never happen to me.' But it might, even if you are innocent of any crime. For the vicarious experience, see this emotionally exhausting film." Photoplay p22 My '39

LITTLE PRINCESS. 20th century-Fox 91-95min Mr 17 '39


Dance directors: Nicholas Castle. Geneve Sawyer. Ernest Belcher

Music: Walter Bullock. Samuel Pokrass

Music director: Louis Silvers

Screen writers: Ethel Hill. Walter Ferris

Drama. Based on the novel "Sara Crewe" or "The Little Princess" by Frances Hodgson Bur...
LOVE AFFAIR. RKO 87min Mr 10 '39
Cast: Irene Dunne, Charles Boyer, Maria Ouspenskaya, Leo Bowman. Astrid Allwyn
Director: Leo McCarey
Music: Roy Webb, B. G. DeSylva, Harold Arlen. Ted Koehler
Original story: Mildred Cram. Leo McCarey
Screen writers: Delmar Davis. Donald Ogden Stuart
Drama. Irene Dunne portrays a worldly wise cafe singer who is engaged to a wealthy American and Charles Boyer portrays an aristocratic French artist who is on his way to marry an American heiress. Miss Dunne and Boyer fall in love and prepare to meet six months later if their love proves lasting.

SEE ALSO issue of March 27


text austerities

A: very good; B: good; C: fair; D: poor

4. "Highly sophisticated, delightfully presented social drama, distinguished by fine photography, beautiful settings, brilliant writing, able direction, superior acting, and the lovely singing of Irene Dunne. "Adults." Calif Cong of Par & Temples
6. "Most entertaining story and delightful comedy, spoiled only by the trite accident in the last part of picture. "Mature-family." Calif Fed of Women's Clubs (W Coast)
7. "An outstanding production exemplifying the great talent of the director, Leo McCarey..." "Mature." Calif Fed of Women's Clubs (W Coast)
8. "Material so deftly and delicately handled that the picture will be greatly enjoyed by young people as well as adults." Gen Fed of Women's Clubs (W Coast)

"Comedy, drama and pathos are cleverly blended in direction which is masterly and carries with it a touch of genius. The dialogue is brilliant and the acting and the photography far above the average; just a sentimental, formula love story becomes a thing of beauty and joy. "Mature." Nat Council of Jewish Women


"A highly dramatic presentation showing the power of love in the regeneration of the life of a rich family and a woman from the world... The final scenes may be disappointing to some but they are logical and prove the philosophy of Dunne's Cafe (a grand tale excellently played by Maria Ouspenskaya) when she made it plain that at some time life will present a bill which must be paid. Irene Dunne and Charles Boyer deserve great credit, as does the director. "Adults." Calif Council of Fed Church Women

"One of those rare films which happily appear just often enough to restore confidence in the belief that the motion picture can be a thing of beauty and a joy to those who see it. It has no burning issues to settle, nor is it one of those fearless exposes which is said to have attained the screen..." Adolescents: sophisticated in its implications. Children: no interest. "Adults." Women's Review of Books. "Mature.

"A & Y: outstanding; C: no interest."

"Mature. Outstanding. Recommended to Committee on Exceptional Photoplays."

+ + Daily Guide Mr 18 '39

Newspaper and Magazine Reviews

"Coming away from 'Love Affair,' you are apt to decide that in Leo McCarey, director, Hollywood has found something better than a genius. The film must be a genius, because in 'Love Affair' he has taken—or been given—a large number of the motion picture industry's cliches and has made a light-hearted and expert film out of them. Naturally, Charles Boyer and Irene Dunne help a lot, but it must be Mr. McCarey who chiefly gets the credit for a picture dealing with (a) love at first sight, (b) misunderstanding and separation, (c) reconciliation."

John K. Hutchens
+ + Boston Transcript p18 Mr 25 '39

"Romantic, elevated above the average by the skillful direction of Leo McCarey..." The director has infused the story with warmth, humor, and sympathy. "Adults and young persons."

+ + Christian Science Monitor p15 Mr 25 '39

"It is a thoroughly enjoyable movie which is one of those rare combinations of high comedy, interesting story and sentiment. You laugh and cry and give your emotions a workout."

Philip T. Hartung
+ + Commonweal p610 Mr 21 '39

"There's been quite some talk around lately about Charles Boyer. You'll find the answer in 'Love Affair.' In it Mr. Boyer proves he's beyond the shadow of that inferiority that there are few better players on the American screen, and it seems probable that he also has proved that with good acting most is a good script. "Love Affair" is one of the delights of the season. Under no circumstances miss seeing this fine picture."

+ + Cue p4 Mr 18 '39

"A cinematic symphony, played without drums or brass. It is fine acting, fiction and love, certainly for all the rest of the family. Of particular value to Motion Picture Appreciation Classes as it portrays the part the camera plays, natural tone of dialogue, and other details."

+ + Hollywood Spectator p5 Mr 18 '39

"First-rate screen craftsmanship has worked a piece of sheer magic with 'Love Affair.' The film for the hardheaded, the sentimental."

Nevertheless, it has been made with such integrity and understanding that it is a deeply moving and enchanting motion picture. By
LOVE AFFAIR—Continued
Leo McCarey’s sensitive direction, by sharp characterizations and leaping lines of the script and by a panel of consummate portrayals, what might have been a routine trifle become transformed into a superior and satisfying human drama.'

"It's called ‘Love Affair.’ Altogether the film is bound to charm almost everyone. The actors are witty and I should say there was a considerable advantage to the whole thing that the people meet have their comic side too," John Mosher.

"It’s a witty and absorbing film, splendidly acted and notable for its subtle treading on delicate ground."

Newsweek p38 Mr ‘39

"It is not any flashy originality of structure or treatment that makes ‘Love Affair’ one of the best pictures of the season. It is the masterful splicing of one effect to another until the hilarious super-wit of the opening sequences grows into full-sized laughter through tenderness and gaiety and excitement into real emotionalism of the latter scenes."

Time p45 Mr ’39

"Leo McCarey [has] an RKO contract as producer-director of which ‘Love Affair’ is the first result. . . As close to a one-man show as any $500,000 picture can be, ‘Love Affair’ is pleasantly free from the assembly-belt characteristics that mar many Hollywood products. It is not freaky because there is not the need for too many directors, which means that few directors are masochistic enough to give their own work. . . It is fresh and loose and free. It also includes a few sequences which, reminiscent of Director McCarey’s work for Hal Roach are among the most admirable dramatic touches of the year."

Small Times News p49 Je ’39

"Trade Paper Reviews"

"‘Love Affair’ is gilt-edge entertainment that will pay heavy dividends at the boxoffice. It’s that kind of a picture. Under Leo McCarey’s peerless direction, tears and laughter are smoothly blended in a romantic story that has Charles Boyer and Irene Dunne emoting in a matchless manner. Women will vote on it and probably start another stampede in Boyer’s direction."

Boxoffice p39 Mr 18 ’39

"Leo McCarey again demonstrates that it is the director who makes or breaks a motion picture. That ‘Love Affair’ is a warm, human, charming story is due largely to his masterful direction. ‘Love Affair’ will delight the women and satisfy the men. It should get a very good gross everywhere."

Film Bulletin p20 Mr 25 ’39

Reviewed by Roscoe Williams

"Leo McCarey has delivered to Radio a big bundle of money making material. This industry must thank Leo McCarey for one more argument in proof of the fact that the producer-director combination is a thing that makes for success for the public we should have started this review with raves about Irene Dunne and Charles Boyer."

Box Office Digest p7 Mr 11 ’39

Lucky Night. MGM 80-91min My 5 ’39


Director: Norman Taurog

Screen writers: Vincent Lawrence, Grover Jones

Romantic comedy. Based on a short story of same title by Oliver Claxton. Myrna Loy, daughter of a steel magnate, tires of her playgirl life and decides to get a job and meet working people. She is broke when she meets Robert Taylor. With a borrowed nickel they win a jackpot on a coin machine and from then on their fortunes rocket in one night. Next morning they learn that they are married after a champagne celebration.

"Audience Suitability Ratings"

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p55 My 17 ’39

"The ethics are decidedly questionable as there is too much drinking and gambling, also the marriage of their situation seems to be more like a rehash of Scott Fitzgerald’s jazz age stuff, that went haywire in the middle. It’s magic here, a true love affair.

President of the National Women’s Club

"Exaggerated story and deplorable social values. Adults." Calif Const of Par & Teachers

"This frivolous social comedy is unworthy in every way. The film is so overburdened with unpleasant drinking and gambling sequences and the social standards presented that it is unwholesome. Adults." Calif Fed of Business & Professional Women’s Clubs

"This picture could have used more music. Too bad to use an old time song with such a splendid opportunity to present a new tune. Very good story theme with excellent example of production, timing and technique. Adults."

Calif Fed of Music Clubs

"None-too-convincing tale of gambling and romance and near-divorce. Family." Nat Council of Jews

"A social comedy which gets off to a vivacious, hilarious start, with a thin plot, re- traces its course with much repetition continues uncertainly, alcoholically and interminably to the point of boredom and then stops. Gambling and drinking provide most of the action. Social values are worse than nil. An unfortunate vehicle for two popular stars. Adults only."

New York Times p20 My 5 ’39

"To many this picture will prove offensive although the parts are well taken and the plot well developed. Adults." S Calif Council of Fed Church

Fox W Coast Bulletin My 13 ’39

"Objectionable in part."

Nat Legion of Decency My 4 ’39

"‘Maturing’ is a playula and chatterful comedy. . . The cast is the most attractive thing about the picture."

Wkly Guide My 6 ’39

"Newspaper and Magazine Reviews"

"For a while, it is pretty funny, in the manner of such fugitives from an asylum as ‘Awful Truth’, ‘Nothing Sacred’, ‘Bluebeard’s Eighth Wife’ and other bits in the national belfry. What happens is that the Morses, Lawrence and Jones, about midway in the proceedings, let it be known that they are the national belfry. John R. Hutcheson

+ Boston Transcript p20 My 18 ’39

"Would-be romantic comedy, bogged down by confused standards and improbabilities. Adults only."

+ Christian Science Monitor p15 My 20 ’39

"‘Lucky Night’ tries to be a whimsy with Myrna Loy and Robert Taylor and manages to be more like a rehash of Scott Fitzgerald’s jazz age stuff, that went haywire in the middle. It’s magic here, a true love affair."

Norman Taurog who directed this mess should have known better."

Philip T. Hartung

+ Commonweal p106 My 19 ’39

"Lucky Night" tries to be a whimsy with Myrna Loy and Robert Taylor and manages to be more like a rehash of Scott Fitzgerald’s jazz age stuff, that went haywire in the middle. It’s magic here, a true love affair. Norman Taurog who directed this mess should have known better."
"You can make it your lucky night by skipping this one and seeing something else. A little bit of dull, light mentality and low enough tastes to derive entertainment from drunkenness. It means no for adolescents. Myrna Loy and Robert Taylor, and Director Norman Taurog are equally culpable because they couldn't have a more interesting story on which to base their film. Perhaps they'll learn from this experience."

**Hollywood Spectator** p10 My 13 '39

"Curled whimsy, . . . Myrna Loy, Robert Taylor, and Director Norman Taurog are equally culpable because they couldn't have a more interesting story on which to base their film. Perhaps they'll learn from this experience."

- Liberty p54 Je 10 '39

"If there is anything about love and marriage that the authors of 'Lucky Night' have done is a more graceful antithesis than the screen has indulged in for some time. The film is not even a faintly credited with sex appeal and is the best at its introductory boy-meets-girl sequences. . . . The narrative itself is paper-thin and unassuming."

- NY Herald Tribune p17 My 5 '39

"The authors of 'Lucky Night' are Grover Jones and Vincent Lawrence. It is a tale of the American gaiety, and it is one of the most unendingly bad scripts ever to be taken seriously by a producer, a director and a cast. It is an equal-wages situation for self-conscious cuteness, syrupy flights of poesy, clearly muddled narration and other forms of literary cowardice. I have been calling 'Author! Author!' and wishing Mr. Jones and Mr. Lawrence would take the call so we could unravel them warmly by the neck."

- Frank S. Nugent

N Y Times p29 My 5 '39

"[It is about an] heiress who wants excitement. . . . [The film] would have more gaiety if the heiress and the gambler were more easily played. Neither Myrna Loy nor Robert Taylor are well enough."

- New Yorker p97 My 13 '39

"Infantile chatter after the Barrie'sque ('way after a week') and all the lively high in embarrassment when Robert Taylor calls his wife Miss Excitement and Myrna Loy tries to keep her lip from quivering."

- Stage p5 My 15 '39

"Bad luck for Myrna Loy and Robert Taylor. . . . a sticky-sweet tale. . . . the story about a couple who got acquainted, drunk, married."

- Time p57 My 22 '39

**Trade Paper Reviews**

"As a romantic comedy, this backfires with a dull thud. Despite the presence of Myrna Loy and Robert Taylor, which should carry weight at the boxoffice, there is little consolation in the humor and entertainment. The plot is tedious and banal with few bright moments to lighten the proceedings. It is slow in getting under way."

- Boxoffice p34 My 6 '39

"The vogue for whacky comedies has long since passed its peak. 'Lucky Night' will be forced to rely on the popularity of its two top-flight stars to achieve average grosses. Young people are in the mood for a light comedy fare, but the older and more conserva- tive audience element is certain to find it silly and silly."

- Variety p99 My 17 '39

"There is one of the quaintest and most naive romances of modern youth that I know from the studios in a long time. Approached by the audience in a spirit of light fantasy, the airy-airy doings may prove irresistible entertain- ing. The growing interest of motion picture fans, which continues to grow thick, as the audience meat right down the alley for that great slice of the public somewhere between the ages of sixteen and twenty-one with a yen to try and see would like to be thirty again. The story is frothy, the dialogue is less than poetic and the writers slightly raise a great evening's work with some teetering on the flowery tight- rope where whimsy becomes whanzy."

- Nat Box Office Digest p11 My 8 '39

"'Lucky Night' gets away at a fast pace that promises much—but strikes a nudge somewhere among the middle sector to wind up in rather inconclusive fashion. Early sequences provide much infectious fun; middle portion swings along with some new wavy intimacies; but the plot goes innocuous when hubby Robert Taylor strains at the marriage routine and endeavors to kick over conventions with a binge. Combination of Myrna Loy and Robert Taylor is taken for granted; and the writer of 'Lucky Night' through the regular runs for good business. . . . Certain sectors might take exception to the glib, the carping."

- Variety p16 My 3 '39

"This fragile story, which relies wholly upon charm and whimsy in treatment, offers a fresh and unexpected role for Robert Taylor which becomes him very well. For Myrna Loy it is a natural, a variant of the suave and graceful delivery once and often written for her but never stale in her capable hands. It will excite no great box office furor, but will amuse and satisfy with its glibness."

- Variety (Hollywood) p3 Ap 29 '39

**LURE OF THE WASTELAND.** Al Lane

State rights 56min


**Director:** Harry Fraser

**Music director:** Frank Sanucci

**Screen writer:** Monroe Talbot

Western melodrama. This is the first Western for Grant Withers, who is the best known of the Western stars, which is less expensive than Technicolor. The tale concerns a U. S. marshal who has himself placed in danger in order to learn the truth from a fellow convict where loot has been hidden.

**Newspaper and Magazine Reviews**

"The only interesting thing about this one is that it introduces a new color process, said to be but fractionally as expensive to employ as the usual process. . . . Judging from the results in the present film, a Western, the process at this time appears to be only partially successful. . . . Viewed as filmic fiction, 'Lure of the Wasteland' is naive stuff, even for a Western."

- Bert Haver

- Hollywood Spectator p13 Mr 18 '39

**Trade Paper Reviews**

"This is the picture designed to introduce the Telco color process. As a demonstration of the Telco possibilities, it is a reasonable success. Unfortunately, the color process is the only thing that Telco requires an introduction of. It is a very dull, slow-moving Western. The producers neglected to remember that sage- brush does not colorize anything, particularly not a new, almost everywhere, somewhat, there isn't any harm. The result is pretty dreary."

- Hollywood Reporter p6 Mr 10 '39

"Hues are anemic, while the story, direction and motion picture artistry are also anemic. Action necessary to a business-getting Western has been sacrificed for scenic backgrounds in a tints which will wear out young women for Variety (Hollywood) p3 Mr 10 '39
MAISIE. MGM 74min Je 23 '39
Director: Edwin L. Marin
Music: Edward Ward
Screen writer: Mary C. McCall, Jr
Comedy drama. Based on the novel, Dark Dame, by Wilson Collison. A vaudeville small-time performer, Ann Sothern, finds herself penniless in a western ranch town. She falls in love with Robert Young, who was once in love with a faithless girl in Chicago. How she wins him makes up the story.

Audience Suitability Ratings
"Objectionable in part."
Nat Legion of Decency Je 16 '39

Newspaper and Magazine Reviews
"One that will come and go without creating any furor. Audiences should enjoy meeting Maisie, though, she being a very volatile and happy-go-lucky person. Study groups might amuse themselves trying to segregate and analyze just what things are wrong with the film—then they would sympathize with the reviewer's lot."
Bert Harlen

- Hollywood Spectator p7 Je 16 '39

Trade Paper Reviews
"'Maise' is first rate entertainment. There is a lift to 'Maise' that makes it an entertaining feature. The basic story is excellent—warm, human and interesting. The result is a fluid, smooth and zestful motion picture, whose only fault is a phoney ending. Its lack of marquees, luster and negligible exploitation value relegate 'Maise' to the dual bills. In this classification it will enliven any program."
David J. Hanns

- Film Bulletin p1 Je 12 '39

- Film Daily p6 Je 7 '39

- Hollywood Reporter p3 Je 2 '39
Reviewed by Gus McCarthy

- Motion Pict Daily p4 Je 7 '39

"'Maise' will rank okay as program fare. It will not reach any heights for which it was intended, but thanks to the always safe workmanship of Director Ed Marin, some engaging performances, and a crisply cracking dialogue job, you can't find it giving plenty of satisfaction to audiences."

- Nat Box Office Digest p18 Je 7 '39

"Maise' is a good package of light entertainment, designed to appeal to the families of the audience. It's a top 'B' programmer that will hold up as a strong supporter in the key duals. In the subsequent seasons, the 'Maise' can share billing with much of the lesser 'A' product, and get along nicely on its own in the singles."

- Variety p12 Je 7 '39

"Packing 74 minutes of light, sophisticated drama, 'Maise' was scored with the saucy Western comedy. 'Maise' reaches screen as entertainment in any human's language. While it is backgrounded against the small-time setting, 'Maise' is an offering that will reach far beyond confines of strictly Western audiences, although it will give riders-cowboy addicts their money's worth as well."

- Variety (Hollywood) p3 Je 2 '39

MAN ABOUT TOWN. Paramount 82min JI 7 '39
Director: Mark Sandrich
Dance director: LeRoy Prinz
Music and Lyrics: Matty Malneck. Frank Loesser. Frederick Hollander
Music director: Victor Young
Original story: Morrie Ryskind. Allan Scott. Z. Myers
Screen writer: Maurice Ryskind
Composed with music. Jack Benny, accompanied by his radio pals, Rochester and Phil Harris, are in London where Benny is producer of a musical show. He becomes involved with two neglected wives who decide to utilize him in winning back their busy husbands.

Audience Suitability Ratings
"A & Y: good; C: the story isn't of interest but radio stars are good."

+ Parents' p47 JI '39

Trade Paper Reviews
"Paramount has a surefire audience picture in 'Man About Town.' The Jack Benny opus probes shamelessly for laughs and succeeds in raking in plenty of dollars from any number of angles. The comedian's air following, appraisal of the picture's coming during months passed, will undoubtedly add to the copious take of this production. Benny himself is more advantageously presented than has been his fortune in many months."

+ + Hollywood Reporter p8 Je 8 '39

"Man About Town' has its entertaining and laugh moments, but is burdened with several production numbers and three songs that slow things down considerably. Given hypodermic of Benecy's band, pictures will get by for nominal business in the keys, and give a good account of itself in the subsequent runs. Good and substantial family fare with easily understandable comedy lines and situations."

- Variety p14 Je 14 '39

"Luscious entertainment for eye and ear and one of the brightest and most smartly turned out pieces of merchandise from the Paramount organization. 'Man About Town.' It is the best and most natural Jack Benny vehicle in a long time, rich in production values, very funny, with a cast of luminaries, and numerous non-sense, and registering hit performances from Benny and his co-stars, Dorothy Lamour and Edward Arnold, and all down the line of support."

+ + Variety (Hollywood) p3 Je 8 '39

A MAN AND HIS WIFE. French film exchange 80min Mr 27 '39
Director: Jean Dreville
Screen writer: Roger Ferdinand
Directed in France with English subtitles. Harry Baur portrays a poor middle-aged government clerk whose young wife is a philosopher. He decides to save his marriage by changing his habits, procuring money and making himself so attractive to his wife that she will forget her lover.

Audience Suitability Ratings
"Objectionable in part."
Nat Legion of Decency Ap 13 '39

Newspaper and Magazine Reviews
"This picture has no more basis in fact than merely passing. There is a man and his wife with another film vehicle. Considering 'A Man and His Wife' purely as entertainment, the film turns out to be a leisurely, not very interesting story."
Jesse Junser

- + Cue p45 Ap 1 '39
"There is a confusion of mood and treatment in 'A Man and His Wife' which makes this new French film both disconcerting and disappointing. Much of its humor has been cast in swiftly alternating action shots, but as much again has been filmed in scenes of interminable deliberation. . . . That the photoplay lacks sustained pace is as much the fault of Harry Baur, who plays Papon, as of Jean Drevelle, the director, and Howard Barnes."

— N Y Tribune p16 Mr 28 '39

"It is one of those quiet, well-behaved and rather dry dramas which make us always feel inclined to scold for their very inoffensiveness. We had rather a drama misbehave than not behave at all. We've had rather a director become too excited over his theme, letting his excitement show in it, than present it as though it were something offered for a master's thesis in domestic philosophy. As pictures go, this one is interesting enough, well played and on the adult side, but, hang it, it never explodes."

Frank S. Nugent

— N Y Times p20 Mr 28 '39

"French tourists, here to rest, can find a couple of their nation's productions, but they won't be proud of them. Harry Baur looms stoic in 'Man and Wife.'"

— Boxoffice p61 Ap 15 '39

"Conceding that Harry Baur always manages to appear interesting in his character studies, this sketchy comedy drama stacks up in the American market, even for foreign-language houses, as an overly long programmer. It is further handicapped by making audiences in this country depend on English titles for an extemporaneous ad-libbing. A scant of verbiage drops it into the farce class most of its length."

— Variety p14 Mr 29 '39

MAN FROM WYOMING. Monogram Announced for release My 5 '39 (Not yet previewed)

MAN IN THE IRON MASK. United Artists Announced for release Je 15 '39 (Not yet previewed)

MAN OF CONQUEST. Republic 99-105min My 15 '39

Cast: Richard Dix, Gaye Patrick, Edward Ellis, Joan Fontaine, Victor Jory, Robert Barrat, George Hayes.

Director: George Nichols, Jr

Original story: Harold Shumate. Wells Root

Screen writers: Wells Root, Edward E. Parnmore, Jr., Jan Fortune

Historical drama. The main character of this film is Sam Houston and this is the story of his political and historic exploits. It depicts his fight for freedom and the founding of the Republic of Texas in its relation to the growth of the United States. The battle episodes of the Alamo and San Jacinto are given and the romance highlights the days of Andrew Jackson and the growing frontier of the United States.

Crockett, Bowie and Austin figure in the action.

A Group Discussion Guide to the critical appreciation of the photoplay, Man of Conquest, is published by the Screen Guild and Mrs Cloio Newton, is obtainable from Monogram and Allied Motion Picture Educational & Recreational Guides, Inc. 1501 Broadway, Room 1141, New York City at fifteen cents per copy or as part of the $3.00 annual subscription.

Audience Suitability Ratings

"Excellent. Family." Am Legion Auxiliary

"Highly entertaining historical drama. The musical background, with themes of our national songs, and the loyalty, bravery and devotion to patriotic ideals, as exemplified by the leading characters, give to this picture a meaning the eternality of which does not have, Excellent. Calif Fed of Parent & Teachers"


"Excellent. Exceptionally fine frontier drama. Matinee daily." DAI

"An outstanding historical epic. . . . A most inspiring, patriotic drama showing the vision, courage, and patience and unselfish devotion of men who made their country's interest paramount. Too tense and deep for young children. Family."

— Gen Fed of Women's Clubs (W Coast)

"Richard Dix gives a stirring and interesting portrayal of Houston, Edward Ellis's performance is outstanding as Jackson and the entire cast is chosen with rare judgment. Family."

— Nat Cong of Jewish Women

"Highly interesting, historical drama. . . . The film is informative and full of action, with dialogue which is full of pithy good sense. Strong film for family audiences."

— Nat Soc of New England Women

"Sam Houston's gallant bravery and loyalty to high principles in addition to his masterful leadership are all historical events, and the director is to be congratulated on his authentically and at the same time public service oriented presentation which picture will be invaluable to all, especially young people. The cast is excellent. An entertaining and patriotic picture for the family."

— S Calif Council of Federal Church Women

— Fox W Coast Bulletin Ap 22 '39

"It recreates a vivid impression of memorable moments in a period which shaped the destiny of the country in which we live today. Adolescents, 12-16: good; children, 8-12: tense and mature."

— Motion Pic R p6 My '39

"Adults.

— Nat Legion of Decency Ap 27 '39

"A & Y: excellent; C: good, though the battle scenes may be too realistic for some."

— Parents' M p86 Je '39

— Scholastic p3 Ap '39

"Family. Outstanding. Rapid-fire action, often very stirring, and special emphasis on Andrew Jackson's democratic ideals. Recommended for libraries and school libraries."


Newspaper and Magazine Reviews

"On the strength of the biggest and most successful gamble in Hollywood in recent years, Republic joins, for one picture at least, the list of the hit studios. And it's a fruitless game, trying to name any of the big studios that could make a better film. The evidence of the fame and renown of Sam Houston than 'Man of Conquest.'"

— Boston Transcript p15 My 12 '39

"Adults and young people."

— Christian Science Monitor p15 My 13 '39

"Although the picture labors at times under over-doses of flag waving and speeches on democracy and freedom, it is not bowed down by a sugary love story. . . . The best performance in the picture is that of Gaye Patrick as Jackson, who becomes a convincing human and real and hardened warrior-statesman."

— Philip T. King

"Commonweal p722 Ap 21 '39

"Out of the rich lore of early American history, Hollywood has brought up a picturesque, exciting, colorful and surprisingly authentic adventure story. For once, the movies have found that fact far outruns the weak fiction. In the historical, fabulous career of Houston there's abundant material for half a dozen of the kind of films made by the small production organization, this film drama far exceeds in power, scope, interest, and entertainment, many of the super epics of the giant picture companies." Jesse Zunser

—vue p80 Ap 29 '39

"Outstanding. The wide sweep and stirring action of the biggest and best Western pictures; through its pattern is woven a vigorous
MAN OF CONQUEST—Continued

chapter of American history, which, without any flag-waving, will add a bit to our content that we are Americans. . Will please all those from Texas and its film workers from coast to coast. The screenplay is effectively edited and includes the state of Texas as a state."

"First place this week because it tries sincerely to glamorize the career of the great Sam Houston who did so much toward bringing the state of Texas into the union. That is its only fault, in that it is so painstaking that the first half follows meticulously his earlier career and the exciting and stirring events of his exploit with the Alamo. But the film makes what has gone before seem weak in comparison."

"Man of Conquest" marks the entry by Republic into the big league ranks. The film is good entertainment. Its broad, sweeping theme is commendably told with simplicity and honesty. The screenplay is an effective piece of writing, carefully paced for comedy, drama, romance and action."

+ Film Bulletin p8 Ap 22 '39

"A very sincere and painstaking production that will please all those from Texas and its film workers from coast to coast. The screenplay is effectively edited and includes the state of Texas as a state."

"Man of Conquest" is an example of the historical theme treated in operatic fashion. The life story of Sam Houston and the birth of the state of Texas is told with obvious patriotic bias. Inserted anachronisms in speeches about freedom and democracy are rather painful."

+ Nation p596 My 20 '39

"Although the film is a product of Republic Pictures, which usually turns out "quickies," there is nothing about that in this offering. On the contrary, it is a handsome and remarkably faithful historical photoplay—the peer of any in the history of the screen. Director Richard Dix gives a solid and powerful portrayal of his role, fine dramatic characterizations and fast-paced direction, it is an instructive and vastly entertaining show."

"Man of Conquest" is notable and intriguing addition to the screen's collection of American life and lore."

+ N Y Herald Tribune p21 Ap 28 '39

"It is an admirably contrived biography, honest enough to mention Houston's somber spleen among the Indians, making dramatic capital of his interviews with the Cherokee, his friendship with Jackson. It is based on the Cherokees and Jackson, in an upper rating of American-history pictures as well as in the mere entertainment group of Wild West thrillers." "Frank S. Nugent

+ N Y Times p31 Ap 28 '39

"'Man of Conquest' turns out to be quite a nice sketch. Richard Dix contrives an alive and vivid portrayal of Sam Houston, first gentleman of Texas, and the story given of this man's life, his association with the Cherokees, his friends in the West, and his military career as a general, is worth any modern production. It is a credit to all who are concerned in its production."

+ New Yorker p119 Ap 19 '39

"Soundly fashioned by a quartet of writers, 'Man of Conquest' focuses on the high lights of Houston's vigorous and varied career and climaxes them dramatically. . . . A virile and colorful chapter of American history."

+ Newsweek p26 Ap 17 '39

"You will have a fine time watching the great drama unfold, with the last stand at the Alamo and the battle of San Jacinto as high lights. . . . The production has scope and breadth, pace and a good story."

+ Photoplay p63 J1 '39

"As a subject for a film, Eyes-worthy cinema treatment, Sam Houston presented as Screenwriter Wells Root and his collaborators with no difficulty. . . . Its trivial euphemisms do not dim the vitality inherent in Houston's story. That vitality emerges on the screen as loud as a war whoop and as earthy as the badlands."

+ Time p49 Ap 17 '39

Trade Paper Reviews

"This is Republic's most ambitious undertaking to date. . . . Once the film swings into its approximate final half hour or thereabouts its dramatic pace quickens until it reaches a rousing and accelerated tempo. There is interesting, broad-sweep scenes handled in the spectacular manner."

+ Boxoffice p59 Ap 15 '39

MAN WHO DARED. Warner 58-64min Je 3 '39

Cast: Jane Bryan, Charley Grapewin, Henry O'Neill, Elizabeth Risdon, Jimmy McAllister, Dick Jones, John Russell

Director: Crane Wilbur

Screen writer: Lee Katz

Melodrama. This is a remake of Star Witness produced in 1931 with Chic Sale playing the star role. Part of the story is based on the Los Angeles political upheaval of a year ago. The story tells of the experiences of a family reformers that tangle up with the drive. First released under title I Am Not Afraid.

Newspaper and Magazine Reviews

"This offering, if one can overlook the would-be sensational title, is a well told narrative. . . . It would thus far seemf the young people do not need these turbulent times to see democracy and the duties of citizenship championed as it is here, though more discerning spectators are likely to
regard the philosophizing on current problems rather more emotional than profound." Bert
Harlen

Hollywood Spectator p33 Ap 15 '39

Trade Paper Reviews

"Strictly a one-man show is this remake of "Star Witness," in which the late Chic Sale scored some years ago. It still retains enough appeal to make satisfactory story acceptance as middle-branch material, although in no sense capable of attaining the pinnacle occupied by its predecessor."

+ — Boxoffice p31 Ap 8 '39

"Warner has made an inviting little picture of "Pared," and it should fall naturally into support for double bills and satisfactorily into secondary budget releases. Its construction on a typical family premise dual-

— Nat Box Office Digest p12 Ap 10 '39

"Turned out for the dual, picture will mildly satisfy on the secondary programs. Routine in both performances and direction, script drags in numerous spots, despite shortness of footage. Ending is obvious, and situations planted for dramatic convenience are crudely inserted."

+ — Variety p13 Ap 5 '39

"A capable program offering. Charley Grape-

win makes the veteran a staunch character, loyal to his country and its creed. Overloading of patriotic fervor in some of lines handed him results in a loss of punch. Careful under-insertion of Americanism pleas would have made points stronger."

+ — Variety (Hollywood) p3 Ap 1 '39

MEXICALI ROSE. Republic 58-60min

Mr 27 '39


Director: George Sherman

Original story: Luci Ward. Connie Lee

Said well in General Geraghty

Western melodrama. Gene Autry and his pal Smiley go to Mexico when Gene is hired to sing on a radio program. They get involved with a crooked oil promoter.

Audience Suitability Ratings

General: Parental

Nat Legion of Decency Mr 30 '39

'A: fair: Y & C; good of its type.'

+ — Parents' M p86 Je '39

Trade Paper Reviews

"This is stocked well enough with the usual range ingredients to satisfy most of the Satur-

day matinee fans. It departs only from the "common Western pattern in that the locale is

Mexico and, in place of the cattle rustling or overide mortgage motivation, this centers about oil. Gene Autry gets off his quota of songs and is slightly more flexible than in other efforts."

+ — Boxoffice p73 Ap 1 '39

"This is rather easy going for a Western. While Autry sings in his usual fashion and uses his fists occasionally, he is too prone to merely march away out of sight. The horse opera fan likes to see his man battle his way out of tight spots. This, then, is just fair Western fare with a modicum of thrills and more than the usual amount of plot."

+ — Film Bulletin p15 Ap 8 '39

"An unusual amount of plot goes into this Autry thriller of the outdoors, and it is sus-

piciously and holds the interest to the climax easily."

+ — Film Daily p9 Mr 29 '39

Mickey the Kid. Republic

Announced for release Je 26 '39 (Not yet previewed)

MIDNIGHT. Paramount 92min Mr 24 '39


Director: Mitchell Leisen

Music: Frederick Hollandar

Original story: Edwin Justus Mayer. Franz Schulz

Screen writers: Charles Brackett. Billy Wilder

Comedy. Claudette Colbert, an American chorus girl who lives by her wits, finds herself in Paris without money, job or luggage after an unsuccessful try out at Monte Carlo. She meets a taxi driver in Paris and goes on to many adventures as a bogus Baroness engaged by John Barrymore to make Francis Lederer fall in love with her. In the end it is the taxi

driver, Don Ameche, who wins her.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: very good of kind; Y: sophisticated; C: no."

+ + Christian Century p30 Mr 29 '39

"This picture is very entertaining, stimu-

lating and charming. It is a distinguished cast. The picture is lavishly set and ably directed. Adults."

Calif Cong of Par & Teachers

"An excellently chosen cast contribute much to success of picture. Adults."

Fed Business & Professional Women's Clubs

"A gay, sparkling, sophisticated comedy, marked by excellent production values and play-

delightfully refreshing characterization, highly amusing situations, and crisp, clever dialogue. Mature." Gen Fed of Women's Clubs (W Coast)

"Delicious, effervescent, fast-moving comedy. Mature-family." Nat Council of Jewish Wo-

men

"A bubbling, sophisticated farce with an im-

possible but highly diverting plot, pungent dialogue, and the turns of phrase and suave sets. Never a heavy moment from start to finish. Mature." Nat Soc of New England Women

"A most amusing comedy with many sur-

prising twists to an unusually clever, swift-

moving plot. The whole is a highly sophis-

ticated, up-to-date farcical Cinderella-

story. Adults." S Calif Council of Fed Church

Women

+ + Fox W Coast Bulletin Mr 18 '39

"An ingeniously plotted, adroit direction, and a particularly clever cast, combine to give us one of the most hilarious farce comedies of the season. ... For sophisticated, witty comedy with a Continental background, we recommend "Mid-

night.""

+ + Motion Pict R p6 Ap '39

"A: very good; Y: very sophisticated; C: no."

+ + Parents' M p98 My '39

Newspaper and Magazine Reviews

"Miss Claudette Colbert's performance is one of the brightest gems of production values that sparkle in many moons. Although you don't get the significance of 'Midnight' until more than half-

way around the disk, the title clue isn't imp-

orant. The film was apparently written for Miss Colbert's unique personality and style of acting." L. G. E.

+ — Boston Transcript p18 Mr 24 '39

"Adults and young persons."

Christian Science Monitor p15 Mr 25 '39


MIDNIGHT—Continued

"One-overlooks the trite story and enjoys the ridiculously funny lines. . . Director Mitchell Leisen in ‘Midnight’ injects the right amount of screwball comedy touches." Philip A. Hartung

The Commonweal p65  Ap 7 '39

"Bright and briskly, ‘Midnight’ scampers into the spotlight as one of the gayest farce comedies of the season. It’s hard to say just why this show stands among the best yet in the field of films. The answer must be in the completely daffy way the picture is played, and the unexpectedly comic style of its writing." Jesse Zunser

+ + Cue p44 Ap 8 '39

"Farcical story which does not develop a farcical mood. The words presented by the script were too numerous and too monumental to be overcome by the direction. The whole thing falls down somewhere between its being a sparkling comedy or an entertaining farce. It makes too great demands on our credulity. . . ."

— Hollywood Spectator p9 Mr 18 '39

"You’ll like Miss Colbert and you’ll like Don Ameche as the taxi driver. After the false start, ‘Midnight’ is a good Claudette Colbert again. John Barrymore steals a real hit as the wise Parisian. Really amusing—brightly played, adroitly directed." Beverly Hills

+ Liberty p61 Ap 22 '39

"It is praised as one of the best comedies of recent years but is too plot-conscious. Franz Hoellerer

— Nation p478 Ap 22 '39

"For all the adroit performing of Claudette Colbert and John Barrymore, ‘Midnight’ is a pedestrian screen comedy. It works several variations on the Cinderella story, alternating among various high comedies for a direction. When Miss Colbert and Mr. Barrymore take hold of the tale it lights up with real comic brilliance, but not too many of the sequences are forced. Situations take precedence over the characters throughout the show and the situations are not bright enough to make a farce. Laughter. I laughed myself at some of the comedy situations, but taken as a whole it is a disappointment." Howard Barnes

+ — Y Herald Tribune p18 Ap 6 '39

"The ice went out of the river and Spring came again, and to ‘Midnight’ came one of the liveliest, gayest, Wittiest and naughtiest comedies of a long hard season. Its direction, by Mitchell Leisen and John Barrymore, is a striking variation of that of the old Lubitsch. Its cast, led by Claudette Colbert, Don Ameche, John Barrymore and Franchot Tone, is in the highest of credits. Its script, by too many authors to mention, is a model of deft phrasing and skillful narrative join- ers. It is lively throughout, neat in its logic, permitted to bulk larger than its players. The call is for three cheers and a tiger." Frank S. Nugent

+ + N Y Times p31 Ap 6 '39

"Claudette Colbert’s ‘Midnight’ is a pleasant item of entertainment. This is lunatic comedy, the funniest farce comedy I have seen in any sketch much more frothy and ludicrous, and Miss Colbert herself seems to bloom throughout." J. H. Mosher

+ + New Yorker p82 Ap 6 '39

"With the notable exception in 1937 of ‘I Met Him in Paris,’ Claudette Colbert has not had a film worthy of her talents as a comedienne. . . . But her present performance for Paramount, all is forgiven. As plots go, the frivolous story of ‘Midnight’ could do with a few tucks, but much of the empty-sequester of that has been cut away from it. It has some of the season’s best efforts in zany and sophisticated comedy.”

— N Y Times Mr 27 '39

"From ‘Zaza’ to ‘Midnight’ is a longer and harder step than it sounds, but Claudette makes it with the insouciance which typifies her. This is a confined story with many slightly reminiscent counterplots, but it is gay and the cast are well-dressed, pleasant people and the action keeps right on going along.”

Photoplay p63 My 3 '39

"Everybody talks pleasantly in a screwy way; and two of the scenes reach a high farcical note. . . . John Barrymore, with the help of an expert script writer, scripting the picture its tone of smartness and fun. . . . There would be a lot more genuine comedy in ‘Midnight’ if the sequences did not lead, in every case, to an anticlimax. Things droop like a tired picket-fence every time a conclusion is about to be reached. . . ."

+ Stage p7 Ap 1 '39

For the past year and a half, Paramount has been banking with all its $120,000,000 resources at its command to produce another comedy as good as ‘True Confession.’ ‘Midnight’ does not reach that mark. It is not as farcical and as good as a mountain daisy. But with Claudette Colbert and Don Ameche . . . it looks as bright and pleasing as a Spring day in Enseigny.”

+ + Time p50 Ap 17 '39

Trade Paper Reviews

"Slick slapstick that continues unabated until the finish. A good deal registers on the laugh scale of the film, measured in enjoyable entertainment. On the debit side, is the length which could stand some careful pruning."

+ + p44 Mr 11 '39

"‘Midnight’ is the most charming and delightful comedy this year—a perfect 92 minutes of fun abounds. A delightful old French farce virtually sparkles. Story is slim but does have enough substance to lend better than average farcical relief. Indeed, mildly, mirth世界各地的 situational built around it."

David J. Hanna

+ + Film Bulletin p5 Mr 25 '39

"‘Cinderella’ is a typically gay and clever French sophisticated story handled lightly, with its cleverness and comedy certain to carry it to box office success."

+ Film Daily p12 Mr 15 '39

"Here is ‘Cinderella’ with spice—and we cannot imagine any better formula for surefire success in America. ‘Midnight’ is a honey of a picture, probably as good a romantic farce as the year will see. It bubbles and chuckles, it has its spice without vulgarity, it presents a group of happy performances by a happy cast."+ + Nat Box Office Digest p7 Mr 11 '39

THE MIKADO
General films-Universal 91-95min
Director: Victor Schertzinger
Music director: Geoffrey Toye
Screen writer: Victor Schertzinger
Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Produced by D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who is a son of the Mikado and who is in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his pardon.

SEE ALSO issue of March 27

Audience Suitability Ratings

A & B: excellent; C: if it interests.
+ + Christian Century p538 Je 14 '39

"Good. Delightful entertainment. Mature."

DAR

"Superb. Rarely has a director created so perfectly an imaginative view of the realm of exotic glory and scenic beauty. . . . Outstanding entertainment for the whole family. E Coast Preview Committee

+ + Fox W Coast Bulletin Ap 1 '39

"General patronage."

"Performance of Decency Mr 23 '39"

+ & Y: excellent; C: recommended.
+ + Parents' M p98 My '39
"Here's a howdy-do—and a pretty one, if we may say so and mean it as a compliment to this first film version of a Gilbert and Sullivan operetta. The acting, direction, color and music are all excellent. The Sets, the acting, direction, color and music are all very fine. Here may be a whole new era in film entertainment, for Gilbert and Sullivan music shall have with us always—we hope." 
+ + Scholastic p30 Mr 25 '39

"The acting, direction, color and music are all excellent. Referred to Committee on Exceptional Photographs." 
+ + Wdly Guide Mr 18 '39

_News-pap-er and Maga-zine Reviews_

"What with Hot and Swing Mikados, it was inevitable that Gilbert and Sullivan should crash the movies. They have and with thoroughly satisfactory results. It should meet with the approval of devotees of the Gilbert and Sullivan repertoire." 
NY Daily News p18 Je 16 '39

"It's a revolutionary and successful example of what can be done to transform operetta into the language of the films. And better still, it's very fine entertainment. Kenny Baker does a creditable, inspired, inspired and unstuffy 'Mikado'. The rest of the cast... does an impeccable job. The whole production... should be a revelation. A musical comedy technique is used to give the operetta an extra dimension, and closeups of solosists insure your not missing one. It's a creditable production." 
+ + Cue p14 Je 3 '39

"It is a handsome, reverent and slightly studied stage translation of a work that the most famous of the Gilbert and Sullivan operettas has finally been made into a motion picture and bettered on the screen. The greatest of the offering, and it is no mean one, is that it is musically first rate. Victor Schertzinger's recent version of 'The Mikado' hot versions of 'The Mikado' were far more successful in modernizing and activating the chorus, may be due to the puristic treatment. Most of the humor and bite of the original drama has disappeared, without any compensating novelties in production effects." 
There can be little quibbling about the music. It's first rate, possibly excepting that of Jean Colin's 'Yum-Yum'. On the score of score, this 'Mikado' ranks high. We have a quarrel or two with the adaptation, though. A prologue, both written and pictorial, for so simple a tale seems almost an insulting concession to the film opera's sense of humor. The stage has ceased being a performance on one side of the footlights only. It has grown to be an experience. When the picture is as cool as warm, the production is liberal, the players in the film version are generally fine; but 'The Mikado' is just a picture on the screen while it is an institution and a rite in the theatre." 
Frank S. Nugent 
_Times_ p27 Je 2 '39

"This film will probably please the true Gilbert and Sullivan groups far more than other, somewhat bizarre renderings. The picture is a first-class work and, though I would not presume to predict its effect upon the Gilbert and Sullivan cult, a rather small risk even the mildest of our course civilization, I may assure the laity that the movie has a charm and freshness which has not often been found in the various elements of a special culture." 
John Mosher 
+ + New Yorker p84 Je 3 '39

"To make Gilbert's soulless people come to life, and still keep them in their own utterly unreal world, is a task that calls for subtle and inspired work of flawless technique and an impec-cably tasteful direction. In some respects, Universal's screen version of 'The Mikado' is a triumph, unquestionably the most successful film comes over splendidly, thanks to a good orchestra, superb choral work, and solo singing that is frequently outstanding and always adequate... Victor Schertzinger's handling of the action has all the gossamer lightness of a bird of paradise training to cross a peat bog. Most of the lines are delivered with a sombre intensity reminiscent of a road company of Macbeth. We are reminded of the pantomime suggestive of the Marx Brothers before they calmed down. If there is one thing that is not seen in this picture, my guess is that it didn't Schertzinger wasn't told about it." Deems Taylor
_Theatre Age_ p28 Mr 33

"The Schertzinger 'Mikado'... adapted by Conductor Geoffrey Toyko contains a word that Gilbert, no note, did not want. It is a far fetching gag that has never seen on the Savoyard stage. Sound rendering is approximately perfect." 
_Time_ p86 Je 3 '39

_Trade Paper Reviews_

"A gorgeous Technicolor spectacle. As presented in its traditional form, without the obsolescencing and the sanitizing, the musical operetta proves Gilbert & Sullivan to be the all-time masters of litting melody and satirical wit. The new Gilbert and Sullivan era, the new Savoy era, has arrived, and should clean up in class spots. For general audiences it will need selling, but the fame of the recent cinema picture has done enough to create interest in this. Word-of-mouth comment will help subsequent runs." 
Frank Leyendecker
+ + Film Bulletin p7 My 20 '39

"'The Mikado' cannot but prove sure-fire with the special audience for which it was obviously made. And it may have widespread revival of interest in 'The Mikado', stirred by the several 'swing' versions, it is highly possible that the element of timeliness will cause this fine musical to escape the natural audience confines of comic opera and transform it into a class film money maker of the first water. It can be done, and once done, will open the way for a new screen cycle. Chalk up a well high perfect mark for Baker, certainly, vocally. And indeed that goes for the rest of it too. It is fresh, and the inherent fun in the broad humor and satire may be lost to other than the Gilbert and Sullivan devotee, vocally, there is never a miss." 
+ + Film Daily p8 My 16 '39

"With a few concessions to the uninitiated, 'The Mikado' has the same boxoffice attraction. While it will attract and undoubtedly please those familiar with its stage presentation, there are reasonable grounds for doubt that it will cultivate applause from those prepared for a mobile film translation of the operetta. It is a commercial film money maker an interesting study to the industry... Pictorially, it is interesting. Its Technicolor is descriptive, but it might have been more captivating had simplicity in settings, rather than confoundingly intricate detail, been stressed. The multicolored and colorful costumes frequently duplicate efforts to follow action and concentrate on the operatic. And the entire cast seems to focus attention. However, there can be no questioning the richness of color employed." 
+ + Motion Picture Director p3 '39

Reviewed by Sherwin A. Kanter

"It is given an elegant first screen presentation under the Universal label. It is one Gilbert and Sullivan operetta and is thoroughly entertaining. No schooled ear for opera is necessary for the enjoyment of its discursive, liltting, lilting, and thoroughly vocal performance, and performance combined in this version, a satisfactory boxoffice seems assured. Certainly it will be favorable to the suburban and metropolitan areas, and may surprise with exceptional returns even in the second-
THE MIKADO—Continued
arise. In the foreign market it should be a cinch. Technicolor splendor makes it a feast for the eye."

+ Variety (Hollywood) p3 Je 9 '39

MISSING DAUGHTERS. Columbia 59min
My 22 '39
Director: C. C. Coleman, Jr.
Music: M. W. Stoloff
Screen writers: Michael L. Simmons. George Dricker
Melodrama. Based on the notorious "Lucky" Luciano vice case of New York. Marian Marsh is found drowned. Her sister Rochelle Hudson refuses to believe the police verdict of suicide. With the aid of a columnist, Richard Arlen, she uncovers a gang who lure girls to work as hostesses in a night club.

Audience Suitability Ratings
"Objectible in part."

Little Legion of Decency Je 8 '39
A: thought provoking; Y & C: no.
Parents' M p47 JI '39

Newspaper and Magazine Reviews
"Those who believe the police will come into their own on the screen as competent guardians of law and order will be disappointed in the Globe Theater this week. . . We look forward to happier day on the screen when the police will take care of their own problems, which, if Hollywood will take the trouble to look into, is able to do. Richard Arlen plays his role straight, though he does not seem comfortable at all times."

N Y Herald Tribune p12 Je 12 '39
Reviewed by E. R. Crisler

N Y Times p14 Je 12 '39

Trade Paper Reviews
"Despite the exploitable title and rather sensational, if cheap, story, the picture does not develop the punch expected. Seems that the producer skirted censor codes too carefully for the yarn to justify the actions of some of the characters. The title can substitute other names for 'hostesses.' 'Boarding houses,' 'artists' models, 'looking agents,' etc., you may catch on to the fact that you are looking at a 'white slave ring' story in double-talk. Otherwise, the punishment and suicides certainly do not meet the crime. Action houses which exploit heavily might get good grosses with this. Elsewhere it is strictly secondary dual material."

+ Film Bulletin p6 Je 3 '39

"Skill programmer for lower-spot dwelling. Vice-ring melodrama as indicated in the title, it's virtually a carbon of 'unteen.' previous how-girls-go-wrong yarns, some of which have been better and a few worse. At best it's a threadbare subject—and 'Missing Daughters' is hardly best."

+ Variety p14 Je 14 '39

MORI MOTO IN DANGER ISLAND. 20th century-Fox 64-70min Ap 7 '39
Director: Herbert I. Leeds
Original story: John W. Marquand
Screen writer: Peter Milne
Mystery story. The well-known detective is this time sent to aid the governor of an island in apprehending a gang of murderers and jewel smugglers.

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

+ Christian Century p751 Je 7 '39

"A typical Mr. Moto story. Keeps one interested and guessing until the end. Jean Hers- holt is miscast; the rest of the characters were well played. Mature-family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers
"Adults." Calif Fed of Business & Professional Women's Clubs
"Good. Mature." DAR

"With the island of Puerto Rico as its locale, this interesting episode in the Mr. Moto series proves worthwhile in its unfolding. Though unsuitable for the younger members of the family, this picture will provide exciting, diverting entertainment for those interested in murder mysteries. Mature." Gen Fed of Women's Clubs (W Coast)

"An interesting mystery; with Peter Lorre in the role of the clever detective, supported by a good cast. Mature-family." Nat Council of Jewish Women

"Mr. Moto's fans will like this one. Mature-family." Nat Soc of New England Women

"Definitely entertaining and stimulating, with enough romance and humor to overcome unpleasantness. Mature." S Calif Council of Fed Church Women

+ W Coast Bulletin Mr 4 '39

"Adolescents, 12-16; passable; children, 8-12; no."

+ — Motion Pic R p7 Mr '39

"General picture."

Nat Legion of Decency Mr 20 '39
A: good; Y: good but mature; C: no.

+ Parents' M p98 My '39

Newspaper and Magazine Reviews
"Adults and young persons."

Christian Science Monitor p17 Je 3 '39

"In 'M,' that astounding, German-made cinematic study of a pathological murderer, Peter Lorre shows himself to be among the film great. But, since he came to Hollywood some years ago, he has been permitted to waste his undeniable talents on third and fourth rate melodramas—the current Mr. Moto series being typical."

— Cue p17 Mr 25 '39

"All children enjoy Mr. Moto. No reason why they should not go with the grown-ups and see this one. An unobjectionable neighborhood picture." Tom Miranda

+ Hollywood Spectator p16 Ap 1 '39

"It is a mystery story which has some humor (thanks to Warren Hymer), a bit of action, but little suspense." Bosley Crowther

+ N Y Times p13 Mr 20 '39

Trade Paper Reviews
"A much more abundant supply of humor and a clean, straightforward action-mystery background combine to make this one of the best of the 'Mr. Moto' series, and one that should more than satisfy the following this astute Nipponese detective, as portrayed by Peter Lorre, has built up in his previous starts."

+ Exhibitor's Trade p39 Mr 15 '39

"Strong murder thriller with Peter Lorre in smugling adventure." Film Daily p8 Mr 29 '39

"Twentieth has cut down its quota of murders for Mr. Moto to solve in 'Danger Island,' and, as a result, the picture shapes up as better than average for the series. The lack of complicated plot structure and intelligent handling of situations makes it very interesting fare."

+ Exhibitor's Trade p39 Mr 11 '39

Reviewed by Gus McCarthy

+ Motion Pic Daily p9 Mr 17 '39

"With Warren Hymer moved into the front line trenches for full spotlighted exposition of his capable talents, 'Mr. Moto in Danger Island' takes rank as one of the better numbers of the series. Peter Lorre is his usual self, but the combination with Hymer takes away some of the necessity of high pressure melodramatics, and the laughs help the audience values."

+ Nat Box Office Digest p14 Mr 20 '39
"One of 20th Fox's good-paying 'B' series produces another engaging detective melodrama in 'Moto in Danger Island'. Accounts need have no hesitancy in getting behind this one, order please to the extent as well as with the best of others in the series. Devotees of detective fiction will like it. There is a suspense in 'Moto' picture set plot of each new story surrounding the detective's adventures are always intriguing, and the action is usually carried out in such a manner as to be exciting, suspenseful and melodrama.

+ Variety p20 Mr 22 '39

"The Moto series takes on new significance with this one. Current offering hits new high in activeness, performance and story. It's sure to recruit new followers for the Oriental detective. Associate Producer John Stone has used an increased budget, in acquiring better story material, but in rounding up a stronger supporting cast than has surrounded the competent Peter Lorre in his previous starts as a detective."

+ Variety (Hollywood) p3 Mr 11 '39

MOTHERS OF TODAY. Apex 90-95min F 27 '39

Director: Henry Lynn
Drama. Yiddish dialogue film with English subtitles. Esther Field portrays the old mother whose life is filled with sorrow when one daughter marries a gangster and a son almost leaves his career as a rabbi for an unprincipled woman.

Trade Paper Reviews

"A certain segment of Yiddish audiences will probably go for this slow-moving drama of the tear-jerker school, but it is doubtful whether it will find extended appeal as entertainment. Acting is second-rate and the production from a technical standpoint leaves much to be desired.

+ - Boxoffice p63 Mr 25 '39

"Heavy tragedy, which seems to be an essential basis of all Yiddish dramas, is done to a turn in this new film and it should please the dyed in the wool Yiddish fans. Produced on a small budget with a hurried shooting schedule, the picture makes merit.

+ Film Daily p6 Mr 14 '39

MOUNTAIN RHYTHM. Republic 57min Je 9 '39

Director: Breezy Eason
Music: Frankie Marvin. Freddie Rose
Music director: Raoul Krahaasur
Screen writer: Gerald Geraghty
Western melodrama. Autry plays a good Samaritan to a valley full of ranchers who are being pushed into the hills by a dude ranch and vacation resort. He enlists a horde of hobo's to help.

Trade Paper Reviews

"Gene Autry rides again and with more than the usual complement of comedy and flat-out, 'Mountain Rhythm' comes as a noticeable variant from the standard Western formula, and will undoubtedly gratify Autry fans while enlisting new fans from the light entertainment division. There are several bangup fist-fights, chases and scrambled guns that will live up the hold-up.

+ Hollywood Reporter p3 My 22 '39

"Exciting action offered in heavy doses, plus usual musical numbers, make Mountain Rhythm one of best Gene Autry starrers yet unveiled. With Autry's sidekick, Smiley Burnette, having been cast as Autry's chief, situations are sure-fire for those spots where customers go for hard riding, fistic and gun battles and songs, among wide open spaces."

+ Variety (Hollywood) p3 My 22 '39

MY SON IS A CRIMINAL. Columbia 59min F 22 '39


Melodrama. Alan Baxter portrays the son of a retired police officer. The producer had high hopes that his son would follow in his footsteps but the son chooses a life of crime. It is necessary for the father to shoot down his own son in frustrating a robbery.

Audience Suitability Ratings

\[ A: \text{mediocre; Y \& C: no.} \]
\[ + \quad \text{Christian Century p622 My '39} \]
\[ A: \text{a somewhat harrowing story, which is so well acted a direction that is convincingly. Adults.} \quad \text{E Coast Preview Committee} \]
\[ + \quad \text{Fox W Coast Bulletin Mr 25 '39} \]

"Adults,"

Nat Legion of Decency Mr 16 '39

\[ A: \text{fair; Y \& C: no.} \]
\[ + \quad \text{Parents' M p98 My '39} \]

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 F 18 '39

Trade Paper Reviews

"This otherwise formula racket-busting excursus in the life of a Jack-the-lantern police officer vs. criminal son angle to lift it from the ordinary action drama category. In many respects, it succeeds. But when it does not strive for this objective and sloughs back into the usual stick-em-up footage, it carries little weight."

+ - Boxoffice p39 Mr 18 '39

"If the sensational title doesn't draw thrill-seeking patrons, little else about this picture is likely to attract general audiences. Made on a small budget and with a cast minus big names, the production is the;!*

"This gangster melodrama has as its big punch the fact that a police officer is compelled to shoot his own son in the line of duty. The picture moves along with swiftness and plenty of suspense, and the thrills are also there in generous quantity."

Film Daily p4 Mr 21 '39

"This cops and robbers yarn will have trouble getting by, except on the lower rung of duals. Cast plays the usual dual distortion, but the main fault lies in the stereotyped story. Dialog is off the beaten path, while camera is standard.

+ Variety p16 Mr 15 '39

MYSTERY OF MR. WONG. Monogram 66-70min Mr 8 '39

Music director: Edward Kay
Screen writer: Scott Darling

Mystery. Another in the Wong series based on the character created by Hugh Wiley. The detective finds his friend, a collector of rare Chinese objects, murdered and he proceeds to solve the mystery.

Audience Suitability Ratings

\[ A: \text{permissible; Y \& C: fairly good.} \]
\[ + \quad \text{Christian Century p655 My 17 '39} \]

"The production has intriguing moments, develops to a satisfactory climax and Mr. Karloff plays convincing character. The only weak spot is the characterization of Mr. Wong, but the rest of the cast is mediocre. Adults."

E Coast Preview Committee

+ - Fox W Coast Bulletin Ap 1 '39
MYSTERY OF MR. WONG—Continued

"General patronage."  
Nat Legion of Decency Mr 23 '39

Newspaper and Magazine Reviews

"A standard mystery thriller. A 'B' mystery yarn with eerie moods, a couple of killings, and other familiar tricks. Nothing distinctive, but possessing standard entertainment values for pictures of this sort. Not the best entertainment conceivable for children."  
Bert Harlen
+ — Hollywood Spectator pl1 Mr 18 '39

Trade Paper Reviews

"G-Men come and G-Men go, but the inscrutable Oriental sleuths seem destined to wind their devilish ways through celluloid murder mysteries from now on. What's more, they are apparently dependable to carry a sizeable load of entertainment and boxoffice potentialities."  
+ — Boxoffice p39 Mr 18 '39

"This is about on par with the first of Monogram's 'Mystery' series. The casting of this one is better, but there is the same absence of action patrons of this type of film expect. Boris Karloff makes Wong stuffy, unconvincing. The mystery plot is engaging and the plot gives him two murders and a couple of suspects to work on—although the solution is far from slow to arrive. The production is just satisfactory, but some of the photography is not so good."  
+ — Film Bulletin p7 Mr 11 '39

"Suspense well sustained in clever murder mystery with Boris Karloff as the sleuth."  
+ — Film Daily p10 Mr 20 '39

"Mystery of Mr. Wong," the second in the series based on Hugh Wiley's character, is a suspenseful murder mystery that should garner better than average receipts for Monogram. The characterization is a made to order one for Boris Karloff and the plot would get the Monogram trademark into a better class house than the company has been accustomed to."  
+ — Hollywood Reporter p4 Mr 11 '39

Review by Vance King

"Monogram has something in this Mr. Wong series, and since the company has had the happy experience of producing a better picture in the second, it is most pleasing to the satisfactory iniator, the customers can probably begin to count on it as staple fare."  
+ — Trade Paper Digest p39 Mr 20 '39

"Fairly engaging murder mystery in spite of laborious deduction in quest of solution, dreary questioning of suspects and the inconclusiveness of nearly all but the most naive of the mystery fiction addicts, 'Mystery of Mr. Wong' is a safe dish to place before them. In the proper playdates it should do all right."  
+ — Variety p18 Ap 12 '39

"Given better production and support than in initaler of Monogram's Chinese murder mystery series, Boris Karloff takes things in stride for a neatly rounded melodrama that will fit into nearly any house. Karloff makes his character of the scholarly Chinese detective, Mr. Wong, believable without use of heavy theatrics or grotesque makeup, avoiding any sense of hokey drama."  
+ — Variety (Hollywood) p8 Mr 11 '39

MYSTERY OF THE WHITE ROOM.  
Universal S8min Mr 17 '39

Cast: Bruce Cabot, Helen Mack, Constance Worth. Joan Woodbury. Mabel Todd

Director: Ots Garrett

Orville James G. Edwards

Screen writer: Alex Gottlieb


Audience Suitability Ratings

"A; stupid; Y & C: no."  
— Christian Century p590 My 3 '39

"Adults."  
— Fox W Coast Bulletin Ap 29 '39

"Misleading and not very complimentary to the ethics and code of the doctors' and nurses' profession. Some witty and humorous dialogue but the tension of so much mystery."  
— Nat Legion Auxiliary

"Mystery murder, with a hospital setting and a tawdry story of love making between doctors and nurses while on duty, which belittles the medical profession and tends to destroy the confidence of the public in doctors and hospitals and the matter of taste."  
— Calif Cong of Par & Teachers

"Members of the profession may enjoy a few quiet laughs, but will not applaud the ethical standards herein presented. Adults."  
— Calif Fed of Business & Professional Women's Clubs

"Mediocre. Improbable melodrama. Adults."  
DAR

"The comedy is labored and the ending too abrupt. May entertain mystery fans, but who cares?"  
— Gen Fed of Women's Clubs (W Coast)

"Mediocre. . Unimpressive direction of a good cast, trite dialogue and an obvious story. Adults."  
— Nat Soc of New England Women

"The unravelling of mystery murders in a hospital where the nurses seem to have an unusual abundance of freedom of speech and action, with no rules, no code and standards of behavior are absent. Mystery is baffling, and the cast is good. It is too bad that the honor and the dignity of the hospital and the medical professional standards could not be maintained. Adults."  
— Calif Council of Fed Church Womans

— — Fox W Coast Bulletin Ap 29 '39

"Except for the unusual setting of this mystery, and the sincerity of the cast, the picture has few values. Laxity in usual hospital discipline and lapses in professional ethics lead one to suppose that the doctor who wrote the book from which the screenplay was adapted must have had his tongue in his cheek. Audiences 12-16: unsuitable; children, 8-12: no."  
+ — Motion Pict R p7 My '39

"Adults."  
— Nat Legion of Decency Mr 23 '39

"A: fair; Y & C: no."  
+ — Parents' M p98 My '39

Trade Paper Reviews

"One of those improbable murder mystery yarns which takes place in a hospital and strange as it seems, is solved on the premises. Considerable suspense is engendered to make this a fairly sturdy representative for a place on the duals."  
+ — Boxoffice p79 Ap 1 '39

"Crime Club movie fans will find this a mildly engaging murder mystery in a novel setting. General audiences will also find it interesting, but lack of strong names will reduce it to the lower half of dual bills."  
— Frank Leyendecker

— — Fox W Coast Bulletin p18 Ap 8 '39

"Crime Club murder mystery thriller has good atmosphere in hospital setting."  
+ — Film Daily p8 Mr 29 '39

"Class 'C' murder mystery for dualling in the neighborhoods. But even then it will need a strong advertising mate. While the reviews, negligible word of mouth and is light on marquee value. The picture is merely one of those speedy items without any pretentions to serious consideration."  
— Variety p14 Mr 29 '39
NEW HORIZONS. Anmkino 92min My 11 '39
Cast: Boris Chirkov. Vera Kibardina. M. Zharov. N. Uzhi
Directors: Gregory Kozintsev. Leonid Trauberg
Music: Dmitri Shostakovich
Screen writers: Gregory Kozintsev. Leonid Trauberg
Drama. Filmed in Russia with English subtitles. Title of third film in Russian trilogy, Maxim, a series which traces the development of the bolshevist revolution through the revolutionary career of one man. Others in the series are The Youth of Maxim; and The Return of Maxim.

Newspaper and Magazine Reviews
"Contrasted with the outright Russian propagandist film, New Horizons presents racy dialogue, action and a breezy viewpoint on Russia's problems... The spirit of the film's days of the U. S. & R. are captured with a modicum of propagandizing. 'New Horizons' has much to recommend it...." J. P. +
"New Horizons' is a let-down from its predecessors.... The whole picture is conceived in a vein which seems pure burlesque to the impartial observer, and the only real dramatic sequences are those devoted to the pathetic confusions of a poor, ignorant woman who has been used as tool by the counter-revolutionaries." Bosley Crowther — + N Y Times p25 My 12 '39

Trade Paper Reviews
"This is designed for those housea playing Russian. The end result, in all probability, will be received as well as it was at the Cameo in New York."
"Boxoffice p61 My 27 '39
"Study of early Soviet ideologies falls short of par despite fine acting."
Film Daily p6 My 29 '39
"The stirring documentary that accompanied Maxim's ideological awakening of several years ago, as filmed in the first of a series marking the Soviet's proletarian rise has been followed by another, but less moving, story of the dark, early days of Marxism in Red Square. The story borders too closely on the earlier films in the series." — Variety p14 My 17 '39

NIGHT RIDERS. Republic 57min Ap 12 '39
Director: George Sherman
Music: William Lava
Screen writers: Betty Burbridge. Stanley Roberts
Western melodrama. Another in the Three Mesquiteer Series. The story is based on a grant of million of acres in Western ranchland supposedly given by a king of Spain in 1744. Fights over the grant make up the story.

Audience Suitability Ratings
"Poor direction and mediocre acting detract from the enjoyment of this Western with a Spanish flavor, which has the merit of beautiful scenic effects. Family." E Coast Preview Committee
— + Fox W Coast Bulletin Ap 22 '39
"General patronage."
Nat Legion of Decency Ap 13 '39
"A. Y & C: good of its kind."
+ Parents' M p86 Je '39

Trade Paper Reviews
"If there's no restriction against 'surprise' pictures in the Western category this gets a quick million. It got one..." "Wayne, fresh from a major role in a super-Western, plus a short but meaning note on patriotism, plus an adventurous spirit akin to Robin Hood's and some pleasant nostalgia for those interested in
NIGHT RIDERS—Continued
the President John Garfield era. In other words, it's grand outdoor adventure—and more!'

Boxoffice p31 Ap 8 '39

"Featuring the actionful John Wayne, Ray Corrigan, Tom Tully, here's a jam-up Western which throws from start to finish with all those ingredients which spell entertainment to contemporary Western audiences. There is a solidly rarefied in the cactus drama realm, and, had Republic elected, the script might easily have furnished a base for a feature of true epic proportions."

Film Daily p12 Ap 4 '39

"Producer Bill Berke has pulled another rabbit out of his Western hat to provide one of the most novel, high-speed action pictures of its type. The picture is just about tops in the Three Mesquiteers' series, which, in itself is close to tops in the Western field. Difficult as it is to believe there could be anything genuinely new in Westerns, 'Night Riders' has it in a solid story, evolved along unique lines, filled with engaging surprises and unusual twists. It is a cinch hit in its class."


"Fairly consistent in turning out well-written Westerns for the Three Mesquiteers series, Betty Burbridge and Stanley Roberts have outdone themselves this time. Despite the surface incredibility, as a whole the finished negative raises the Mesquiteer standard a notch. Exhibitors have a good selling point in John Wayne, leader of the trio, based on the approval given his performance in 'Stagecoach.'"

Variety p19 Ap 5 '39

NORTH OF THE YUKON, Columbia 62-64min Mr 30 '39

Cast: Charles Starrett, Linda Winters, Bob Nolan, Paul Sutton
Director: Sam Nelson
Music: Bob Nolan
Music director: M. W. Stoloff
Screenplay: Bennett R. Cohen

Western melodrama with songs. Starrett portrays a member of the Canadian Mounted Police who is after fur raiders in the Rockies.

Audience Suitability Ratings

"Beautiful natural settings, admirably photographed, and some pleasant singing do much for the action picture which at times seems hailing and somewhat stilted but is always exciting. Family." E Coast Preview Committee

Fox W Coast Bulletin Ap 15 '39

"General patronage."

National Legion of Decency Mr 30 '39

Trade Paper Reviews

"Heaps of entanglements surround the plot of 'North of the Yukon,' but deft handling of vital assignments make it an intriguing tale of the Mounties. Besides a bang-up performance by Starrett, Paul Sutton lends realism to the fable."

Variety p14 Je 14 '39

OKLAHOMA KID. Warner 80min Mr 11 '39

Cast: James Cagney, Humphrey Bogart, Lola Lane, Donald Crisp, Harvey Stevens, Rosemary Lane
Director: Lloyd Bacon
Original story: Edward E. Paramore, Jr.
Wally Klein
Screenplay writers: Warren Duff, Robert Buckner, Edward E. Paramore, Jr.

Western melodrama. The time is the Oklahoma Territory land rush of 1893 and the drama concerns the conflict between crime and law. Cagney portrays an outlaw who is bent on avenging his father's murder.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: depends on taste; Y: thrilling hokum; C: no."

Christian Century p462 Ap 5 '39

"A mixture of routine Western, history and romance. The plot seems somewhat lacking in novelty, gives James Cagney an opportunity to do all the well-known cowboy tricks. Much more believable are the love interest and historical value lost in the shuffle. Adults." E Coast Committee

Fox W Coast Bulletin Mr 18 '39

"A: fair; Y & C: no."

"Parents' M p98 My '39

Newspaper and Magazine Reviews

"Being a subtle actor with a sense of humor Mr. Cagney lends a lifelike ring to his performance on and off horses and shooting his foes like clay pigeons—that he thinks 'Oklahom Kid' is a very large horse operation and is not to be taken very seriously. He is right about this." John K. Hutchens

Boxoffice p13 Mr 17 '39

"The film relies more on melodramatic action than on logic. Adults and young persons." American Science Monitor p17 Mr 18 '39

"This film fits into the Western genre: excellent horsemanship, shooting from the hip, murder, revenge, saloons and gambling houses with the occasional piano and cowbell raised to the tables, a couple of bang-up fights with the villain getting his in the end. It stands out, in speaking of the consistency, in Cagney's portrayal of the Kid." Philip T. Hartung

Commonweal p580 Mr 17 '39

"While the Kid seems to be modern in flavoring, Cagney is too good an actor not to hold your interest throughout. His is no drugstore cowboy. Cagney gives his gusto, flavor, and a nice feeling for crime neatly executed." Beverly Hills

"This week's disappointment is surely the latest Cagney, 'Oklahom Kid' is a straight Western of the old school, not quite old-school enough to be charming, but that doesn't set so well on Mr. Cagney's urban head."

John Mosher

New Yorker p82 Mr 18 '39

"'Oklahom Kid' is not as fine a picture as 'Stagecoach.' The camera is trained continuously on the obvious. Yet there is the lusty, active fascination of the extraverter in its sequences, and James Cagney swaggers insolemnly through, with a margin of his villain that doesn't give it that arrogant smartness that is usually associated with Tenth Avenue."

Variety p300 Mr 30 '39

"It is a highly engaging fable. Right-minded citizens of Tulsa may resent having their history portrayed principally in the terms of a personal feud between the Oklahoma Kid (Cagney) and an unscrupulous saloon-poker-hall and brothel-keeper named Whipcord (Humphrey Bogart). Cinemaddicts with a less special interest in the subject will find it satisfactory on this account."

Time p46 Mr 20 '39

Trade Paper Reviews

"Law and order score a questionable triumph in this Western which stars James Cagney, but there's no doubt that it is robust and satisfactory entertainment. Cagney may not ride as well as some of the cowboy favorites, but he handles a six-shooter with dash and makes the hanging around any of them, infusing stock situations with a dramatic intensity rare for a Western."

Boxoffice p39 Mr 18 '39

"All in all, no less than five writers had their fingers on Oklahoma Kid— an ordinary horse opera. Yet it isn't ordinary, because dynamic James Cagney turns out to be one of the most exciting western heroes we've ever seen. In his typical, tough Tenth Avenue manner, Cagney swaggers thru his role, lending novelty to the result. A young actor that isn't much different from the average Buck Jones vehicle."

Fox W Coast Bulletin p8 Mr 25 '39

"A new type of role for James Cagney as a western bad man, and he does all right by it, too. They are selling it as a 'Frontier epic,' and
ON TRIAL. Warner 62min Ap 1 '39
Director: Terry Morse
Screen writers: Don Ryan. Ted Thomas
Drama. Based on the play of same title by Elmer Rice. This story was filmed first in 1917, then remade in 1925. The flashback technique is retained with the background scene in a murder trial courtroom and the story told as each witness takes the stand.

Audience Suitability Ratings
"A: good of kind; Y: mature; C: no."

Christian Century p73 Je 7 '39
"Objectionable in part."

Nat Legion of Decency Ap 13 '39
"Mature."

Wiky Guide Ap 8 '29

Newspaper and Magazine Reviews
"Flashback technique less effective today, but play retains some of its old impact. Adults and young people.

— Christian Science Monitor p15 My 6 '39
"A good quality of 'B' produce, made so by the treatment and production. Not objectionable for children, though they may not follow all the implications of the testimony in the courtroom scene, yet mightly a child player should interest the youngsters, though."

Bert Harlem, entertainment columnist, Hollywood Spectator p13 Ap 1 '39
"The play, 'On Trial,' which serves as the skeleton for the feature picture, has long since been dropped from the American playbill in so far as presentation is concerned, but human nature and courtroom procedure still wear the same Castilean cravats, though the director seems to have worded his budget job, but it has been handled painstakingly. It is in no way brilliant, but it is a good plodding production that can be used for suburban purposes.

Robert W. Dana, Chicago Daily News.

— N Y Herald Tribune p19 Ap 5 '39
Considering its vintage and the fact that it has twice been remade before, it stands up rather well. The Warners have filmed it briskly, so briskly in fact, that one senses a director working with a cost accountant breathing down his neck."
Frank S. Nugent

— N Y Times p51 Ap 5 '39

"Another screen version of 'On Trial,' which made Elmer Rice famous overnight, has been cooked up by the studio. It's a pretty good melodrama, with a bright twist in its trickery."
John Mosher

— New Yorker p100 Ap 15 '39

Trade Paper Reviews
"Treading on familiar ground, in that it has previously been filmed as a 'B' feature, this newest treatment of the famous Elmer Rice play will nevertheless serve ably in the program category. The technique is used to good effect by Director Terry Morse, and the vehicle is given a solid sendoff by a troupe of experienced and capable thespians."

+ Boxoffice p63 Mr 25 '39
"Fair melodrama murder trial from old stage play still "finesse."

+ Film Daily p10 Ap 12 '39

"Several items of stellar trouping give 'On Trial' a strong emotional backbone to compensate for the regular schedule for six dramatic method, and the once sensational Elmer Rice play emerges again as fairly solid top-bill fare. Adding to its pull is the sympathetic excitement it will undoubtedly arouse in feminine cinema-goers.

— Hollywood Reporter p3 Mr 20 '39
Reviewed by Gus McCarthy

Motion Pict Daily p10 Mr 4 '39
"Placed in the capable hands of Brian Hoy and his mechanized cavalry, 'On Trial' manages to come through as fair satisfactory program film, without any more creaking noises than one should expect."

— Variety p4 Mr 29 '39
"In its 1939 version, it comes through merely as mediocre entertainment, suitable only for filler purposes. Director Terry Morse and a capable roster of players have done their utmost to make something of the stock material that is completely lacking in wallop.

— Variety (Hollywood) p3 Mr 20 '39

ONLY ANGELS HAVE WINGS. Columbia 119-121min My 25 '39
Director: Howard Hawks
Screen writers: Howard Hawks, Jules Furthman
Aviation melodrama. The locale is Ecuador where a group of aviators in a small banana port form a regular schedule for six months in order to obtain a mail subsidy. Their equipment is impossible and the narrow passes of the Andes, the fog and wind take their toll of the hardened flyers. There is a slave-driving hatred between; the man who Executive farsight has outlived his usefulness; and a flyer who at one time left his mechanic to crash while he bailed out. The love interest is a stranded show girl.

Audience Suitability Ratings
"Excellent. Mature-family."

DAR + + + Fox W Coast Bulletin My 12 '39
"A realistic, suspenseful saga of the air, melodramatic, stirring and spectacular... Unusually fine performances are rendered by Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell, and a supporting cast which makes use of every opportunity. Mature."

Nat Council Digest p6 Mr 17 '39
"Adult."

— Nat Legion of Decency My 25 '39
"Family. Outstanding. Well directed with an excellent cast and written with a lot of convincing detail to make its pattern seem new.
"Only Angels Have Wings"—Cont.  
Especially worth seeing as above the average "selected" picture.  
+ + Wkly Guide My 27 '39  

Newspaper and Magazine Reviews  
"Columbian's new air thriller, came down to a perfect three-point landing at the theater last night. None of the story didn't get too sticky with the molasses of flying."  
+ + Boston Transcript p18 Je 2 '39  

"Adults and young people."  

"Howard Hawks's superior direction, the drowsy atmosphere of this South American landmark, and the absolutely superb acting of the flying men, storms, sparse Hemingwaysque dialogue, episodic quality of a story stressing characterizations. This picture is as good as it is generally agreed throughout, make this picture real in spite of its O. Henry tricks in plot." Philip T. Hartung  

"In 'Only Angels Have Wings' aviator-director Hawks has produced another great and thrilling drama... It is a two-hour film that grips you from beginning to end, puts you on the edge of your chair... For the air-minded, the picture packs a thrill a minute. For the romantic it tells a perfectly magnificent story, regardless of pictures in a year and collective screen performances as you are apt to run across in any given year... To put it simply, it is called "Only Angels Have Wings."" Jesse Zunser  

"Emotionally, one of the most gripping dramas ever presented on the screen; technically, the finest example we have had to date of the intelligent union of camera and microphone in telling a screen story. For all members of the family Story groups will find it one of the most thrilling experiences Hollywood has provided. Exhibitors may turn loose their promises; the picture will make good."  

"An outstanding picture."  

"A vigorous color melodrama told in cinematic language... This is pure cinema—a gripping film drama. It has reality, smell, punch. The dialogue is vital and pungent. Altogether a corking melodrama. And you will see nothing better than Grant's cynical cloud—dueter in a year of pictures." Beverly Hills  
+ + Liberty p13 Je 17 '39  

"Howard Hawks directed the best of all airplane pictures. In 'Wings' he was young Zorba, which is his equal... It is too bad he and an above-average cast had to be wasted on the story of 'Only Angels Have Wings,' a routine, old-fashioned, over-dressed Hollywood melodrama... so naturally brought out in movies of pilots and their own will have become a terrific thing under its own atmosphere. Hollingsworth is in the run-of-the-mill Hollywood way... Howard Hawks can be faultless in the part and how to speed up a situation, or make it flexible and easy with the right emphasis, grouping, under—statement. In fact, all these people did the best they could with what they were given—but look at it." Otta Ferguson  
+ + New Repub p102 My 31 '39  

"It is a tough, terrifying melodrama of aviation. Not since 'Ceiling Zero,' to my way of thinking, has the screen offered a dramatically explosive and flying which is so good—so natural... The film whips up a terrific burden of suspense and excitement. At the same time, it is fully as impressive with its concentration of the action and the passions of its principals between flights, and thereby gains enormous dramatic force. If you like aviation melodramas, 'Only Angels Have Wings' is highly recommended as a particularly fine example."  
Howard Daemmrich  
+ + N Y Herald Tribune p19 My 12 '39  

"Howard Hawks has indulged himself and the varicarious adventurers in the audience in a delicious routine of screwball shenanigans and audaciously dramatic speeches. It is all very exciting and juvenile... The brew stirs slowly and the strain grows. The end is short and tending toward silly romanticism in its dialogue, but moving splendidly whenever the plot's wheels leave the ground and take off over the Andes... When you add it all up, 'Only Angels Have Wings' comes to an overly familiar total. It's a fairly good melodrama, nothing more. Every one is fantastic. Hawks' work is as he usually does it, a mixture of high adventure."  
+ + N Y Times p25 My 12 '39  

"A better than middling flying film, 'Only Angels Have Wings' has some humor thanks to Jean Arthur and the first-rate, it is most interesting adventure." John Mosher  

"The year's output of aviation films subtracts none of the vigor and little of the freshness from 'Only Angels Have Wings.' More than a year's production, and coming at the tail end of an overworked screen cycle, this Columbia film easily outranks most of its plane—crashing, sky-socked, melodramatic Bibberesque, substi- 

script, direction, and particularly effective re-

creation of its tropical setting, is the film's first—rate. Film Daily's Grant and Miss Arthel-

 prefect in the leading rôles, are supported

by skillful and convincing characteriza-

+ + Newsweek p35 My 22 '39  

Trade Press Reviews  
"Intensely gripping and spectacular air adventure feature for which there should be no ceiling as regards its popular appeal and revenue... This year's best picture in this genre is a masterpiece of action, suspense and crisp dialogue, with a relieving filligree of comedy and romance."  

"Very good despite its length. 'Only Angels Have Wings' maintains interest throughout and the exciting, out—out, don't—dare to—dive and provide thrills. Its engrossing qualities are the more to the credit of director Howard Hawks, who directed the film and shows a rather routine. With a cast headed by the ace boxoffice names of Cary Grant and Jean Arthur, and the conditioning of personal charm and Heart—

ness, this should garner outstanding grosses universally."  

"Proving that he is still the old master of air thrills, director Howard Hawks has turned in a box office smash that sets a new high for aviation screen commentaries. It goes without saying that this expert director's air sequences and flying thrills are something to take note of... what is most impressive is the fact that the story that ties the air material together is important without the flying."

"Howard Hawks has, in 'Only Angels Have Wings,' a tremendously engrossing picture. When clipped judiciously to the top of the bill playing time it will prove top notch screen fiction of that particular brand which sets up a merry chase at the cash register. The picture is more than packed with 'atmosphere,' thrill and tension, plus a goodly portion of romantic stuff... It is distanced far beyond the usual number of colorful Performances, which are headed with a sure hand in every shift of mood."  

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"Howard Hawks has given Columbia and box office figures of $12 million... a picture that runs the scale from stark drama to truly legitimate comedy, all set against the background of the air and broad canvasses of the old world. Its money possibilities will only be limited by the fact that the title does not measure up to the socko mass appeal of the theme and picture, and the additional item of running another 22 days. Side—line exhibitors will have to do some figuring to get the profit, however."  

+ + Nat Box Office Digest p7 My 22 '39  

"Columbia has a winner in [this film]. With a good name cast... it's certain for big returns. Story has substance, movement,  

74 MOTION PICTURE REVIEW DIGEST
romance and a somewhat different aviation background. . . Every facet of 'Only Angels Have Wings' is big league.

+ Variety (Hollywood) p3 My 23 '39

Saturated with thrills, deeply rooted comedy and drama that richly deserves the name, a worthy sequel. 'Only Angels Have Wings' is a great piece of sock entertainment and a top money picture. It has the ability to bring in customers by the droves and to hold them spellbound during its short two hours.

+ Variety (Hollywood) p3 My 11 '39

OPPENHEIM FAMILY. Mosfilm-Amkino 97min My 23 '39

Cast: * V. P. Balashov, I. M. Tolchanov, A. I. Povitskii, N. S. Plotnikov, S. M. Mikhoels, M. F. Astangov, K. D. Karel'khir

Director: Gregory Roshal
Music: Nikolai Kruikov
Screen writer: Serafima Roshal

Drama. Based on the novel The Oppermanns by Lion Feuchtwanger. Filmed in Russia with English subtitles. This is a genuine indictment of Nazi treatment of a Jewish family under Hitler's regime.

Newspaper and Magazine Reviews

"It is fighting talk to say that Professor Mamlock' obtained. The same theme is handled with similar skill, though less dramatically. The fact remains that any film that the industry dares to touch the Jewish question." - Franz Hoellinger

+ Nation p654 Je 9 '39

"In 'Oppenheim Family,' the Soviet screen has sent us another dramatic and terrifying indictment of Nazi terror. It is as grim as theophrast Professor Mamlock' and even more comprehensive and convincing. There are passages that must be seriously assigned to shock one, but the narrative on the whole is balanced and persuasive. Not a little of the film's power comes from the superb performing which has gone into it." - Howard Barnes

+ N Y Herald Tribune p18 My 24 '39

"Plainly, in the absence of better evidence, 'Oppenheim Family' must be accepted as a document. To its documentary daring, in a time when the fact of existance is in the direction of proving the absurdity and importance for contemporary New York. . . . The lack of the genuine Indictment is partly compensated by a strangely appropriate effect of unreality, as if the actors were characters playing before a shadow screen. None of them can quite believe." - B. R. Crisler

+ N Y Times p23 My 24 '39

"I am not one of those who believe that the 'Oppenheim Family' stirs us to the core by its treatment of the Hitler 1933 drive. The Russian studio which made the picture has indulged itself to such an extent in those mannerisms often noticeable in Soviet productions that much of the force of the material is sadly blurred. That Muscovite languor proves more often exasperating than dramatic. There is a kind of indolent dreaminess in the direction, broken by sudden spasmodic violence, and what might have been an important monument-like film is reduced to an ordinary routine of tedium, and, if I do say so, annoying." - John Mosher

+ New Yorker p94 Je 5 '39

Trade Paper Reviews

"Although lacking the throbbing intensity of the recent 'Professor Mamlock,' this Russian drama is a substantial vehicle that graphically cobbled together the history of the Nazi terror. On the whole, it is entirely absorbing, despite a tendency to drag earlier in the picture.

+ Film Bulletin p4 Je 3 '39

"For once the Soviets have turned out a propaganda picture without pro-Communist bias, but the effort lacks dynamics, and is disappointing drama. . . . Despite the timeliness of its theme, it lacks the entertainment qualities that would make it an interesting picture. The situation of the Russians to appreciate the value of pace in story-telling has rarely been more evid-
PANAMA LADY. RKO 64min My 12 '39
Cast: Lucille Ball, Allan Lane, Steffy Dunn, Evelyn Brent, Donald Briggs, Bernadene Hayes
Director: Jack Hively
Music director: Roy Webb
Original story: Garrett Fort
Screen writer: Michael Kanin

Melodrama. Lucille Ball plays an American chauvinist who breaks herself into a jungle town in South America. She is forced to rob a customer in a cafe. Lucille is arrested but in the end, the man, Allan Lane, in love with her, marries her.

Audience Suitability Ratings
"The unpleasant story presents little of interest. The cast is adequate to the demands of a lurid and hardly believable plot. Adults." — E Coast Preview Committee

Fox W Coast Bulletin My 27 '39
"Objectionable in part.

N A Legion of Decency Je 15 '39
"Mature. Melodrama, attractively acted by its two principals."

+ Wkly Guide My 20 '39

Newspaper and Magazine Reviews
"You can skip this wild romantic melodrama." — Jesse Zansmer

— Cue p49 Je 3 '39

"Just a yarn. It covers a good deal of geography and a considerable space of time, but does not get anywhere, quickly enough to recom- mend it. Too sordid for the children." — Bert Harlen

Hollywood Spectator p10 My 27 '39
"No one is at advantage in this sort of film. Credit Lucille Ball with a sincere portrayal. Steffy Dunn, Evelyn Brent, and Allan Lane should have something better to do."

+ N Y Herald Tribune p18 Je 2 '39

"Three things are worth mentioning about it: (1) It teems with stock melodrama, (3) its bold suggestions of sin are downright funny, (3) it is very poor." — Bosley Crowther

— N Y Times p57 Je 2 '39

Trade Report Reviews
"This is a good sample of what can be done with a second string cast, obvious budget limitations and a non-conclusive story that does not appear to be too original if all hands concerned put their collective best talent forward. The situations and dialogue are straight from the shoulder.

+ Boxoffice p25 My 13 '39

"This is a cinematic 'mickey finn'! Cheap, crude and laughable in its attempted seriousness. 'Panama Lady' makes one groggy wondering why a producer cannot see on its face that such a cooked-up yarn should not be made. It will suffer the status of a quickie and fade out.

— Boxoffice p25 My 13 '39

"In this trite little offering of life and 'eros pura' in the jungles of South America, RKO has one of those features that will slide offensively into its niche at the lower half of the double bills in the neighborhoods. The plot is formula and not too good formula at that. Lucille Ball, as the girl, is decorative and seeks to make something out of a part which isn't cut to her measure."

Hollywood Reporter p3 My 5 '39

Review by McCarthy

+ Motion Pict Daily p5 My 10 '39

"[It] is a dull, poor story that has few redeeming features. Can't hope for more than a secondary spot on the studio's schedule."

— Variety p12 Je 7 '39

"Mild little programmer that never quite gets anywhere. 'Panama Lady' will have to be content with double bill filler spots in the smaller houses. Players try hard but fail most of the time to inject life into the story... Miss Ball and Lane both work hard to convince but somehow it doesn't give them much chance at credence."

— Variety (Hollywood) p3 My 5 '39

PARENTS ON TRIAL. Columbia Announced for release Je 29 '39 (Not yet previewed)
Pirates of the Skies. Universal 60min F 3 '39
Cast: Kent Taylor, Rochelle Hudson, Lucien Littlefield, Ray Walker, Stanley Andrews
Director: Joe McDonough
Screen writer: Ben G. Kohn

Melodrama. Taylor portrays an ex-aviator who joins state police air service. The rivalry between bills and two service and air service police is brought into light when they both band together to get a gang of robbers.

Audience Suitability Ratings
"A: mediocre; Y: C: perhaps.

+ Christian Century p558 Ap 26 '39

General patronage." — Nat Legion of Decency Ja 19 '39

"A & Y: fair; C: unsuitable."

+ Parents' M p53 Mr '39

Trade Report Reviews
"Unimportant and pretentious action film with slight novelty angle to differentiate it from similar fare. A consummate gang of thieves has never seen. So-so production for the bottom half of double. Kent Taylor and Rochelle Hudson strive hard to lift story out of mediocrity."

— Variety p13 Ap 12 '39

PRISON WITHOUT BARS. United artists-London films 78-80min Mr 10 '39
Cast: Corinne Luchaire, Edna Best, Barry K. Barnes, Marita Hunt, Margaret Yardy, Mary Morris
Director: Brian Desmond Hurst
Screen writer: Arthur Wimperis

Drama. Based on a play, Prison Sans Barreux, by G. Le M. Auroy, and Hans Wilhelm. Filmed in England. This is a remake of the French version Prison Sans Barreux which starred Tairo and Raquel and in which is currently playing in French in England. For the United States, the rights to the French production have been purchased and it will be shown here only in the English-made version. The scene is a reformatory for young women in France. The harshness and old-fashioned discipline of the place disappears when Edna Best, young directress, comes to take charge. The reformatory doctor is in love with her and urges her to marry him and leave for India. She is so engrossed in her work that she also marries him and finally he falls in love with one of the problem girls.

SEE ALSO issue of March 27

Audience Suitability Ratings
"A: interesting; Y: very mature; C: no."

+ Christian Century p557 Ap 19 '39

"A well-told, fast-moving, tense drama holding the audience to the last... Though well directed and a good cast, the story is very depressing and would not be suitable for chil- dren. Adults." — Am Legion Auxiliary

"Adults. "Calif "similar to Par & Teachers

"Interesting because of the excellence of the direction and admirably chosen cast. The picture is tensely stirring with a pertinent but depressing plot. "Adults." Calif Fed of Business & Professional Women's Clubs

"A curious and sincerely acted social drama, definitely constructive in its theme. In artistry, direction, casting and production, this film is excellent, and it holds our interest throughout. Adults." *Nat Soc of New England Women*

"There is some humor and a satisfying romance. The cast is excellent. Adults." *S Calif Council of Govt*

+ **Fox W Coast Bulletin Mr 25 '39**

"Interesting to film addicts because it presents a new foreign actress, Corinne Luchaire, it will appeal otherwise only to audiences who have a definite liking for this type of entertainment. Better than any other technique may excise its trite scenario but cannot make it a significant contribution to the current screen output. Adolescents, 12-16 & children, 8-12, most unsuitable." + **Motion Pic R p7 Ap '39**

"Adults." *Nat Legion of Decency Mr 30 '39*

"A: thoughtful; Y & C: no interest." *Parents' M p99 My '39*

*Mature: Outstanding." + **Wkly Guide Mr 25 '39**

**Newspaper and Magazine Reviews**

"It may prove disappointing to those who, misled by advance publicity concerning Mr. Korda’s enthusiasm for the first French version which included a film from this picture, expect it to be a really great picture. Certainly Edna Best’s splendid performance for Edna best, very much the heroines of humane penal discipline, and the photography especially in its contrast between the severe black uniforms within the bars and theIon of the sun streaks of fields and sky are outstanding. But the plot is poorly defined, . Whatever you may think of ‘Prison Without Bars,’ you have to admit it’s worth seeing and it’s not just because of the acting." *Jeff Hartung*

+ **Commonweal p609 Mar 24 '39**

"‘Prison Without Bars’ slips too easily into a trite formula. Filmed in England from a French script, it is not in the telling how it is now in the story or treatment. Considered as a psychological study of delinquent girls, it is curiously interesting. The most remarkable feature of the picture is the American debut of Corinne Luchaire." *Jessa Zunzer*

+ **Hollywood Spectator p44 Ap 8 '39**

"Much of interest to American audiences can be found in this picture which Alex Korda sends us from England. Not an exact replica, or even the interesting story, is a rather drab one. It first interests us in the institution as a whole. . Later it switches our attention to the fates of individuals, and it is here it begins to drag and becomes less interesting. However, it presents to us a remarkable collection of character types which in itself is enough to make the picture worth seeing." + **Hollywood Spectator p8 Mr 18 '39**

"This adult study of a French girls’ reformatory starts promisingly to the slow shuffle of the plodding picture and increasing in a tardy fashion, then slumps as it steadily grows slower in tempo." *Beverly Hills*

+ **Library p51 Ap 1 '39**

"Alexander Korda has shaped a fitting vehicle for Corinne Luchaire and surrounded her with a cast of expert players. The film sustains a relatively high emotional level. . The movie, like the film’s glaring fault—as it seeks the most convenient way to round out the plot. J. P."

+ **Library p51 Ap 1 '39**

"It has solid worklike virtues, for which Mr. Korda must be given credit—credit, let us say, not for the story, but for the players. There is the pious hope that next time he may decide not to make a prison picture at all, unless he has something really new to say. For in the long run, ‘Prison Without Bars’ is another prison picture, and while we would not refuse to pull out a string if it were upon us, neither can we fairly pretend that it is innocent. The law of diminishing returns must take its toll, and we hope Mr. B. R. Korda will avoid making it another. Great success has often enough with old triangle troubles. . For a prison story, this one is refreshingly foggy with beautiful feelings." *John Mosher*

+ **New Yorker p82 Mr 25 '39**

"Uneven in writing and acting, this is nevertheless an earnest and interesting film." + **Newsweek p33 Mr 20 '39**

"‘Prison Without Bars,’ a great European success, its original version having been admirably remade in English. As an incubator for stars, ‘Prison Without Bars’ is unlikely to be another ‘Henry VIII’ but the cinemaddicts may well want to see more of Mile Luchaire." + **Time p66 Mr 27 '39**

**Trade Paper Reviews**

"As dramatic entertainment, this Alexander Korda production is disappointing. In it, there is a keen interest to the idea that withers away because of unimaginative and slightly mawkish treatment." — **Boxoffice p33 F 25 '39**

**THE PURITAN.** Lenauer-International $85m

**Cast:** Jean-Louis Barrault, Pierre Fresnay, Vittorio De Sica, Alla Domell

**Director:** Jeff Musso

**Screen writer:** Liam O’Flaherty

**Drama. French film with English subtitles.** Based on a novel of same title by Liam O’Flaherty. The Logan of Cornwall. The State has refused to allow this film to be shown in the State. Their decision has been upheld by the Court of Appeals. The State of New York have since refused to authorize the showing. The film is the tale of a religious fanatic who falls in love with a girl and kills her in jealousy. Then he goes on a search for peace and a desire to justify the murder to himself. He becomes a drunken fugitive frequenting questionable women. In the end a police inspector arrests him when he breaks under the strain of his religious fanaticism.

**Audience Suitability Ratings**

"This French film, though well produced and excellently directed and acted, is morbid, sadly depressing and totally lacking in entertainment value. Poorly entertaining any audience: only possibly students of psychopathic cases." *Gen Fed of Women’s Clubs (W Coast)*

"This is one of those films which the normal mind is understandably directed and magnificently acted, but still remains dubious motion picture fare. Strictly adult." *Nat Council of Jewish Women*

"A clever psychological study of a murderer's mentality. A sound plot, starkly realistic and exceedingly well acted. The plot is directed with skill and a sure touch. Acting is superlatively pictorial, no one acting is superfluous. The screen uncrowded. A highly interesting production for adult audiences." *Nat Soc of New England Women's Clubs*

**Fox W Coast Bulletin Mr 27 '39**

"Condemned." *Nat Legion of Decency Je 8 '39**

**Newspaper and Magazine Reviews**

"Story and dialogue of ‘The Puritan’ were written by novel, and are based on fact. Liam O’Flaherty. Moviegoers will remember his Holly- wood picture ‘The Informer,’ which won high praise everywhere for its poetic and dramatic excellence. His new picture is even more impressive. Its theme is timely and important — the工作的 fanaticism. The author’s advocates very effectively is tolerance. . It is a work of art in which every detail serves the high purpose of the whole. Fanaticism is exposed very humanely; the sick state of mind
THE PURITAN—Continued
into which an unhappy, highly intelligent, and
honest youth falls in his futile attempt to es-
cape from, instead of facing, the contradictions
to which the human being is born. The film
has only one effect. One says to oneself: Be
tolerant! Why, then, this unbelievably stupid
judgment of a character! "Franz Hoelerring
+ + Nation p357 Mr 25 '39
"The French have made this an uncommonly
interesting psychological film, despite the in-
evitable monotony of concentration on a char-
acter who inspires neither sympathy nor hate.
Jean-Louis Barrault plays this difficult rôle
with an artificial vivacity and nervous tension
that make his sufferings almost unbearable.
The other actors, especially Pierre Fresnay
and Viviane Romance, are up to the best French
standards—i.e., close to perfect. A morbid
masterpiece."
+ Stage p7 Ap 1 '39
"A success with critics in France, "The Pur-
itian" was promptly banned in Poland, in author
O'Flaherty's native Ireland, banned by New
York's State Board of Censors, temporarily held
up by the customs authorities, it has been
shown in a few communities like New Haven
and Princeton, last fortnight made a try in
Detroit. Result: an immediate police ban."
Time p58 My 18 '39
Trade Paper Reviews
"It is an extremely well-done psychological
study. The film clearly implies hypocrisy to
combat the old and sea-assumed morality en-
forcement."
+ Boxoffice p63 Mr 25 '39
"This French production from the story by the
Irish playwright, Liam O'Flaherty, is a beauti-
fully produced and acted psychological study.
The work of the entire cast is ex-
ceptionally fine, the direction noteworthy, but
the theme is only suitable for highly sophisti-
cated audiences and could not be shown to
mixed audiences of the average motion picture
type. It is a pity, for here is grown-up fare, beau-
tifully done in story, directing and acting." 
+ Film Daily p16 Mr 20 '39
"American audiences will find little more than
beak entertainment in it. The 'arty' crowd will
find excuses to laugh at it. It is a little risque
with their appetites for the novel and sensa-
tional. The story is shoddily produced and its ac-
tors perform, with all the physical affectations
of puppets with an amateur manipulating the
strings, Resultant overacting by the major por-
tion of the cast but exaggerates the faults of
the dreary piece, frequently making it unmit-
tingly ludicrous." 
Hollywood Reporter p4 Je 3 '39
Reviewed by Sherwin A. Kane
Motion Pic Daily p11 Mr 20 '39
Audience Suitability Ratings
"General patronage." 
Nat Legion of Decency My 25 '39
"A & Y: good outdoor melodrama; C: better
not unless they are used to Westerns."
+ Parents' M p56 Jl 39
Newspaper and Magazine Reviews
"It is one of those tight-lipped, hard-riding
Westerns... The gun-play is fierce but har-
less—just like the picture." Bosley Crowther
+ + N Y Times p31 My 24 '39
Trade Paper Reviews
"Action fans aren't going to find this want-
ing. It sticks to hard and fast Western lines,
finds room for a few pleasant cowboy tunes,
picks up a few notes in the fabrication of
motor trucks for cattle rustling and packs a
thrilling climax in a gun duel on a fast-moving
freight train."
+ Boxoffice p27 My 20 '39
Reviewed by Gus McCarthy
+ Motion Pic Daily p6 My 29 '39
"George O'Brien remains standard fare, but
it cannot be said that he improves with age.
This current effort is just another one of those
Westerns that is a combination of more than
George O'Brien going through his paces. Your
Western audiences will give thanks to produc-
tion and direction for packing its action, guns,
rider and all the stock things that these
mhoes...
+ Nat Box Office Digest pl3 My 29 '39
"Standard setup for a George O'Brien West-
en, providing plenty of fast riding, gunplay,
tough这点, humble fights and the usual villainy.
Picture grooves nicely for the Western trade."
+ Variety p14 My 31 '39
"Racketeers of the Range" maintains the
George O'Brien standard of fast moving, color-
ful and energetic Westerns, cut to the pattern
supported by his stable audience for dependable
return. Of the story portion, the show is
not much, a logical, storyline, a combination of
the elder and new elements, all with the losses in
which they are identified as Westerns. Galloping,
gunplay, fists, skirmishes, songs, and comedy
are lavishly strung into the action."
+ Variety (Hollywood) p3 My 25 '39
RANGLE RIVER. Hoffberg 72min
Cast: Victor Jory, Margaret Dare, Robert
Coe, Cecil Perry
Director: Clarence Badger
Outoor melodrama. Based on the novel of
same title by Zane Grey. Filmcd in Australia.
This is the tale of a river which is of great
importance to Australian cattle men. Two factions fight
for cattle rights.
Newspaper and Magazine Reviews
"Adults and young persons."
Christian Science Monitor p15 Je 10 '39
Trade Paper Reviews
"Zane Grey has produced his own story of
Rangle River, an Australian artery, in its own
locale with Victor in the lead. It is not a
Western, but an outdoor melodrama of the
importance of the river to the men who deal in
cattle. The scenery is beautiful and, while
the comedy is not what American audiences
might consider funny, the picture in general
holds up to its
+ Boxoffice p51 My 6 '39
"To the picture-going public Zane Grey is
synonymous with outdoor adventure and the
author's name is the best selling point for
'Rangle River.' As Western fare, it follows a
familiar formula, which has proved acceptable
to action fans, although it is not quite as wild
and woolly as most American-made outdoor
films."
+ Film Bulletin p8 Je 3 '39
"Taken in its entirety in the Australian cattle
country, 'Rangle River,' this film presents some-
thing new in the manner of production for
the devotees of the action films. Wicked-
looking bull whips make villainous weapons for
use in a fight in this part of the world and
REVIEW DIGEST

REPUBLIC SCHOOL. Million dollar production-State rights 80-82min Apr 27 '39
Cast: Louise Beavers, Reginald Penderson, Morgan Hawley, Eugene Jackson. Freddie Jackson
Director: Leo C. Popkin
Original story: Hazel Jamieson. Joe O'Don-

Screen writer: Zelda Young
Drama. All-Negro cast for restricted audiences. Louise Beavers portrays a member of a parole board who is instrumental in changing the antiquated methods of handling youths sentenced to reform school.

Trade Paper Reviews

"Harry M. Popkin has a very fine colored picture in 'Reform School.' The acting, production and directing are above the usual run of all-Negro cast productions, and this one should be a monster seller in both the small theatre and booker houses. The story is interesting, and the dialogue is good."

+ Fox Daily p12 My 12 '39
Reviewed by Gus McCarthy
+ Motion Pict Daily p4 My 4 '39

"The several hundred theatre's catering to Negro patronage have a good one in this one, with Louise Beavers heading an all-Negro cast. Story is of familiar pattern, and elemental in both plot and action. .. There are no available productions, production is of moderate proportions, but offering compares favorably with independent films in comparatively price range."

+ Variety p16 My 3 '39

"Made with all-Negro cast for restricted audiences in Negro theatres, of which there are several hundred in this and the Reform School, amply fills niche. Although yarn is preachment against brutality as means of maintaining discipline in reformatories, and a plea for help for inmates who have paid debt to society, it is entertaining offering."

+ Variety (Hollywood) p5 Ap 28 '39

RETURN OF THE CISCO KID. 20th century-Fox 70mm Apr 28 '39
Director: Herbert I. Leeds
Music director: Cyril J. Mockridge
Screen writer: Milton Sperling
Western melodrama. This is the third film in the Cisco cycle. The first was In Old Arizona, the first outdoor talking picture made, starring Warner Baxter. The second film was called Cisco Kid. In this one again Baxter plays a sort of Mexican Robin Hood who robs for amusement and protects the poor. The character is based on an O. Henry story.

Audience Suitability Ratings

"A: good of kind; Y & C: good thriller."
+ Christian Century p53 Je 14 '39

"Good. Mature-family." DAR
+ Fox W Coast Bulletin Ap 22 '39

"Slow moving and unconvincing. Adults: matter of taste." Am Legion Auxiliary

"The picture has beautiful scenery, good production, capable direction, and excellent acting. Made by Calif Cong of Par & Teachers"

+ To those who have seen the charm and excellent character portrayal of the original story this may prove disappointing. This picture lacks the snap that is Captick and the humor dependent upon unethical standards of the characters. Adults. Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs


"A swift moving, gaily refreshing picture... A picture to entertain the entire family." Gen Fed of Women's Clubs (W Coast)

"While the story is not always convincing, the picture abounds in much comedy, melodrama, becomes, somewhat, and fine camerating. Family." Nat Council of Jewish Women

"Entertaining for mature audiences." Nat Soc of Negro Educators

"This is a well cast and excellently directed picture. Mature." S Calif Council of Fed Church Women

"Lovely biography, delightful musical setting, and its lighted mood make it an enjoyable film. Family." Women's Univ Club, Los Angeles

+ Fox W Coast Bulletin Ap 29 '39

"General patronage."
+ Nat Legion of Decency My 4 '39

"A & P, " + Parents' M p57 Je '39


Newspaper and Magazine Reviews

"Adults and young people."" Science Digest p15 My 6 '39

"The Cisco Kid' marked the beginning of an era in films—wherein sound was effectively added to outdoor action, romance, and adventure to produce a grand sense of entertainment. The formula is much more familiar today; but it still makes a good show." Jesse Zunzer
+ Chicago Daily News Ap 30 '39

"Nothing the matter with the Cisco Kid himself, but the vehicle in which he is brought back to us is such a poor thing it makes us wonder why Century did not let him stay dead... Constant talking probably will exhaust the patience of some of the older audiences, but the action should please the youngsters. Study groups should note the excess of dialogue which has no story value.

+ Hollywood Spectator p8 Ap 29 '39

"If you are partial to Westerns, you will find Return of the Cisco Kid" a moderately entertaining Western. They are good, rip-roaring passages in Return of the Cisco Kid' which are continually being left hanging in the exposition. But I say it had best a moderately entertaining horse opera." Howard Barnes
+ N Y Herald Tribune p10 Ap 29 '39

"Given a box full of melodramatic pangs—like a picturesque bandito, a pretty gal, an old Southern gentleman who hits the bottle, a tough new overlord who tries to cheat the gentry out of their gold mine—and Twentieth Century-Fox can make any amusing game of cinematic chess... As you can see, the melodrama game is one that anybody can play—old or young, clever or slightly retarded mentally. The only thing that is out in Hollywood they get big salaries for playing it." B. R. Criciser
+ N Y Times p13 Ap 29 '39

"It is a rather mildewed little item. It is just another Western, with a snack of Mexico, holdups, a lot of cactus, fast riding, and Warner Baxter—John Mosher
+ New Yorker p37 My 6 '39

"Tongue-in-cheek heroics for horse-opera addicts." Newsweek p23 My 8 '39

Trade Paper Reviews

"Another colorful chapter in the saga of O. Henry's lovable caballero. The Cisco Kid is back, and his romance gets him involved in adventures that make for pleasant entertainment."

+ Boxoffice p67 Ap 29 '39

"A colorful and fairly amusing Western. With Warner Baxter re-creating the role, the film will please generally and do better than anyone except a few romantics. Flim Leyendecker
+ Film Bulletin p5 My 6 '39

"Warner Baxter returns again in his lovable role of the Cisco Kid in which he distinguished himself as the colorful bandit in the famous
RETURN OF THE CISCO KID—Cont.
production, 'In Old Arizona.' He is just as boisterous and swashbuckling as he was in the earlier film, and with Lynn Bari as his inamorata he succeeds in making this a show that will please the lads as well as the grown-ups.
+ — Film Daily p10 My 1 '39

"'Return of the Cisco Kid' is a worthy elaboration of the 'Cisco' cycle. It has loads of atmospheric charm and picturesqueness, and its name character still retains his intriguing qualities. But in the current cycle of super Westerns, with which it will be compared, it will be outwitted. To compensate for this, however, the carry over from previous 'Cisco Kid' exploits should go a long way in setting it in at the boxoffice.
Reviewed by Gus McCarthy
+ — Motion Pic Daily p8 Ap 21 '39

"The Cisco Kid is back for another gallop through adventures along the Mexican border. Rather light in setup, it's a fast-paced Western which will hit moderate business in the keys, but catch the children and adventure-lovers in the subsequents for better than average take. Dick Foran's child story settings are overcome by speed tempo generated."
Variety p12 Ap 26 '39

"'The Cisco Kid,' one of O. Henry's favored rogues, makes his return in a blustering romance to perpetuate what has become a screen title. This is a rather comic legend than its predecessors, but follows the pattern and spirit of 'Arizona' and 'The Cisco Kid' in whipping up lusty and exciting entertainment."
+ — Variety (Hollywood) p3 Ap 19 '39

RISKY BUSINESS. Universal. Universal 66-67/4min Mr 3 '39

Cast: George Murphy, Doretha Kent, Eduardo Ciannelli, Leon Ames
Director: Arthur Lubin
Music director: Charles Previn
Original story: William Anthony McGuire

Melodrama. This is the film which was called 'Okay America' in 1932 when Lew Ayres and Maureen O'Sullivan were featured. In this re-make George Murphy portrays a Hollywood Westerner who returns to track down kidnappers.
SEE ALSO issue of March 27

Audience Suitability Ratings

'A: mediocre; Y: doubtful value; C: no.'
— + Christian Century p657 My 24 '39

'Very well directed, with excellent cast. Too tense for children. The ending spoils the excellent lesson of right so very well brought out through the picture. Mature-family."
+ Am Legion Auxiliary

"In spite of good acting and some clever dialogue, the picture lacks strong appeal. Adults." Calif Cong of Par & Teachers

'Average average for mystery-melodrama. Mature." Calif Fed of Business & Professional Women's Clubs

'Mediocre. Mature." DAR

'An exciting, thought-provoking film with an unusual ending. Adults and young people,"
E Coast Preview Committee

'A fairly entertaining picture for those who enjoy the type. . Warped values make the picture adult entertainment." Gen Fed of Women's Clubs (E Coast)

'Not suitable. Nat Council of Jewish Women

'Motivation and turns of plot are occasionally puzzling. Adults." Nat Soc of New England Women

'Well-written and acted story, and, while the ending is tragic, it is logical. Adults."
+ Calif Council of Fed Church Women

'Not suitable. West Coast Bulel-Board p8 Mr 3 '39

'The action is dramatic enough to hold the attention of audiences who find the subject matter interesting. Adolescents, 12-18: questionable; children, 5-12: no."
+ — Motion Pic R p7 Ap '39

"Adults."
Nat Legion of Decency Mr 23 '39

'A: fair; Y & C: no."
— + Parents' M p99 My '39

Newspaper and Magazine Reviews

"Adults," Christian Science Monitor p15 My 20 '39

"Reveals the modus operandi of Hollywood radio gossipers. There is also a mystery yarn which is thrilling entertaining. A dramatic murder is thrown in, but one with a noble purpose; I suppose it is inevitable that children see at least interesting in an evening. Not aimed to be an artistic bell-ringer." Bert Harlen
Hollywood Spectator p12 Mr 18 '39

"The film, which was lumbering along [for the first half] picks up speed, and under the skilful direction of Arthur Lubin, develops into a plausible yarn." J. P.
— + N Y Herald Tribune p17 Mr 24 '39

"Universal has made the radio columnist a glamorous, adventurous and highly respected intellectual figure who knows all, sees all and tells all. The only thing which Universal neglected to do was to make him the central character of an interesting picture. . 'Risky Suspense,' anything, a risky entertain-ment." T. M. P.
— + N Y Times p27 Mr 23 '39

Trade Paper Reviews

"Stories about Broadway columnists have been so successful that this one has an ending that will surprise most patrons. Too much footage is spent showing how the hard-boiled gossip writer plays his tips, but once the story settles down, the action moves at a steady clip."
+ Boxoffice p14 Mr 11 '39

"Gangster melodrama of kidnapping packed with thrills and surprises."
+ Film Daily p8 Mr 29 '39
Reviewed by Gus McCarthy
Motion Pic Daily p15 Mr 16 '39

"It proves its sturdy quality by being able to come back in a 1939 version and deliver a satisfactory bill of entertainment."
+ Nat Box Office Digest p10 Mr 20 '39

"Stacks up as a healthy programmer suited for double bills. It will garner nice business in city spots where they like their melodrama realistic. Absence of marquee names naturally limits its dramatic bumph but off the hero a different but unsatisfying end." + Variety p14 Mr 29 '39

ROLL WAGONS, ROLL. Monogram Anounced for release Ag 16 '39 (Not yet previewed)

ROLLIN' WESTWARD. Monogram 55-60min Mr 1 '39

Cast: Tex Ritter, Horace Murphy, Dorothy Fay, Slim Whitaker
Director: Al Herman
Screen writer: Fred Myton

Western melodrama. This is the final film of the 1938-39 series of Tex Ritter pictures which Frank Sanucci produced for Monogram. An organized gang of crooks attempt to cut off the water supply to cattlemen and try to force them to abandon the land. Ritter after many battles runs the gang out.

Audience Suitability Ratings

'General patronage."
Nat Legion of Decency Mr 9 '39

Newspaper and Magazine Reviews

"Just another Western, and only of fair quality as some boys your young might take it all in." Bert Harlen
— + Hollywood Spectator p15 Ap 1 '39
**Trade Paper Reviews**

"Outdoor-action audiences will receive what they paid for in 'Romance of the Redwoods', which finds Tex Ritter delivering satisfactorily with his ridin'-shootin'-aigin' routine. On a trip with Ritter and co-stars, the picture is built up under the Monogram banner, it assures the sagebrush star a continued hold on his position near the top of his profession.

**Boxoffice** p79 April 1 '39

"It contains all the rootin'-trootin' elements, which mark it strictly down the juvenile alley. Crammed with chases, chases and more than the usual number of heavies, the picture hits the action bullseye, but is definitely lacking in scope. No novelty on Ritter vehicles, cutting songs from eight to four, thus allowing for more hefty portion of shootin' and ridin'. Should help boost business for this sagebrush series."

**Variety** (Hollywood) p3 March 27 '39

Reviewed by Gus McCarthy

**Motion Pict Daily** p7 March 30 '39

"Tex Ritter is in the saddle again, a song on his lips and plenty of bullets for his 44's, which is the way the juveniles would have it. So 'Rollin' Westward' is apt Saturday afternoon fare for the younger audience. Novel policy on Ritter vehicles, cutting songs from eight to four, thus allowing for more hefty portion of shootin' and ridin', should help boost business for this sagebrush series."

**Variety** (Hollywood) p3 March 27 '39

**ROOKIE COP. RKO 60min Ap 28 '39**

**Cast:** Tim Holt, Janet Shaw, Virginia Weidler

**Director:** George Howard

**Music director:** Roy Webb

**Original story:** Guy K. Austin, Earl Johnson

**Screen writers:** Morton Grant, Jo Pagano

Time Holt portrays a young policeman who tries to prove to his superiors the importance of police dogs in criminal detection.

**Audience Suitability Ratings**

"General patronage."

**Nat Legion of Decency M 4 '39**

**A & Y: no; C: no.**

**Parents' M p57 Je '39**

**Newspaper and Magazine Reviews**

"For the type of story it is, the piece is well done. It is written to the neighborhood. There is suspense and humor at effective places. Children will like it immensely. Many adults might deem it too simple fiction, though the picture possesses more entertainment values, at that, than numerous B offerings released this season."

**Berl Harlen**

**Hollywood Spectator** p19 May 13 '39

**Trade Paper Reviews**

"Considerable elements of appeal for exploitation can be found in this mild action story of a rookie cop and his dog. But most of the emphasis should be aimed at the juvenile trade."

**Boxoffice** p67 April 29 '39

"This one won't rise above its pretentions, that of a light Saturday morning show for the juvenile trade. The story is a very familiar cops and robbers yarn with Ace, the Wonder Dog, giving it a blood transfusion occasionally to keep it alive. Picture will only provide casual support on double bills in the neighborhood houses. Those connected with the production failed to give this much thought, but just seemed to have thrown together a lot of tried situations, used a boy, girl and a dog and made a picture."

**Vance King**

**Hollywood Reporter** p3 May 4 '39

**Trade Paper Reviews**

"With the exception of a thrilling forest fire and Charles Bickford's rescue of 10 men hemmed in by flames, the picture is dull and uninteresting. Jean Parker hasn't much of a chance to show what the acting being left to Bickford, who does a good job. The fire scenes are in Technicolor. There is nothing new in the idea of the innocent on the veranda."n

**Boxoffice** p67 April 29 '39

"This melodrama of the timberland and logging camps has some of the darkest photography. There is a forest fire that is puzzling many hours after it is witnessed. Direction lacks and entirely too much footage is given to forest fire thrill finish, which was photographed in two tone color, brown and green. It certainly is a plenty big production, but lacking for the seemingly endless footage it consumes."

**Film Bulletin** p8 May 20 '39

"Exciting melodrama of the logging camps with Bickford scoring in man's man role."

**Film Daily** p6 May 17 '39

"Tailor-made for the action houses. Romance of the Redwoods' has faults in photography which will probably pass unnoticed where it's shown. Film is spotty and dark, with most of the faces necessarily shadowed. As an entertainment it has a few moments of suspense and movement which will take the eye of the outdoor fan, but for the most part it's slow. It could have been cut more. 'Romance is an overall above-average picture.'"

**Variety** p22 April 19 '39

**ROMANCE OF THE REDWOODS. Columbia 67min Mr 30 '39**

**Cast:** Charles Bickford, Jean Parker, Al Bridge, Gordon Oliver, Pat O'Malley

**Director:** Charles Vidor

**Screen writer:** Michael L. Simmons

Western melodrama. Based on a story by Jack Logan. Charles Bickford plays a robust lumberjack; Jean Parker, a timberland girl who is loved by Bickford; and Gordon Oliver a city slicker who wins her interest. Partly photographed in Technicolor.

**Audience Suitability Ratings**

"The story is not convincingly told and the obviousness of many events is almost inexcusable with the suspense that is so necessary a part of any action photoplay. Family."

**E Coast Preview Committee**

**Fox W Coast Bulletin** p8 May 20 '39

"General patronage."

**Nat Legion of Decency M 11 '39**

**A & Y: no; C: no.**

**Parents' M p57 Je '39**

"Any of you interested in seeing Charles Bickford lose the beautiful dishwasher at the lumber town's boarding house, only to win her in the end when he saves a truckload of churlish loggers from a raging forest fire? If so, then 'Romance of the Redwoods' is your dish. If not, you can be assured that you haven't missed a thing."  

**Bosley Crowther**

**N Y Times** p13 April 24 '39

**Trade Paper Reviews**

"With the exception of a thrilling forest fire and Charles Bickford's rescue of 10 men hemmed in by flames, the picture is dull and uninteresting. Jean Parker hasn't much of a chance to show what the acting being left to Bickford, who does a good job. The fire scenes are in Technicolor. There is nothing new in the idea of the innocent on the veranda."

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ROSE OF WASHINGTON SQUARE.
20th century-Fox 86-90min My 5 '39


Director: Gregory Ratoff

Original story: John Larkin. Jerry Horwin

Alexander's Ragtime Band, this film also features such nostalg- ical old tunes as "Ja-Da", "I'm Just Wild About Harry", "Rose of Washington Square", "My Man" and "Mammy." The film tells the story of the loyal Ziegfeld star who marries a thief and confidence man, sticks by him through all his troubles and at the end promises to wait for him to complete a prison term.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."

Christian Century p751 Je 7 '39

"Adults." Am Legion Auxiliary

"Entertaining musical-social drama. Social values of story in the form of hero is a thief and a crook." Calif Cong of Par & Teachers

"Glads of entertainment... The picture has varied elements of entertainment and in general may be considered good but unimpressive. Adults."

Adults.

"An interesting story of regeneration and marital devotion, smoothly directed and em- blished with familiar sentiment of an appealingly given. Adults."

Nat Soc of New Eng Land Women

"Though well cast and directed, this presenta- tion depicting the lives of a singing team, one girl and two men, is neither pleasing nor uplifting... The action is spirited and the characterization good, but one is left with a feeling that a crook has been made a hero. Adults."

Nat Council of Federated Women

"Wkly Guide My 13 '39

Newspaper and Magazine Reviews

"Although the younger generation appeared to receive it with no great reverence at the first performance yesterday morning, almost anyone else is pretty certain to have a pleasant, reminiscent time at it. All you have to do is sit back and wait for the music. Aside from the music, it is a great shame to have such a narrative that Nunnally Johnson has picked together. Indeed, it's definitely on the feeble side."

John K. Hutchens

"The elements in the plot do not mix too well. Adults and young."

Christian Science Monitor p15 My 20 '39

"If you take away the elegant old-time tunes from 'The Rose of Washington Square' that are the only thing that give any substance to the story, you have left the outline of a plot that is strangely reminiscent of Fannie Brice's romance and rise to fame. The author of the script does pop up this rather pathetic tale... This picture is a nostalgia treat."

Philip T. Hartung

Continental p106 My 13 '39

"Tyrone Power turns in a rather good job of acting. The usual happy ending is indi- cated to please those moviegoers who like their pictures rosy and in soft focus. Sparkly through the nostalgic romance are a dozen or more of the popular song hits of the 20's."

Jesse Zurcher

Cue p44 My 13 '39

"Cinetraphically a worthwhile job, but its unpleasant atmosphere makes it advisable to send legions of them to see something else. Power fans will be disappointed with his characterization as a crook. Nothing much in it for study group." + Hollywood Spectator p10 My 13 '39

Reviewed by Beverly Hills Review. "A musical with familiar sentiment and a story about a gang of crooks..."

"Having discovered with Alexander's Ragtime Band that the tunes of yester-year were emotionally moving and vastly appealing and swell to office. Twentieth-Century-Fox now has tried the same formula again in 'Rose of Washington Square.' If it is not so successful this time, it is because it is a trick device for plotting a screen musical which does not bear much repeating... On the whole, it is an en- gagement worth seeing if one is away from the music too far to see anything else."

Frank S. Nugent

New York Times p21 My 6 '39

"Rose of Washington Square' has its moments of charm when the old songs are sung and the old speakseasies are raided... Alice Faye is very pleasant with the Fannie Brice that song that makes the title, and also, without being very intense, with 'My Man.' Tyrone Power is engaging and plausible in this role..." + New Yorker p97 My 13 '39

"While considerably less successful than the studio's earlier 'Ragtime Band,' it is also a musical with some sizeable全明星s in sentimental characters of the speck- easy era. Even so, this musical melodrama is at its best on the sound track." + New Yorker p83 My 17 '39

"Inferior as melodrama, 'Rose of Washington Square' is tops for a vehicle for displaying the talents of Fannie Brice. A delightful nostalgic picture, Fug- ger Jolson, still leather-lunged at 52, black his face and shouts. Though Miss Faye's 'My Man' is a few years old, it is still a memory. The picture's assumption that Fannie Brice invented it, her cool contralto and cozy curves are still cine-musically perfect..."

+ Time p58 My 15 '39

Trade Paper Reviews

"Here's a honey of a picture and a natural followup for 'Alexander's Ragtime Band.'" + Boxoffice p35 My 12 '39

"Rose of Washington Square is a sister picture to 'Alexander's Ragtime Band' and should be another boxoffice favorite, although not as big as its predecessor. It seems destined for big grosses in the cities. Rural locations will not do as well."

David J. Hanna

Film Daily p8 My 20 '39

"Sentimental romance of speakeasy days featured by old hit songs and Al Jolson... It lacks the big patriotic punch of 'Alexander' which helped us through the war. But it has the Irving Berlin war-time numbers. But Jolson will go for the souffl wheat of the dance hall dame and the little crook who has something to do even though 'he done her wrong.' Only the box-office switch can fail." Film Daily p8 My 8 '39

"'Rose of Washington Square' is impressive. While lacking the consciously impressive striv- ings of unblushingly lavish musicals, it asserts
MOTION PICTURE REVIEW DIGEST

ROUGH RIDERS' ROUND-UP. Republic 58min Mr 13 '39

Cast: Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff

Director: Joseph Kane

Screen writer: Jack Natterford

Western melodrama. After the Spanish-American war a troop of Rough Riders decide to return to the United States. The power and excitement of the film will astound you when they aid in capturing a gang of gold smugglers.

Audience Suitability Ratings

"A western with a slightly different angle which makes it more interesting than the average. Photography and riding are excellent, but acting and direction are only adequate. Family." E Coast Preview Committee

"General patronage." Nat Legion of Decency Mr 30 '39

Trade Paper Reviews

"Top grade range-and-resins stuff. To its credit goes a full round of imaginative plotting, interesting motivation, action—but mostly when it's tied up with suspense—and swell performance by Roy Rogers and Raymond Hatton, as a new and novel perico-comic team." + Boxoffice p61 Mr 25 '39

"It is an above-average Western. An interest-holding and action-filled Western which gives Roy Rogers another boost in his climb to cowboy star popularity." Daily Variety p8 Je 30 '39

"The customary formula of all Westerns is meticulously observed in this new Republic release, a film made into pleasing screenfare for the Western fans. There is plenty of action, fast riding and gun fighting, and a couple of bang-up fist fights for good measure." + Film Daily p17 Mr 17 '39

Reviewed by Ed Greif + Motion Pict Daily p1 Mr 20 '39

S. 0. S. TIDAL WAVE. Republic 60min Je 2 '39

Cast: Ralph Byrd, George Barbier, Kay Sutton, Frank Jenks, Marc Lawrence, Dorothy Lee, Oscar O'Shea

Director: John H. Auer

Music director: Cy Feuer

Original story: James Webb

Screen writers: Maxwell Shane, Gordon Kahn

Melodrama. Television pictures of a tidal wave and other New York City happenings are magnified by a gigantic earthquake used to throw voters of a city into a panic in an attempt to win an election.

Newspaper and Magazine Reviews

Hollywood Spectator p6 Je 10 '39

Trade Paper Reviews

"Novel and entertaining feature in which telecasting and its commercial, political and criminal possibilities furnish the motivation. This qualifies as average program material which might have attained much higher rating had a stronger cast been utilized. Because it is the first feature entirely based on this theme and since its photographic piece de resistance is patterned after the new famous Orson Welles 'Men From Mars', the picture has splendid exploitation possibilities." + Variety p31 Je 3 '39

"This is a 'sleeper' from Republic—a highly imaginative yarn which is first rate, tense, exciting and interesting entertainment from start to finish. . . Lack of name strength may confine it to duals, but it will satisfy anywhere." + Film Bulletin p8 Je 3 '39

"Television, racketeering and politics mixed to provide a winner." + Daily Film p6 Je 2 '39

Reviewed by Roscoe Williams + Motion Pict Daily p52 Je 29 '39

"A fresh idea as an audience smash. A great bargain buy. You have no marquee names, but it will sell that 'mass' audience like a ton of bricks. Use the top of the marquee for some million dollar floppero that is too expensive to shelve." + Nat Box Office Digest p12 Mr 29 '39

"Backgrounded against television as its enthusiasts hope it will develop few years hence, 'S.O.S. Tidal Wave' reaches screen as better-than-average programmer. Picture contains novelty, action, entertainment and production values considerably in excess of run-of-the-mill output. A complete fill fill for top spot on dualers in less important centers." + Variety (Hollywood) p8 My 25 '39

SAINT IN LONDON. RKO Announced for release Je 30 '39 (Not yet previewed)

THE SCORCHED EARTH. B. V. Mindenbourg 45-50min

Cast: Mme Chiang Kai Shek

Narrator: Cliff Howell

Screen writers: R. C. Wright, Sam Gozzano

Documentary film. A collection of newsreels linked together by an off-screen narrator. It is a history of the invasion of China by Japan. The bombing of Shanghai and Nanking and
THE SCORCHED EARTH—Continued
the plight of the unfortunate Chinese civilians is shown by Ching Kai Shek makes a plea for her country.

Trade Paper Reviews
"Intended as a stirring indictment of Japa-
nese aggression in China, this misses its point because of sentimentalizing and confusing narra-
tion, which combine to fumble whatever ideas its producers were attempting to put over. . .
This is story plotting at its most familiar that originality in handling the subject is a
requisite not possessed by this endeavor. There
is but little appeal in a story a world so astray that
film cannot be considered suitable for general cir-
cumulation.
— Boxoffice p61 My 27 '39
"The Invasion of Shanghai and the burning of
Chapel are jolting in their realism but after a
while the repetition of bombings, fires, panics,
dead soldiers and maimed civilians becomes
depressing. There was one burst of applause
when a Japanese plane was shown falling in
flames. It arouses sympathy for the suffering
Chinese but has too much slaughter and destruc-
tion to be classed as entertainment.
Variety (Hollywood) p5 My 3 '39

SEND HOME NO. 7. Scandinavian talk-
ing pictures 84min My 8 '39
Cast: Dagmar Ebbesen. Nils Lundell. Rut
Holm. Birgit Rosengren, Bengt Djuurb
director: Gideon Wahlberg
Comedy, Swedish dialogue film with English
subtitles. Also called Skieta Hem Nr 7. This
is the tale of the transformation of an employ-
ment to a successful and sympathetic personify
by a penniless man who has plenty of nerve.

Newspaper and Magazine Reviews
"It is a neat little comedy... The film re-
vails the Swedish aptitude for burlesquing
sacred institutions. The home, love and the
arms are presented lightly.
+ NY Herald Tribune pl0 My 8 '39
"With two such sure-fire comedians as Dag-
mar Ebbesen and Rut Holm in the cast
the spectators are all set in advance for lots
of fun, mostly of the slapstick variety. And
their anticipations are fulfilled.
H. T. S.
+ NY Times ps29 My 9 '39

Trade Paper Reviews
"Swedish-speaking audiences will get a
great deal more amusement from this new
release than American patrons who will solve the
subtle Scandinavian type of humor from the
English titles. The cast is good and the technical aspects
of the film are up to par.
+ Film Daily p6 My 11 '39

SERGEANT MADDEN. MGM 78-82min
Mr 17 '39
Cast: Wallace Beery. Tom Brown. Alan
Curtis. Laraine Day. Fay Holden
Director: Josef von Sternberg
Screen writer: Wells Root
Melodrama. Wallace Beery has the role of
an old "cop" who after thirty years on the
force becomes a sergeant. His son Alan Curtis,
a bright young man, wants to achieve fame at
once and becomes a rookie on the force. He
becomes a gangster and ends with a gangster's
death. Based on the short story. A Gun In
His Hand by William A. Ulman, Jr.

Audience Suitability Ratings
"A: fair; Y: mostly good; C: unsuitable."
+ — Christian Century p585 Ap 26 '39
"Mediocre, Adults."
— Daily Variety p13 Mr 25 '39
"A beautiful portrayal of a father's love for
his son and his honest and sincere way of
holding his police job as sergeant. Mature-family."
— Am Legion Auxiliary
"Poignant melodrama, well directed and
convincingly acted. Adults." Calif Cong of Par &
Teachers

"Better than the average because of sincere
performance by capable cast. Adults." Calif Fed of
Business & Professional Women's Clubs
"A tense, well directed and convincingly
acted story of the excellently and
sympathetically characterized of Wallace Beery.
Too tense and exciting for children, but
will be enjoyed by filmgoers and adults, if interested.
Adults and young people." Gen Fed of Wo-
men's Clubs (W Coast)
"An effective emotional melodrama. Adults." Nat Council of Jewish Women
"A rather grim and tragic social drama, con-
vincingly acted by a good cast. Mature." Nat SoCl of Eng Women (W Coast)
"Splendid direction and the excellent port-
rayal of Sergeant Madden by Wallace Beery
give many a tug at the heart strings and re-
sult in a portrayal of much ethical merit.
Family. S Calif Council of Fed Church Wo-
men
"The film is sentimental, laden with the little
human details of every day life. Adolescents:
— Western Union, Los Angeles
+ Fox W Coast Bulletin Ap 1 '39
"Adults."
— Nat Legion of Decency Mr 30 '39
"A: fair; Y & C: no." — Parents' M p99 My 39 '39
"Mature."
— Wkly Guide Mr 25 '39

Newspaper and Magazine Reviews
"Adults and young people."
— Christian Science Monitor pl5 My 29 '39
"Chock-full of soft sentiment, Irish brogue
and a series of fate's dirty tricks, this melo-
drama attempts to combine realism and ro-
mance but succeeds in individual scenes but
not in the whole."
— Philip T. Hartung
+ Commonweal p665 Ap 7 '39
"Straightforward, at its plots—though occasionally stickily sentimental and
thickly melodramatic—it is passable entertain-
ment of its kind." Jesse Zunser
+ — Cue p44 Ap 1 '39
"The story is hokum very well and re-
strainedly presented. The acting is good.
Quite worth seeing. Although it is not an
outstanding film, there is a lot of good in
this story... Wallace Beery does his best
job for a long time."
+ Film Wkly p31 My 27 '39
"One of the most entertaining police-crime pictures I have seen. Wells Root put together
an excellent screen play which follows a logical
course and introduces a collection of interesting people. The picture works to the most
interesting feature of 'Sergeant Madden' will
be the direction given it by Josef von Sternberg.
+ — New Yorker p76 Ap 1 '39
"An average melodrama."
+ Film Daily p6 My 6 '39
"The narrative becomes so plot-heavy before
it runs its course that it is neither an effective
melodrama nor a persuasive parable. As a man
on the beat I would ask for either more realism
or more idealism than has emerged in this saga of
the police. Perhaps this would have happened if
had had more sturdy performing, it would have
emerged with more conviction and excitement.
The fact is that Wallace Beery, in the title
role, gives a portrayal which is wanting in at-
least every respect." Howard Barnes
+ — Chicago Tribune p17 Mr 24 '39
"It finds Mr. von Sternberg capable of leap-
ing blithely from classicism to Class B-symbolism, and it does it in a style of Wallace Beery fitting into an expertly
hokummed cops and robber melodrama fully
as snugly as he does into a police sergeant's
brogue. The picture works on all it can be
no better than fair." Frank S. Nugent
+ — NY Times p27 Mr 24 '39
"It's just one of those hack knockknacks
M-G-M turns out these days." John Mosher
+ — New York Ap 17 '39
Photoplay p63 My '39
"They have spread the amiable puss of Wallace Beery all over the screen in this one. It is an ordinary, straightforward narrative, overstocked with coincidence and conflict, and saved by the consistently well-organized performance of Alan Curtis. . . . We don't believe a word of it."

+ — Stage p7 Ap 15 '39

"It is mainly memorable for Wallace Beery's Hercules battle with an Irish brogue."

Time p41 Ap 3 '39

Trade Paper Reviews

"This glorifies the American cop, aside from the fact that Beery in the title role and a punchy suspenseful climax, has little to offer as directing entertainment. The photography and background shots also have been improved. Stock situations and a weak story, however, keep this in the lower bracket category, or good enough for the matinee trade."

— Boxoffice p31 Je 3 '39

"Class 'C' Western falling far short of acceptable standards. Crooning Dorothy Page is featured as a singing cowboy rancher. Her boxoffice possibilities are nil in this type of role, generally speaking. Will like two-fisted but gentle Western heroes, in a pinch, will fill bottom notch on double program."

Variety p14 My 21 '39

6,000 ENEMIES. MGM 62min Je 9 '39

Cast: Walter Pidgeon, Rita Johnson, Paul Kelly, Donald Cook, P.G. Wodehouse, Grant Mitchell, John Arledge, J. M. Kerrigan, Raymond Hatton. Willie Fung

Director: George B. Seitz

Music: Alfred Newman

Original story: Willman Menard. Leo Stanley

Screen writers: Bertram Milhauser. George B. Seitz

Melmolandra. Walter Pidgeon is a politically ambitious prosecutor who has sent thousands of men and women to prison on trumped up charges. Later he is railroaded to prison where the thousands of prisoners consider him their enemy. How he wins them and prevents a general break makes up the gist of the story.

Audience Suitability Ratings

"Mediocre. Unconvincing melodrama. Adults." D AR

— Fox W Coast Bulletin Je 3 '39

"Adults." Nat Legion of Decency Je 8 '39

Newspaper and Magazine Reviews

"Utterly devoid of entertainment value; a sordid, ugly thing of criminal courts, criminals, crimes, gangsterism, prison, unrelied by one human touch or a suggestion of a smile. It teaches no lesson, points no moral. . . . I feel sorry for George Seitz. He is a good director, and he ably directs this picture, but if all the directorial brains in Hollywood were crowded into one head, it could not have made accuracy so glaring that the audience would remain."

— Hollywood Spectator p6 Je 10 '39

"It is a particularly good example of what Hollywood technicians can do with a fairly ordinary story: 6,000 Enemies is a satisfactorily crisp drama. . . . The director and the technicians give the scene verisimilitude and let the plot fall where it will. 6,000 Enemies' will not start a trend, but it will help its company. If Hollywood can continue to give us as excellently paced crime pictures as this, the audiences will be delighted to fall indefinitely. Herbert Drake"

+ N Y Herald Tribune p18 Je 9 '39

"Even though you've heard it before, only a churl would stop Metro-Goldwyn-Mayer in the midst of their 6,000 Enemies. . . . 6,000 Enemies' since at least it gives employment to pleasant people. . . . But then, of
6,000 ENEMIES—Continued

Course, it is the one about the tough prosecutor who finally gets sent up the river himself; there’s no getting around that. We’ve seen something of many prison pictures by now, we begin yammering at the sight of a stone wall.” — D. R. Cruiser

+ — N Y Times p26 Je 9 ’39

Trade Paper Reviews

“...The prison picture to end all prison pictures, availng itself of nearly every situation ever before used in pictures dealing with penal institutions to the most rabid addicts of entertainment of the ‘big house’ variety will find its one redeeming quality—action—sufficient compensation for a purposeless, extreme and unbelievable story.” — Boxoffice p31Je 3 ’39

“Routine prison drama built up with good acting bits and knockdown prose fight.” + Film Daily p11Je 12 ’39

“It reveals no unexpected merit as a product of the secondary budget structure, it possesses a certain quality of tension, some moments of excitement, which bring it above the average for its class. Its intriguing title may aid in cultivating audiences. The picture, fortunately—and unfortunately—touces off its major sequences by suggesting an important foundation for intriguing denouements to follow. Its misfortune is that, having built quite extraordinarily, it loses vitality in alpached washup of all loose ends. The result is all the more disappointing because of the buildups and high expectations.” — Hollywood Reporter p3 My 24 ’39

“...Good melodrama entertainment, with a prison background, that will back up almost any top epic on your bill.” + Nat Box Office Digest p11 My 29 ’39

“...The prison melodrama saturated with action and excitement. With the intrigue and execution of a wild prison break for a mass this one holds some pleasure of man material to rate it as a good supporter in the secondary first runs and neighborhoods. It’s a standard B offering with especial attraction for the juvenile trade.” — Variety p14 My 31 ’39

“...Built against a prison background and carrying plenty in way of thrilling action, it carries potent appeal for those who prefer red-blooded, high powered pictures. Pictures that holds interest for entire length, with customers gripping seats during big house ring battle and subsequent attempted break of prisoners.” + Variety (Hollywood) p3 My 24 ’39

SKANÖR-FALSTERBO. Europa 105min Ap 15 ’39


Audience Suitability Ratings

“General patronage.” + Nat Legion of Decency My 18 ’39


Newspaper and Magazine Reviews

“Persson draws the most out of the farcial situations of the skillfully directed comedy. The thin plot is spread to feature length by the simple expedient of pitting the actions to a series of gags... The film is liberally sprinkled with English captions translating a funny dialogue.” — G. F.

+ N Y Herald Tribune p8 Ap 17 ’39

“A happy blend of mild humor and slap-stick comedy... is making a laugh hit with the audience. The Forty-eighth Street these days... Before the expected ending there are plenty of amusing situations, but nothing startling which is all right under the circumstances.” — H. T. S.

+ N Y Times p13 Ap 17 ’39

Trade Paper Reviews

“First-rate mixture of comedy, slapstick and go-home humor with judicious cutting to speed it up, film should please the foreign-language. Picture rests almost entirely on talents of the stars. Orson Welles and Edward Peersson. He is a replica of the late John Bunny, pioneer silent film star, and just as funny.” + Variety p14 My 24 ’39

SKICKA HEM NR. 7. See Send home no. 7

SOCIETY LAWYER. MGM 77min Mr 31 ’39


Audience Suitability Ratings

“A: good of kind; Y: better not; C: no.” + Christian Century p687 My 24 ’39

“An enjoyable and fascinating melodrama. Adults.” Am Legion Auxiliary

“Muder mystery presented with a good cast and good production, but too much crime and too many murders make it distasteful except to those who enjoy this type of picture. Adults.” Calif Cong of Par & Teachers

“Good. An absorbing racketeer melodrama, marked by solid dramatic action and solid production. Also good family and domestic situations and handsome settings. Adults.” DAR

“A very well produced, exciting, brisk melodrama... Very interesting for all who enjoy this type drama. Adults.” Gen Fed of Women’s Clubs (W Coast)

“Adults.” Nat Council of Jewish Women

“Fairly interesting mystery melodrama with a good cast direction, writing and acting. The plot is obvious and stereotyped and, in essentials, it has been used again and again. There are some very good characterizations. So many sordid details of underworld life are revealed to the audience that the value of this type of gangster film is dubious. Adults.” Nat Soc of New England Women

“An unpleasant story which involves night club life and a great deal of drinking. Waste of time. Adults.” S Calif Council of Fed Church Women

+ — The W Coast Bulletin Ap 8 ’39

“Adults.” Nat Legion of Decency Ap 6 ’39

“A: good; Y & C: no.” + Parents’ M p876 My ’39


Newspaper and Magazine Reviews

“Adults.” Christian Science Monitor p17 Je 3 ’39

“It’s not much good.” Jesse Zunser

— Cue p46 Ap 8 ’39

“Smart dialogue and clever playing superior to the mystery. Given good screen play and directorial treatment. Not especially
attuned to a child's psychology, but there is enough action to keep youngsters interested and they will learn no more of the villainy of their fellow man through the turn of pictures.

+ Hollywood Spectator p9 Ap 1 '39

"It is the best film the Capitol has been able to offer since 'Idiot's Delight.'... If you're looking for a film with a light touch, the Capitol's offering is your candidate."

Robert W. Dana

+ N Y Herald Tribune p15 Mr 31 '39

"Mr. Pidgeon may be handsomer than Jimmie Walker (whom he considerably resembles), but he is much less entertaining. In fact, if he keeps his present course, we were going to begin thinking of him as 'Carrier Pidgeon.'" B. B. Crisler

+ N Y Times p9 Mr 31 '39

"It's very usual movie material and not important or anything like that. It's just brisk."

John Mosher

+ New Yorker p82 Ap 8 '39

"This is a smooth, well-acted, and adequately exciting remake of the 1933 melodrama 'Penthouse.'"

+ Newsweek p29 Ap 10 '39

"Photoplay p59 Je '39

"A smoothie production does not save what must be the most unsuccessful present crop of re-makes, produced with polish and certaintly to please average filmgoers. Walter Pidgeon and Ann Harding, as the main couple, form an ingratiating duo who might be built into a successful and popular marquee team."

+ Boxoffice p72 A p1 '39

"Very smartly turned out murder mystery done without the usual melodrama touches. It is class murder mystery fare, expertly direct- ed and consummately acted by an ace cast throughout. It is the old Metro system of production shining out in every department."

+ Film Daily p44 Ap 3 '39

"Neither so star-studded nor so lavish as the first film edition, this remake qualifies easily as good entertainment on the strength of its intrig uing plot, its well-chosen players, its well-directed and given quality production. Lacking any single top-bracket name, the quantity of 'good' names which head the cast collectively will help the draw."

+ Hollywood Reporter p1 Mr 25 '39

Reviewed by Vance King

+ Motion Picture Daily p5 Mr 28 '39

"John W. Considine, Jr., has delivered a neat piece of entertainment to the MGM list in 'So ciety Lawyer.' Its box office value will, of course, be set by the pulling power of the top names. And that is not so good, though we know few featured players who get better audience reactions than Virginia Bruce and Walter Pidgeon."

+ Nat Box Office Digest p11 Mr 27 '39

"Fairish entertainment. Its players are well known in first magnitude stars. The story unfolds a sinister melodrama with sophisticated trappings and after 77 minutes of un spoiling, has provided giving enough complication to hold interest and create some illusion. Picture is not well thought out."

+ Daily Variety p3 Mr 29 '39

"Remake, comes back with theme sufficiently redesigned and amplified to make it good entertainment. While piece lacks standout names for audience, it is a picture of which a member of which is ideally suited to his or her respective cost, and under smooth, confident direction of Edward L. Cahn group comes through with splendid portrayals."

+ Variety (Hollywood) p3 Mr 26 '39

SOCIETY SMUGGLERS. Universal 65-70min F 24 '39


Director: Joe May

Music director: Charles Previn

Screen writers: Arthur T. Horman. Earl Felton

Melodrama. The story concerns diamond smugglers bringing gems in from Europe in special trunks.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A & C: hardly; Y: fairly good."

+ Christian Century p359 My 3 '39

"An intriguing film, which develops consistently and holds interest throughout. Adults and young people. E-Coast Preview Comm ittee

+ Fox W Coast Bulletin Mr 18 '39

"This story comes to a successful conclusion without a killing or too much shooting. Adults. Am Legion Auxiliary

"The plot is of the stock variety, with little that is new about it in its development. Adults. Calif Cong of Par & Teachers

"A novel twist to the plot, a good and amusing leading character raises this children's favorite. Adults. Calif Fed of Business & Professional Women's Clubs

"Good. Adults."

DAR

"Believable and quite entertaining is this rather involved story... Complicated for children. Mature."

Gen Fed of Women's Clubs W Co Op

"Adults."

Nat Council of Jewish Women

"A fairly interesting suspense drama. Although the plot is at times rather confused, suspense is maintained to the end. Mature."

Nat Soc of New England Women

"To lovers of mystery this picture will appeal. Adults."

S Calif Council of Fed Church Women

+ Fox W Coast Bulletin Ap 22 '39

"While the action is somewhat complicated, the picture may hold interest for those who enjoy detective dramas. Adolescents, 12-16: no value: children, 8-12: too confusing."

+ Film Daily p77 A p7 My '39

"A, Y & C: good."

+ Parents' M p99 My '39

Newspaper and Magazine Reviews

"This is a class 'B' picture. A film that grown-ups and children may see without either benefit or injury."

Bert Harlen

+ Hollywood Spectator p1 Mr 18 '39

"Cinema lessons spliced together with a bright line here and there and a surprise scene or two. ... Any synopsis of the plot would merely be a repetition of the picture's title. They'll never get rid of double features this way."

+ Stage p8 Ap 1 '39

Trade Paper Reviews

"This will have to be smuggled on the program with a strong feature in top billing if it is to leave any impress whatsoever on the boxoffice. Even for a modestly-budgeted copa- and-robbers offering, it is painfully stereotyped and slow as to story, motivation and direction."

+ Boxoffice p42 Mr 11 '39

"Theaters like the Globe on New York's Broadway are asking others in the Bronx and Brooklyn hinterlands will cash in on this picture for enough to pay the negative cost. Because the film is sufficiently fast and has been made with some care and has been given proper spot on the booking chart. It never expected to be more than it is, so we are happy to let the 'B' picture as 'B' pictures are expected to be."

+ Nat Box Office Digest p12 Mr 11 '39
SOCIETY SMUGGLERS—Continued

"Implausible tale of diamond smugglers, faintly reminiscent of recent newspaper accounts of smuggling incidents, production has enough amusing dialogue and action to enable it to stand up well on dual programs."

+ — Variety p19 Ap 5 '39

SOME LIKE IT HOT. Paramount 63min My 19 '39

Frances, Frank Sullivan, Bernardine Hayes

Director: George Archainbaud

Music: Frank Loesser. Burton Lane. Gene 
Krupa. Remo Biondi. Arthur Franklin

Screen writers: Lewis R. Foster. Wilkie C.

Comedy. Bob Hope is a fast-talking bar- 
ker for a concession in Atlantic City. Krupa 
and a small band work with him but when the 
irresponsible Hope is penniless, Krupa leaves 
him and gets a job for his band where his 
jitterbug playing draws the crowds. Shirley 
Ross is a sultry girl who dates Krupa with Hope, 
after Hope, whom she loves, has tired her 
with empty promises. In the end she and Hope 
marry.

Audience Suitability Ratings

A: feeble; Y: little value; C: no."
— Christian Century p783 Je 14 '39

"Pleasing light entertainment. Family." Am 
Legion Auxiliary

"Mediocre comedy with music. Adults." Calif 
Fed of Business & Professional Women's Ch. 

"A rather thin comedy with uneven tempo 
and direction. The acting seems a bit stilted. 
Good recording of Gene Krupa's band and also an 
excellent imitation of the modern swing 
band. Adults." Calif Fed of Music Clubs

"Bob Hope's clowning and comedy 'gags', the 
churning songs of Shirley Ross and Gene 
Krupa's swing band and drumming will pro-
vide agreeable entertainment. Family." Nat 
Council of Jewish Women

"Adults." Nat Soc of New England Women 

"On the whole there is little to the picture. 
Mediocre. Mature." Calif Council of Fed 
Citizens for Social Welfare

— + Fox W Coast Bulletin p5 My 20 '39

"General patronage."
— Nat Legion of Decency My 25 '39

"A: questionable; Y: no."
+ — Parents' M p87 Je 3 '39

Newspaper and Magazine Reviews

"A bunch of banalities and corny jokes do 
very little to entertain." Philip T. Hartung 
Commonweal p161 Je 2 '39

"Billed as a jitterbug jamboree— and it's 
all that. Bob Hope is faintly amusing as 
Nicky. A jazzy study of a phase of our 
modern civilization. Or is civilization the 
word?" Beverly Hills

+ — Liberty p64 Je 24 '39

"One of those consistently aimless and reso-
lutely flat enterprises. Paramount seems to 
have an incurable yen of late, 'Some Like It 
Hot' may seem just a trifle flat compared to the 
non-jitterbug trade. When Gene Krupa, the 
demon drummer boy, and Bob Hope— you-call-'ems take over 
everything goes black. Don't ask us for de-
tails." B. R. Crisisler

+ — N Y Times p31 My 25 '39

Trade Press Reviews

"Hot or cold, here is more than money's 
worth for run-of-the-mill customers, unless 
they are allergic to torrid swing music, a 
flowing novel of jive, laughter and an appetizing 
garnishment of romance. For the jivers it will 
prove a field day."

+ — Film Bulletin p55 My 13 '39

"There may be some profitable exploitation 
angles to this cheap musical such as the title, 
jitterbug aspect and Gene Krupa tag, 
where entertainment is concerned this 

little number is plenty weak. The story is 
familiar, the situations embarrassing and the 
gags are unoriginal, but a wearying friend. Swing 
addicts will probably be satisfied with the 
few appearances of Maestro Krupa and the 
exuberance of young fellows. In most spots it will 
serve as secondary dual bill fare." David J. 
Hannover

+ — Film Bulletin p6 My 20 '39

"This picture is good entertainment and 
should do well at the box offices in which it is 
booked. George Archainbaud, director, kept 
things on the move and brought out the 
comedy and the jazz in most favorable conditions. C.

Thomas rates credit as associate producer. The 
story is a bit old but with Bob Hope's fast-
talking and hilarity, Shirley Ross' and 
Gene Krupa's playing the drums, and his, 
band, the picture moves along at a fair pace with one of the best 
laughing so far.

+ — Film Daily p6 My 9 '39

"'Some Like It Hot' can be plugged into the 
filler part of the bill, but it will ride there 
solely on the pull of Bob Hope, Shirley 
Ross and Gene Krupa, and will elicit meager 
enthusiasm on sheer entertainment merit. The 
Paramount enterprise is a pretty bad record of 
its stellar performers' talents, and aside from a 
running fire of funny gags delivered with 
the usual flair is pretty thin on the week for 
their jitterbugs."

— + Nat Box Office Digest p13 My 22 '39

"Here Hope was turned deliberately to 
catch the jitterbug devotees with Gene 
Krupa and his swing band going to town for the 
rug-cutters. For general audiences, picture 
will slip into the second spots of the key 
dailies and satisfy moderately. 'Some Like It 
Hot' presents opportunity for profitable ex-
ploration to attract the jitterers. Story it-
self is just an excuse on which to hang Krupa's 
musical style. Aside from the frequent 
appearances of Krupa's band, picture has little 
to offer."

+ — Variety p14 My 10 '39

"'Some Like It Hot' has Bob Hope's tom-
foolery, Gene Krupa's drums and Shirley Ross' 
vocalizing to recommend it. Outside of that 
process the story is a pretty thin one. Jitter-
bug exploitation by exhibitors who number jitter-
bugs among patrons, and fans of Hope and 
Miss Ross will help some. Flung on a shod 
and scarcely original story, picture tells an off-told 
tale."

+ — Variety (Hollywood) p8 My 6 '39

SORORITY HOUSE. RKO 60min My 5 '39

Cast: Anne Shirley. James Ellison. Barbara 
Read. Adele Pearce. J. M. Kerrigan

Director: John Farrow

Music: Roy Webb

Screen writer: Dalton Trumbo

Kerrigan, a small town grocer, anxious 
that his daughter, Anne Shirley, have a 
college education, borrows money to send her 
off to the city where she becomes involved in the 
business of selecting a Sorority.

Audience Suitability Ratings

"A: silly; Y & C: no."
— Christian Century p751 Je 7 '39

"A well chosen cast in a fairly good story 
helps to make this an entertaining picture." 
Family." Am Legion Auxiliary

"Fairly entertaining social drama. Family. 
Uninteresting for children." Calif Cong of Par 
& Teachers
"Sorority House" is a somewhat extreme and emotional picture of the evils attendant upon the modern college campus. It undoubtedly contains food for thought in showing the effect of the false emphasis placed by some upon the snobishness of being invited to join a sorority, but in exaggerating the snobbishness it misses the mark. Adolescents, passable, but over-emotional; children; no. Mature-family."

"Sorority House' merits attention for its simple sincerity and strong denunciation of the sorority system in the freshest note: the charming and restrained girls in the film act like college students!" Philip T. Hartung

"Innocuous but scarcely stimulating. Some of the performances are good, but the yarn, about sororities, misses the spirit of campus life. Bert Harpin

"Thankful as we ever are for small favors, we must acknowledge our indebtedness to the film for a new word, droop. It would be listed in the dictionary as: 'n. v. collog. A combination of dreary and weep; used to describe sad-looking rats at Tulane University who have not been elected to membership in any of the sororities.' " Hoisting RKO by its own petard: 'Sorority House' is a droop."

Frank S. Nugent

Review of "Sorority House" in "Movie Herald":

"If it has been your lifelong ambition to see a picture called 'Sorority House,' here it is. If it hasn't, it's still here. Gamma Gamma gumdrop."

Stage p6 My 15 '39

Trade Paper Reviews

"An appraisal of a college problem which almost achieves the realm of solid entertainment. It is a sincere and at times, poignant effort, containing general audience appeal, that misses because of a basic fault. After building up a careful case against the snobbishness of college sororities, the picture makes a turn-around and doesn't follow through... It has in its favor more realistic treatment of campus life than is customary."

"Mildly entertaining programmer. 'Sorority House' fails to rise above minor picture classification because of its essential story weakness, although sincerely acted and fairly produced." Frank Leyendecker

Film Bulletin p15 My 6 '39

"Pleasing little story of college sorority life has strong human appeal."

Film Daily p5 Ap 24 '39

"'Sorority House,' RKO has an offering which should be in the cap at all times, for in some situations it can be successfully sold for top billing. It lacks strong marquee names, but should please the hard core customers."

Holodny Reporter p3 Ap 19 '39

Reviewed by Vance King

'A' Daily p8 Ap 27 '39

"More or less wholesome story treatment short on comedy and long on sentimental heart-break, should appeal to feminine audiences, and in that capacity business as a better-than-average 'B' for the family trade and college towns. Production suffers principally from a dearth of dramatic plot incident. Here is a college picture without campus activities on the athletic, hall-music or co-ed doing. As entertainment, it is mildly diverting, but apt to become too dreary for fans who like action."

Variety p14 My 10 '39

"Built on human, down to earth material, 'Sorority House' is bang-up entertainment that should have broad general audience appeal. It will need exploitation, but given the proper kind it is strong enough to draw added audiences into box offices wherever screened. Anne Shirley and James Ellison are cast to excellent advantage, with both of them turning in strong performances."

Variety (Hollywood) p8 Ap 19 '39

SOUTHWARD HO. Republic 58min My 19 '39

Cast: Roy Rogers, Mary Hart, George Hayes, Wade Boteler

Director: Joseph Kane

Music director: Cy Feuer

Original story: John Rathmell, Jack Natteford

Screen writer: Gerald Geraghty

Western melodrama with songs. Roy Rogers returns to his Civil War and find that he's now a co-owner of a Texas ranch. Rogers had fought with the Confederate Army and his partner in the ranch was a Union soldier.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 15 '39

"A: fair; Y & C: good."

Variety p560 Jl 39

"Family: juvenile."

Wkly Guide Je 3 '39

Trade Paper Reviews

"Unusually themed for a Western, 'Southward Ho' is of better grade, packs plenty of derring-do riding rancor comedy into the tale. Roy Rogers, in the lead, is a convincing sagebrush hero from all angles. He sings, too, and contrary to the usual his piping is agreeable."

Variety p12 Je 7 '39
SPECIAL INSPECTOR. Warwick 55-6min Ap 13 '39
Cast: Charles Quigley, Rita Hayworth, George McKay, Edgar Williams, John Spacey
Director: Leon Barsha
Screen writer: Edgar Edwards
Melodrama. Charles Quigley portrays a government agent assigned to get a band of hit hijackers smuggling their loot across the Canadian border.

Trade Paper Reviews
"Pretty poor story, acting and directing and to top it off the sound is not what it should be for easy hearing. All the action seemingly takes place at night in two or three places and the signs of a quickie. The dialogue is so trite it is sickening, in view of all the handicaps this hardly rates a spot on programs designed for general consumption. However, the children may go for it for they may not be so particularly concerned about the facts.

— Boxoffice p51 My 6 '39
"[During the film] the spectator's eyes closed, his breathing became slow and regular. Well, it's a pretty good anesthesia, anyway." — Variety p22 Ap 19 '39

SPOILERS OF THE RANGE. Columbia 55-58min Ap 27 '39
Cast: Charles Starrett, Iris Meredith, Dick Curtis, Kenneth MacDonald
Director: C. C. Coleman, Jr.
Music: Bob Nolan, Tim Spencer
Screen writer: Bob Franklin
Western melodrama with songs. Ranchers who have just built an important dam get involved with a hooded financier.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency My 18 '39

Trade Paper Reviews
"Designed for average business, in spots played by the Charles Starrett series, this Western has a little more plot entanglement than the usual range ride. It is a rough-houser, too, with enough knuckle-bruising to suit action taste.

— Boxoffice p33 Je 10 '39
"A typical Starrett thriller that moves along nicely paced with action all the way, but lacks any particular originality, sticking to the formula stuff." Film Daily p6 Je 7 '39

"Not among the best of the Charles Starrett Western series. 'Spoilers of the Range' still has enough to hold his audience. Story has too many halts to figure the next move to satisfy the average sagebrusher fan, who likes action, and plenty of it.

— Variety p14 My 31 '39

SPY OF NAPOLEON. Unity 77min
Cast: Richard Barthelmess, Dolly Haas, Frank Vosper, Francis L. Sullivan, Joyce Bland
Director: Maurice Elvey
Historical story. Filmed in England. The story concerns the intrigue which followed the reign of Napoleon III. Napoleon Bonaparte; the war with Prussia in 1870 when Italy invaded Austria; and brought about the downfall of the French ruler.

Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p15 My 13 '39

Trade Paper Reviews
"The production, while assuming authenticity, fails to live up to the standards of American films, although the effort at simulation is good.

The appearance of Richard Barthelmess, star of 'Broken Blossoms' and 'Tol'able David,' is much more effective in his role here, and the presence of Dolly Haas, who has yet to make a definite impression on American producers, is amply justified. Important as is the rest of the cast which means little to audiences in this country. However, students of history and followers of the Napoleonic age may go into ecstasy over the film's merits."

— Boxoffice p51 My 27 '39

STOLEN LIFE. Paramount-Orion 90-92min My 26 '39
Cast: Elisabeth Bergner, Michael Redgrave, Bishop, Mayer, Helen Westley, Mabel Terry Lewis, Richard Aimley
Director: Paul Czinner
Screen writer: Margaret Kennedy
Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is flirtatious and light-hearted; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a Swiss farmer and they fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister discovers herself and the marriage is performed. When both sisters are on a sail boat the wife is drowned and the other assumes her sister's identity and returns to the husband.

Audience Suitability Ratings
"Excellent, Adults." DAR

+ + Fox W Coast Bulletin Ap 29 '39
"Elisabeth Bergner is superb. The dialogue is not particularly intimate and softly spoken, as well as cleverly written. Adults." Calif Cong of Par & Teachers

"A fascinatingly beautiful picture, distinguisheably dramatic story, and splendid characterizations by Elisabeth Bergner who plays a dual role in an almost flawless manner. . . Very good—in all, a picture you will not want to miss. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"The genius of Elisabeth Bergner overshadows any minor deficiencies which are dwarfed in the role of watching a great actress. The intriguing plot is full of surprises and the able cast and good direction add much to the perfection of the picture. Mature." Nat Council of Jewish Women

"The film holds the interest throughout and is enjoyable for its high degree of artistry. Adults." Nat Soc of New England Women

"A picture of high merit, giving Elisabeth Bergner ample opportunity to display her artistic talent. Mature." 8 Calif Council of Fed of Women's Clubs

+ + Fox W Coast Bulletin My 6 '39

"Exhibiting her facility in a dual role, Elisabeth Bergner again charms American audiences with her luminous personality and imparts to 'Stolen Life' an importance which it does not otherwise deserve. The story seems artificial and obviously made to order. . . The film is unusual and piquant entertainent. Adolescents, 12-16: too sophisticated; children, 8-12: no.

+ Motion Pic R p8 My '39

"Adults."

Nat Legion of Decency My 11 '39

"A: excellent; Y & C: no.

+ + Parents' M p99 My '39

"Mature. Outstanding. Referred to the Course in Sex Education. Exceptional for adolescents.

+ + Wkly Guide My 6 '39

Newspaper and Magazine Reviews
"'Stolen Life' ... tells an interesting though far-fetched story." Philip T. Hartung

— + Commonweal p16 Je 2 '39

"I would call this one among the finest of the world's greatest actresses teamed with one of its most agreeable leading men; a human story, told with absolutely no progressions in its English way, and backgrounds differing refreshingly from those we are used to seeing. . . Too
fine of texture for any but discriminating audiences. To study groups it presents an opportunity to compare direction with the best given Hollywood in larger cities; not for small town houses.


"Although slow-paced and not too plausible, this psychological drama will appeal to adult audiences. Both Miss Bergner's role and Mr. Redgrave's required characters. in this dual role, brilliantly heads a fine English cast."

Newsweek p35 My 22 '39

"This could have been just another case of mistaken identity vying with sex-triangle motif for story home. The Elisabeth Bergner, lifts it to the artistic- triumph class, instead. Of course, it's a Continental film, but you'll find it was designed to please American audiences, too."

+ + Photoplay p63 J1 '39

"Miss Bergner's talents are admirably keyed for the implicit pantomime that is required. This ingenious twist on an old plot structure seems so obvious that we would have been bored had we not thought of it before." Nevertheless, it is fine now that it is used, and Miss Bergner and Michael Redgrave, rise graciously to the emotional crises that confront them. Authentic Bergner."

+ + Stage p56 My 15 '39

"Elisabeth Bergner is a tiny, talented Viennese Jewess of 38, of whom German critics were once proud... In 'Stolen Life,' Actress Bergner plays a German woman with a German language to show to the German critics used to be right... It offers (her) a psychological problem worthy of her steel. Biggest bet is that the film will make Bergner click with English-speaking audiences were placed by Actress Bergner, her director and husband, Dr. Paul Czinner, and Scenarist Margaret Kennedy. All three are on a spree to make a fortune, take a chance on sharing whatever profits come in after the picture earns back its $44,000 production cost."

Time p66 Je 5 '39

Trade Paper Reviews

"Heavy-handed in the true British tradition, this is obviously headed for its most satisfactory reception among 'arty' theosophers, to whom action is not a requisite. Film is beautifully made, production standards are excellent and the cast is without flaw, but the story moves very slowly and circumspectly, a factor which undoubtedly will weigh against it with American audiences."

Boxoffice p57 Ap 29 '39

"It is strong, woman's drama. The story is somewhat unbelievable, but at least it is believable within the limits of the realistic conflict. This is a natural for the first run and arty houses. Exploitation will be needed to sell the smaller theatres." — David J. Hanna.

- + Film Bulletin p6 My 6 '39

"There is but one word to use that will cover the production and acting in 'Stolen Life' and that is excellent. The production and direction by Paul Czinner are fine... No screen star has ever been so dear as this one and the artistry and thought and care that went into the script could not have been bettered... Bergner has a piece of property in this Orion production."

- + Film Daily p7 Ap 25 '39

"Here in 'Stolen Life' is a hauntingly beautiful picture, which, with all its artistic feeling, successfully invaded the boxoffice. The picture itself will not impair the significance of each delicate nuance of its story-telling."


"Several things in this picture stand out for and against its success. So much pains were taken to inject 'class' that the film is apt to pass over in the haste of most people. On the other hand, its appeal to an intellectual public is probably nullified by the lack of originality and the chance to make one become skeptical. There is also too much French dialog to be understandable by most English-speaking audiences. The film should have a definite draw for Bergner fans, but it's doubtful if it'll appeal to the rank and file. Ruthless cutting might make the picture more interesting." + + Variety p13 F 1 '39

"Elisabeth Bergner has a brilliant dual role... Its novel and psychological sex angles, interpreted with Miss Bergner's exceptional skill and Michael Redgrave's remarkable talent, aim primarily for women audiences of more sophisticated levels. It is natural matinée material in these spots. For less discriminating trade it is very dubious." + + Variety (Hollywood) p3 Ap 22 '39

STORY OF ALEXANDER GRAHAM BELL

20th century-Fox 95min

Cast: Don Ameche, Loretta Young, Henry Fonda, Charles Coburn, Gene Lockhart, Spring Byington, Sally Blane, Polly Ann Young, Georgiana Young

Director: Irving Cummings

Original story: Ray Harris

Screen writer: Lamar Trotti

Biographical drama. Don Ameche portrays the New York inventor for whom early struggles in inventing the telephone are given dramatic form. He was a teacher of the deaf and in his spare time, even without capital, he worked fanatically to perfect the instrument. Henry Fonda portrays his helper. Much of Bell's success was due to the devotion of a deaf girl portrayed by Loretta Young. After his invention was known, others tried to steal it but in the end he was successful in preserving his patents. The Boston of the 1870's is the background.

A Film Guide to the 20th Century-Fox picture, Story of Alexander Graham Bell, prepared by Harold Turney, is obtainable from Film Guides, Inc., 1555 California at fifteen cents per copy or as part of the $1.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A & Y: very good; C: if it interests." + + Christian Century p399 My 3 '39

"Should inspire and encourage the men and women of today in their undertakings. Mature-family." Nat Council of Women's Clubs

"Acting, production, and direction are excellent. Family." Calif Cong of Par & Teachers

"It is told in a manner so pleasing and so truly entertaining, that its skill of script and acting is sustained throughout. Outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"A classic in screen biography, inspirational and educational. Family." Calif Fed of Music Clubs

"Excellent. Mature-family." DAR

"A brilliant achievement without a single flaw or spectacle. Fascinating entertainment for the entire family." Gen Fed of Women's Clubs (W Coordinators)

"The entire cast is chosen with rare judgment, each member of which gives a perfect performance. Charles Coburn plays the role of the man in a telling, heart-stirring bit. Family." Nat Council of Jewish Women

"A first-class type of film for family audiences." Nat Soc of New England Women

"Of exceptional merit from both entertainment and ethical standpoints. The picture is exceedingly well directed and excellently presented so that the audience cannot fail to catch the enthusiasm and courageous spirit of the man whose early troubles served to spur him on to final successes. Excellent for the whole family." S Calif Council of Fed Church Women

STORY OF ALEXANDER GRAHAM BELL—Continued

"General patronage."

Nat Legion of Decency Ap 13 '39

"As so often happens in historical movies capital is in the details. Sometimes it seems that Mabel (Loretta Young) is more important to the film than the telephone. Bell, a fellow with a thought too exciting but it might have been more interesting if it had stayed to the telephone." + Scholastic p50 Ap 22 '39


Newspaper and Magazine Reviews Boston Transcript p18 My 5 '39

"It should have the makings of first-rate cinema; but as directed by Irving Cummings and cast with Don Ameche, Loretta Young and a flock of her sisters, it has the coy, kittenish quality of 'Little Women.' Shining through the beauty and pleasantly sentimental Alexander Graham Bell atmosphere is further emphasized by unusually fine photography of Boston in the 1870s, of course, highlights from the life of (Bell) similarly supplied by Mr. Ameche, Henry Fonda, Gene Lockhart and Charles Coburn. The more exuberant of the film's demands that the picture be subtitled, 'Love Conquers Western Union.'" + Philip T. Hartung Young Film p69 Ap 3 '39

"It is a frequently fascinating, sometimes lagging, and occasionally quite moving film biography. The scenes showing the success of invention development to the telephone, Bell's attempts to teach a deaf boy to talk, and the first public exhibition of the telephone are genuinely dramatic, and make up for the innumerable soft-focus romantic interludes which only serve to motivate the story." Jesse Zinser + + Cue p45 Ap 8 '39

"It comes to the screen as one of the most emotionally appealing and informative pictures ever offered the public. For every member of the family down to the youngest who can understand it. Educational, also highly entertaining. + + Librarians should prepare for renewed interest in literature dealing with the telephone," + Hollywood Spectator p27 Ap 15 '39

"Don Ameche is a pleasant film actor, a versatile radio performer, and he leaves the impression that he thoroughly knows the world by the ears. Best of the cast is Charles Coburn, a Beverly Sills. + Liberty p61 My 13 '39

"It is one of the sweetest boxoffice stories ever told," Franz Hoelderling + + Motion Pic Daily p22 May 8 '39

"Seldom have the bitter struggles and meager joys of a great man been intermingled with such cumulative and forceful effect as in 'Story of Alexander Graham Bell.' Behind the eloquence of a film that never loses momentum is the splendid playing of Don Ameche, who must have caught some of Bell's genius to interpret him so admirably. Truly, 'Story of Alexander Graham Bell' is a glowing and memorable motion picture. + + It has been staged with great authority and extreme artistry and it is simply the piece of inspiration of the central figure in a splendid film." Robert W. Dana + + San Francisco Examiner p10 Ap 1 '39

"The film may be slow, but it has been honestly made. It is interesting even when it is not exciting and, although it is not a director's film, it will not create any old-fashioned 'Suez' and 'Jesse James,' it is far better the picture. The country's biggest story of the year and Bell's film's validity. Its earlier three fourths were too strong for that." + + Frank S. Nugent Motion Pic Daily p17 Ap 18 '39

"Brisk is certainly not the word for 'Story of Alexander Graham Bell.' This sketch in popular science does not overlook the aspects of Mr. Bell's domestic life and Loretta Young is beautiful as Mrs. Bell." John Mosher New Yorker p82 Ap 8 '39

"It mixes fact with a necessary amount of apocryphal fancy as directed by Irving Cummings for the film's occasional stirring moments [have] considerable persuasion. Nevertheless, Story of Alexander Graham Bell,' with its lengthy consideration of America's, is unfortunately short on drama." + + + Photoplay p58 Je '39

"You could not ask for a more superlative production." + + + + Time p53 Ap 10 '39

"The story is effectual and at times genuinely moving. A great deal of the film's appeal is due to Loretta Young's engaging portrait. + Much of the picture's dramatic strength comes from the telling of the moral and manners of the 1870's, and the restrained handling of sentiment in the more intimate passages. Somehow, in spite of these production virtues, 'Alexander Graham Bell' lacks that special inspiration to make it a really distinguished biographical study. Mr. Ameche is a little too scientific, a little too romantic, a little too anxious, a little too exhilarated. His overplaying does not vitally punctuate the camera's steady recording of a great career, yet his words were not sufficiently emphasized to make the inventor's wild imaginations." + + Stage p17 Ap 15 '39

"As a chapter in the elaborate biographical dictionary with which the recent film became enganged, 'Story of Alexander Graham Bell' contains valuable material, much of it authentic, beautifully performed and moving enchantment." + + + Time p53 Ap 10 '39

Trade Paper Reviews

"Here is a picture that will make audiences laugh, laugh and cry as its brilliantly conceived story moves dramatically across the screen. Superbly produced by every standard, the exhibitors will cheer, too, as the picture is a surefire box office natural. Warmly human, the story tugs at your heartstrings in places and you live the struggles that time and again defeat the efforts of Alexander Graham Bell as he works and dreams of the telephone." + + Film Daily p17 Ap 3 '39

"As a chapter in the elaborate biographical dictionary with which the recent film became engaged, 'Story of Alexander Graham Bell' is unquestionably epochal. As drama, the 20th-Fox picture with Don Ameche as its making of much of minor story incident and builds to needed climaxes with irresistible effect. It is outstanding theatre-fare which brings copiously modulated applause." + + + + Variety Ap 10 '39

"The drama of the birth of the telephone is a creation of the most brilliant kind with Don Ameche, Henry Fonda and Loretta Young. Neither Ameche nor Miss Young arouse as much enthusiasm as the normally more romantic which punctuates the story of the spawning of the telephone never seems to take hold with any sense of conviction. The film will please the men, but the women will not get behind this picture as much as the men, and the latter may have a preconceived conception of Bell that isn't entirely parallel to Ameche's portrayal of the inventor. While 'Bell' will fare satis-
STORY OF VERNON AND IRENE CASTLE.


Biographical drama. Based on the books My Husband, and, My Memories of Vernon Castle, by Irene Castle. She served as technical advisor during the filming. It features the Castle Walk, the Polka, the Maxixe, the Tango and the Texas Tommy and revives such famous old tunes as the Tea for Two, Mustard, Every Little Movement. By the Light of the Silvery Moon and the Missouri Waltz. Vernon and Irene Castle, a dancing couple, their ambitious endeavors to become known as dancers in Paris where they were Las Vegas, North American continent while Vernon Castle's enlistment in the army and his death as a pilot in Texas in a training school.

A Film Guide to the RKO Radio picture, Story of Vernon and Irene Castle, prepared by Harold Turney, is obtainable from Film Guide. Taft Theatre, Hollywood, California. At fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

A & B: Good; C: Very good."

"Excellent. Though it ends in tragedy, the film is very enjoyable in its other sequences. Mature-family."

"For those who have seen Irene and Vernon Castle at the height of their career, this picture will evoke a charmed nostalgia. The cast is well reservedly recommend 'Story of Vernon and Irene Castle.' Adolescents & children: excellent."

"Delightful filming of the real life story of Vernon and Irene Castle. Mature theme. Family."

"An outstanding picture. Children may not be interested. Family." Am Legion Auxiliary

"A delightful picture which will pleasantly stir the memory of those who enjoyed the gayety and excitement of the period when the Castles were at the height of their popularity. Family." Calif Cong of Par & Teachers

"An excellent biographical story. Family." Calif Fed of Music Clubs

"The direction of this outstanding production is commendable. It is recommended for the family." E Coast Preview Committee

"A most distinguish production. Family." Gen Fed of Women's Clubs (W Coast)


Fred Astaire and Ginger Rogers portray this genuine dancing couple with such love story very delightfully. They have never appeared to better advantage. Family." Nat Soc of New England Women's Clubs

"A most entertaining presentation. A worthwhile picture, understandably directed and performed. It is full of charm and excellent music and dancing. Family." S Calif Council of Fed Church Women

"General patronage.

Nominations of Decency Mr 30 '39

A & Y: excellent; C: little interest." + + Parents' P 909 My '39

With Fred Astaire and Ginger Rogers dancing their way through all the numbers, one can be finer. Fred and Ginger are in top form. And that means tip-top." + + Wkly Guide p30 22 '39

"Family. Outstanding. An enjoyable nostalgic record, rather romanticized, of the dancing Castles."

"A couple, the Irene Mature-family."

"Vernon and Irene Castle, on whose story the film is based, was a genuine life story with some part-when the reactions of pre-war times, and lots of old music to stir the memories." + + Wkly Guide Mr 18 '39

"It is produced with affection, skill and a whole album of songs that you will be glad to hear again or perhaps for the first time, if you happen to be so deplorably young as to have missed them until now. It is good entertainment." John K. Hutchens

"Adults and young people."

"Christian Science Monitor p15 Ap 22 '39"

"It may well romance for those who remember this famous dancing couple in their heyday but as material for Fred Astaire and Ginger Rogers it seems a little flat and uninspired. The first fifteen minutes are rather dull and only gains interest through the nostalgia aroused by 1911 costumes and frequent playing of old records. The road show was disturbed during this success period by the war hysteria and the impending tragedy of 1918, younger audiences to enjoy as much as the older. But the fact that dancer Fred Astaire doesn't really act at all and that Ginger Rogers doesn't look the least like either of the two Irene Castles, may be astonished at a musical that ends, not in a clinic, but with the death of the hero." Philip P. Hartman

"Commonwealth p695 Ap 14 '39"

"In the persons of Fred Astaire and Ginger Rogers, the dancing Castles come to life beautifully, irrefutably, to cinema life. Director H. C. Potter has virtually allowed the story to tell itself, with Fred Astaire's dancing and Ginger Rogers, in a series of pleasantly unfolded, brilliantly photographed comedy, romantic, dancing, and musical sequences. It is altogether quite charming—leisurely, and very pleasant. An excellent cast, well plays the story for all it is worth."

"I'll like it," Jesse Zunser

"Cue p44 Ap 1 '39"

"Thoroughly satisfying entertainment. Nothing in it to offend anyone. Will not entertain children, but adults have a chance to feel sorry for the way we used to dance, and the older. This picture is a fitting tribute to the memory of the younger ones dance now. Libraries probably will find it creates interest in Irene Castle's books, My Husband and 'My Memories.'"

"Hollywood Spectator p31 Ap 15 '39"

"Fred Astaire and Ginger Rogers really never seem to be Vernon and Irene to these remembering—eyes—but they dance graciously and charmingly, they are pleasant enough as the young couple taking the world by its feet. This depends upon the age of your point of view." Beverley Fall

"+ Liberty p51 Ap 29 '39"

"The show is rich in terpsichorean spectacle and the humor which can be evoked from re-creating of the famous dancing couple. It is not only suggestive of cinema devices, but it is an attempt at documenting all the details in the career of the Castles. Even the adroit performing of the stars of the picture 'Vernon and Irene Castle' can not keep the photoplay from falling rather badly apart. To my mind, the first part of the film is far beyond the 'Vernon and Irene Castle' can not keep the photoplay from falling rather badly apart. To my mind, the first part of the film is far beyond the" N Y Herald Tribune p15 Mr 31 '39

"Broadway, which does not believe in miracles, has evidently not been turned off by the casting of Fred Astaire and Ginger Rogers in the 'Story of Vernon and Irene Castle' as a 'natural' and in a sense it is. But the life story of the famous dancing couple becomes a story of a tragedy and that is where doubt bears its ugly head. Rogers and Astaire have been so closely identified with
LIGHT COMEDY IN THE PAST THAT FINDING THEM OTHERWISE EMPLOYED IS PRACTICALLY AS DISCONCERTING AS IT WOULD BE IF WALT DISNEY WERE TO THROW AWAY HIS FAMOUS CARTOONS. WE DISLIKE THEM ABOUT AS MUCH AS WE LIKE DISNEY CARTOONS, BECAUSE THEY MAKE US WANT TO SEE MORE, AND LESS LIKING IT MORE, ABOUT SEEMING TO LEND APPROVAL OF TYPE-CASTING. BUT SOMEHOW ASTAIRE AND ROGERS HAVE COME TO BEAR A PROXIMATE USE TO US. WE PREFER THEIR HAPPY ENDINGS. DESPITE, ISN'T TRAGEDY FOR BRUNETTES? FRANK S. NUGENT

"IT'S ALL VERY PROPER THAT RINGER ROGERS AND FRED ASTAIRE SHOULD DO THEIR PRETTIEST WORK IN STORY CASTLES. THERE ISN'T ANYTHING THEY WANT OF A FILM ABOUT THE CASTLES IS JUST WHAT ROGERS AND ASTAIRE CAN GIVE US. WHEN THIS PICTURE COMES FROM THE MILL THAT THINGS ADAPTED TO THE ASTAIRE-ASTAIRE TALENTS, AS IT DOES STRAY SADLY TOWARD THE END, IT BECOMES AWKWARD. A CLUMSINESS, A CERTAIN LAMENESS, WHEN THE TONE OF THE MATERIAL IS SO CHANGED." JOHN MOSHER

"NEW YORKER" P31 AP 8 '39

"THE RESULT IS NOT ONLY A REFRESHING MUSICAL, BUT A HAUNTING STORY—A NOSTALGIC FIELD DAY FOR THE WAR GENERATION AND REQUIRED FILMOLOGY FOR LITERATURE." NEWSWEEK P31 AP 3 '39

"ALTHOUGH THIS IS A SWEET PICTURE AND WILL HAVE EMMENSE APPEAL, THERE IS ONE THING DISTURBING ABOUT IT; AND I DO NOT THINK IT WILL PAY AN INDIVIDUAL TO DISCUSS THAT BEFORE LAUNCHING INTO PRAISE OF ITS GOOD QUALITIES. THE TROUBLE IS IN THE STORY. YOU WILL TEND TO MISS THIS. IT Sparkles LIKE A POLISHED, CRYSTAL GLASS." PHOTOPLAY P38 JE 39

"GENERAL ENHANCEMENT OF QUALITIES TO THE STORY—FRED ASTAIRE'S COMPLETE IDENTIFICATION WITH THE CHARACTER AND DISPOSITION OF VERNON CASTLE, AND THE FILM'S REMARKABLE REDUCTION OF THE YEARS 1911 AND 1912. THIS IS UNDOUBTEDLY FRED ASTAIRE'S GREAT CONVICTION IN HIS ROLES THAT THE FILM WANTED TO SELL. THE STORY HAS EVERYTHING OF OVERWHELMING, INTIMATE INSTEAD OF PRETENTIOUS, EXQUISITE INSTEAD OF MERELY DELIGHTFUL. HIS APPEARANCES IN THE MUSICALS ARE NEVER AS FRED ASTAIRE." STAGE P34 AP 1 '39

"WITH ITS STYLES OF YESTERYEAR, ITS MUSIC TO MAKE THE FAN-TO-FAN A MUSICAL, AND ITS NOSTALGIC FLAVOUR TO INSPIRE THE YOUNG." THIS EXPERT ATTRACTION IS PINED FOR THE HEART OF BRUNETTES." BOXOFFICE P39 MR 18 '39

"THE FILM EMERGES AS CLASS ENTERTAINMENT WITH A MASS APPEAL. ITS NOSTALGIC FEATURES MAKE IT APPEAL TO THE OLD GUARD, WHILE THE UNQUESTED BOX OUTFITS ARE THE STAR'S ANSWER TO THE FANS." BOXOFFICE P39 MR 18 '39

"ONE OF THE MOST SATISFYING AND WELCOMED ENTERTAINMENTS THAT THE SCREEN HAS OFFERED IN A REDUCED NOSTALGIC, HUMAN STORY THAT CLOSELY COVERS THE LIFE OF THE CASTLES, FAMOUS DANCE TEAM OF AN EARLIER ERA. FRED ASTAIRE AND GINGER ROGERS GIVE THE CASTLES THEIR COMPLETION, AND SCARE BRILLIANTLY." FILM DAILY P6 MR 31 '39

"THE INTRIGUING, Lyrical Drama Which One Has GROWN TO EXPECT FROM FRED ASTAIRE'S AND GINGER ROGERS' VEHICLES IS AGAIN SCREENED WITH TELLING EFFECT. "STORY OF VERNON CASTLE" AND "ASTAIRE AND IRVING CASTLE." IT IS SPLENDID ENTERTAINMENT AND A SURE-THING FOR STRONG BOX OFFICE. THE PERIOD OF THE 1910'S IS AS ONCE AND AS STRONG AS SETS. FOR THE RKO PICTURE IS STAGED WITHIN AN ERA WHICH IS QUITE FAMILIAR TO TWO GENERATIONS OF VIEWERS, AND THE OLD THEMES WILL BE PARTICULARLY ENRICHED BY THE SHIFTING SCENARY OF THE EARLIER YEARS OF THIS CENTURY." TRADE REPORTER P35 MR 29 '39

Reviewed by Roscoe Williams

"EXHIBITORS AND THE PUBLIC WILL BE WONDERS ABOUT THE ASTAIRE-ROGERS TEAM IN THEIR LATEST PICTURE. WE ARE HAPPY TO REPORT THAT THERE ARE SO MANY AUDIENCE ELEMENTS WHICH PARALLEL THE VALUES OF 'ASTERAE'S RAGTIME BAND' THAT IT IS PRACTICALLY UNCONRAINABLE OF ANYONE OTHER." THE PICTURE HAS THAT NOSTALGIC FEELING WHICH HELPS A LOT IN 'ASTERAE,' GIVING THE YOUNGER GENERATION THE SAME FEELING WHICH HAPPENED IN THEIR OWN LIFE, GIVING THE YOUNGERS ALL THEY CAN FOR IN MODERN APPEAL."

"+ + Nat Box Office Digest p11 AP 3 '39

"IT'S SURE-FIGURE BOXOFFICE. WHETHER OR NOT IT MAKES OR BURNS ANYTHING TO THE YOUNGER-PRESENT-DAY FANS IT'S TOP-FLIGHT ENTERTAINMENT. JUDGED ON THAT STANDARD ALONE IT IS A SURE-THING. "THE STORY HAS BEEN COMING WITH A NEW APPRECIATION FOR THE FULL MEANING OF THE TITLE AND WHAT THE DANCING CASTLES MEAN. NOT A SURE-THING AS CASTLES, BUT A SURE-THING IN RELATION TO WHAT IS KNOWN AS MODERN BILLY-Room dancing. IT'S ONE OF THE BEST ASTAIRE-ROGERS FILMS. THEIR LAST FOR RKO UNDER EXACTING COMMITMENTS, THE 'CASTLES' BOX OFFICE WILL UNDOUBTEDLY COMPETE CONTINUANCE OF THE TEAM." + + Variety p15 AP 5 '39

"IT SHOULD REPEAL RKO HANDSOMELY FOR THE EFFORT IT REPRESENTS IN PRODUCTION CARE AND INFLATION. THIS PICTURE IS THE HIGHEST EXPRESSION OF WHAT THE CASTLES MEAN. THE SCREENING PRESENTATION GIVES IN INHIBITIONS AND TO THE YEAR'S GREATEST BOX OFFICE. THIS ONE WILL COME WITH A NEW APPRECIATION FOR THE FULL MEANING OF THE:" BOXOFFICE P39 MR 18 '39

"THE STORY HAS BEEN COMING WITH A NEW APPRECIATION FOR THE FULL MEANING OF THE TITLE AND WHAT THE DANCING CASTLES MEAN. NOT A SURE-THING AS CASTLES, BUT A SURE-THING IN RELATION TO WHAT IS KNOWN AS MODERN BILLY-Room dancing. IT'S ONE OF THE BEST ASTAIRE-ROGERS FILMS. THEIR LAST FOR RKO UNDER EXACTING COMMITMENTS, THE 'CASTLES' BOX OFFICE WILL UNDOUBTEDLY COMPETE CONTINUANCE OF THE TEAM." + + Variety p15 AP 5 '39

STREET OF MISSING MEN. Republic 63-65min AP 25 '39

Cast: Charles Bickford, Hal Carey, Tommy Ryan, Mabel Todd, Guinn Williams

Director: Sidney Salkow

Original story: Eleanor Griffen, William Spowart

Script writers: Frank Dolan, Leonard Lee

Gangster melodrama. Charles Bickford portrays a released convict who has spent five years in Alcatraz. He determines to get out. The editor whose crusade against the underworld was responsible for Bickford's sentence.

Audience Suitability Ratings

"General patronage."

"Na. Legion of Decency Je 8 '39

"- Parents' M p50 JI 39

Newspaper and Magazine Reviews

"A FAST-MOVING TIME-PASSE OF THE DIME MAGAZINE VARIETY. A FILM OF THIS KIND, OF WHICH ONE SEES SO MANY DURING THE COURSE OF A YEAR, DEPENDS FOR FAVOR ON A FEW TWISTS TO GIVE IT BODY. THE TITLE OF THIS FILM DOESN'T SELL A THING WHICH, PERHAPS IS JUST A WAY OF ANNOUNCING THAT THE FILM DOESN'T MEAN A THING EITHER."

Howard Barnes

"N Y Herald Tribune p18 Je 1 '39

"THE STORY OF THE REPUBLIC PICTURES HAS BEEN MAKING "STREET OF MISSING MEN" UNDER ONE TITLE FOR SO MANY YEARS IT IS CLEVER OF THE PICTURE TO USE THIS TITLE WITH THE OLD STANZA." B. R. Crisler

"N Y Times p31 Je 1 '39

Trade Paper Reviews

"Another gangster picture with sufficient action and a gripping story. A realistic picture of the gangster and ex-convict life as is in the neighborhood of the twin bills." THE TRADE REPORTER P35 MR 29 '39

"COMpletely lacking in romantic appeal, "STREET OF MISSING MEN" will be limited to the usual audiences. A gangster melodrama, however, it holds the interest throughout." Frank Layendecker

"Trade Bulletin p28 My 6 '39

STORY OF VERNON AND IRENE CASTLE—Continued
"Good melodrama of gangster's regeneration. It is distinguished by the strong characterization of Charles Bickford." + 
Film Daily p47 Ap 25 '39

Reviewed by Ed Greif in Motion Pic. p7 Ap 25 '39

"Republic has handled a flock of stock situations, endowed it with a good cast and direction and the result is a picture that pleases. The picture is of the duality, the duikers. The cast helps the film exceed the limitations of time-worn situations. There is nothing very new."
+ Variety p12 Ap 26 '39

"Strictly for the Saturday afternoon whistlers and tractor jockeys. Ten-twenty-thirt stuff laid on the screen's hand is bad enough and it is taken seriously even though the cast plays it straightforward to the hilt and would have you believe there's plenty of difference between a stutter and a mutter."

Audience Suitability Ratings
"A: fairly good, mostly good."
+ — Christian Century p179 My 31 '39

"An unpretentious story, well acted and directed, with plenty of human interest."

Family, Boy's, and Girl's Preview Committee
Fox W Coast Bulletin Ap 22 '39

"General patronage."

Nat Legion of Decency Ap 13 '39

"A & Y: good; C: mature in its plot development, but very good in the scenes between Jackie and his young protege."

+ Parents' M p60 My '39

"Capably directed, the picture is interesting all the way through, even if the story stumbles at times. Not a great picture, but a very good one."

+ Scholastic p33 Ap 29 '39

"Family. A sort of Horatio Alger tale."

Wkly Guide Ap 8 '39

Newspaper and Magazine Reviews

"It's a good picture about a bunch of Tenth Avenue kids in which the hero is a good, straightforward lad and remains so in spite of his poor surroundings, adverse conditions, evil influences and a gangster brother who wants to put him through college. It proves that rich picture can have a punch without aid from the Dead End Kids. The film gets a bad maudlin during a sentimental Christmas scene, but Jackie Cooper and little Martin Spellman keep the picture from being too soft." Philip T. Har- tung

+ Commonweal p49 My 5 '39

"A good show for children, because of the richness of ideas in it, though discerning adults are likely to find an over-content of heroics and sentimentality a bit cloying."

Boyd Hills

+ — Hollywood Spectator p33 Ap 15 '39

"There is no denying that things happen in this film to Jackie Cooper, as Charlie Christmas, that are a bit knee-deep in plot... This is probably better acted than it deserves—by Jackie, by George Irving, by Riley Hill, and by Martin Spellman as the cripple." Beverly Hills

+ — Liberty p4 My 20 '39

"Everything in 'Streets of New York' is a little too neat on the same side, although in some ways this method of treatment is a welcome change. It is an unasing little film that tells its message moderately and without pretense." R. W. Dana

+ — N Y Herald Tribune pl6 My 1 '39

"Now that May is here, Monogram Pictures—one of our hard-working independent producing companies—proves its independence of the calendar by bringing out a Christmas picture. But 'Streets of New York' is not a sprig of May holly; it is also the most premature and lethargic season opener this reviewer has seen this year. The picture ends naively with the implication that Jackie is bound to gain a brilliant legal victory in court and eventually, perhaps, the hand of the judge's fair daughter." B. C. Crisler

+ — N Y Times pl2 My 1 '39

"'Streets of New York' the crime item of the week, is a mere nothing despite Jackie Cooper. It is a series of incidents about the brave little newsboy, and the cripple and crutches, and Christmas trees." John Mosher

+ — New Yorker pl9 Ap 25 '39

"This is an unpretentious drama of the slums, with the hokum implicit in its simple story handled with considerable restraint."

+ — Newsweek p49 My 5 '39

"'Sugar-coated moral for the kiddies.'"

Stage p6 My 1 '39

"Monogram's 'Streets of New York,' whose special charm is the name, is a bright star name of Jackie Cooper, is not likely to cause a traffic jam. Strikingly similar to a Universal-Copter vehicle of a year or so back, this little two-reeler will be a small boxoffice hit. It exhibits Jackie, now a burly, downy adolescent who is an honest, suffering, slum boy. City audiences may be fascinated by Monogram's conception of Manhattan. The elevated, apparently by Lionel Atchison, is a particularly pote- worthy. The dialogue is equally rickety."

+ — Time p65 Ap 21 '39

Trade Paper Reviews

"As dramatic entertainment, this is heavily laden with appeal for the juvenile trade, but may prove about as good for adult consumption."

+ — Boxoffice p59 Ap 15 '39

"Unquestionably the best of the Monogram Jackie Cooper films; this may be recorded as a first rate screen drama—artfully and enter- tainingly told."

+ — Film Bulletin p4 Ap 22 '39

"This production is one of the finest that Monogram has made to date. Jackie Cooper gives a grand performance of the orphaned news-boy with high ideals and ambitions as does the little waif, Martin Spellman, a new- comer. "The Wistful One," a title of local origin, is the cripple boy who is taken care of by Jackie."

+ — Film Daily p6 Ap 10 '39

"Monogram has followed last season's Jackie Cooper hit, 'Spell-Out Your Dream.' 'Streets of New York' gives logical reason why the 'comeback kid' has hit the trail, for he neatly wraps it up with a smooth, clean ending and young Jackie Cooper and the amiable gangster, Martin Spellman, serves notice that when appeal is needed, a corner of it belongs to him. The picture is chock full of sentimentality tastefully dished in abundant proportions, but making room for adequate comedy to ease the strain on the mas- ter. "I don't think they could credit a major offering."


Reviewed by Gus McCarthy

+ — Picture Daily p4 Ap 11 '39

"Monogram has an all-around audience picture, with a good share of box office. It is the third of the Jackie Cooper series from Monogram which this reviewer has reviewed, and in his opinion, the best."

+ — Nat B'nai B'rith Digest pl0 Ap 10 '39

"'Streets of New York,' which gets a little away from routine lines, is entirely without love interest but is another Jackie Cooper starrer of high percentage quality. This reviewer thinks the public will not be too high. Former child star, who holds his own as an adolescent, has a very strong following agangst or and young Martin Spellman. He please in this effort even if he doesn't throw his arms around any young lad."

+ — Variety pl22 Ap 19 '39
STREETS OF NEW YORK—Continued

"Third of the Jackie Cooper starrers for Monogram, "Streets of New York" gives every indication of repeating studio's successful "Boy of the Streets," its initial Cooper feature released last year. A happy combination of pathos, humor and a young newspaper boy's struggles to lift himself above his environment.

Picture carries entertainment further by big classes of audiences and will find itself in thea-

tre heretofore closed to independent product.

Variety (Hollywood) p3 Ap 5 '39

STOUNGER THAN DESIRE. MGM Announced for release Je 30 '39 (Not yet previewed)

SUDDEN MONEY. Paramount 60min Mr 31 '39

Cast: Charles Ruggles, Marjorie Rambeau, Charley Grapewin, Broderick Crawford, Tim Holt, Mary Livingstone, Fred Stone, Lilyan Tashman.

Director: Nick Grinde
Dance director: LeRoy Prinz
Music director: Boris Morros
Screen writer: Lewis R. Foster

Comedy, Based on a play Whatever Goes Up by Milton Lazarus. The film shows the effect on an average family of sudden wealth in the form of a sweepstakes ticket. Each member of the family, however, relates this to gratifying and soon the money is all gone and they go back to their old routine.

Audience Suitability Ratings

"With a few ideas borrowed from 'You Can't Take It With You,' plus several amusing sequences of its own, this frankly farcical tale with a morale overtone will be extremely funny here and there and mildly enter-

taining at all times. The cast and the direction are beyond reproach, and if the re-
sult falls a bit short, the story, which is not only far from novel but has been used very recently and much more cleverly, is to blame. The comedy sequences remain to gratify and soon the money is all gone and they go back to their old routine.

'Family. An amusing comedy.'
+Willy Guide Mr 4 '39

Newspaper and Magazine Reviews

"Adults and young people.

"Written down. The scriptists were so in-
to the humor that they forgot the story. What they wrote past mama and papa and even grandma, and hit only Johnnie. . . . Nothing particular to be responsible in this material with respect for their elders will not be enhanced any by seeing these parents make such ass of themselves" — Hollywood Spectator p11 Ap 1 '39

"Don't go out of your way to catch this little number."
+ Photoplay p59 Je '39

Trade Press Reviews

"A lame attempt at comedy which will need plenty of top support. There are a few re-

deeing interludes, but most of it is uninspired and stretched mightily thin for laughs. Blessed with a solid idea dealing with the adventures of an average American family that wins a 'trail horse' in a sweepstakes, the story wanders along the realm of improbable and hardly ever treats a sure path to more humorous fields."
+ Boxoffice p61 Mr 25 '39

"Paramount's 'Sudden Money' begins as hilarious as sparkick and [moves] nicely on its way, but it makes an unfortunate switch and tries to deliver farce in a subtle manner. Its opening comedy has the look of Duncan's production of 'Peters' is as fast and funny as can be desired, but the let-
down in a few anachronistically injected scenes at the start of the last half serves to break up a nicely acquired tickle. Its obvious fault can be remedied by judicious cutting and then the opus should have no trouble in bring-
ing the theatres sudden money."
+ Hollywood Reporter p3 Mr 17 '39

Reviewed by Duce McCarthy in Motion Picture Daily p11 Mr 21 '39

"With Charles Ruggles and Marjorie Ram-

beau teamed, Paramount delivers one of those family pictures in 'Sudden Money' which will fill a satisfactory spot on any double bill."
+ Nat Box Office Digest p8 Mr 20 '39

"There's little hope for 'Sudden Money,' ex-
cept as a filler in the subsequent bookings where an hour is required in support of a strong attraction. The screen adaptation carries the handicaps of both poor script and strained direction. . . . The screen adaptation got new material. It fails to provide any fresh angles, and picture shows padding to stretch it to 60 minutes."
+ Motion Picture p20 Mr 20 '39

"Designed for second position on double-

lers, 'Sudden Money' satisfactorily fits that niche. It's good clean fun, ably constructed, and dotted with lines and business that open gates to well-spaced laughs."
+ Variety (Hollywood) p3 Mr 17 '39

SUN NEVER SETS. Universal 98-100min Je 9 '39

Cast: Douglas Fairbanks, Jr. Basil Rath-

bone, Virginia Field, Lionel Atwill, Bar-

bara Welles, Neil C. Aubrey Smith, Melville Cooper

Director: Rowland V. Lee
Music: Frank Skinner
Music director: Charles Previn
Original story: Jerry Horwin. Arthur Feder
Screen writer: W. P. Lipscomb
MELODRAMA. The story concerns an English family which for generations has had sons in the Colonial Service. Douglas Fairbanks, Jr. portrays an impetuous son who rebels against the family tradition but finally realizes that his duty to his country. Lionel Atwill portrays a munitions baron who broadcasts propaganda from a radio station in a remote part of the African jungle.
Audience Suitability Ratings

"Good. An exaggerated climactic detraction somewhat detracts from an otherwise exciting production in which Basil Rathbone is most notable. Mature-family." DAR

+ The New York Times Dec 3 '39

"Adults." 

Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"It is a modern melodrama as full of adventures and absurdities as a 1920 serial... All the old devices are revived." Philip T. Haring

- Commonweal p218 Je 16 '39

"Sun Never Sets' is a wild, second-rate, spy melodrama with no plot to it. The acting is frankly thought it intellectually dishonest, and proportionately weak as entertainment. Some of it is fair melodrama, but most of it is so far-fetched, and so smeared over with thick, goopy, synthetic, patriotic fervor that, in view of its pretensions to realism, 'Sun Never Sets' becomes downright dishonest." Jesse Zunser

Cue p44 Je 10 '39

"British family traditions, dramatized, do not make the most popular film fare for American audiences. Here we have a beautifully done product which will not win great favor in this country by virtue of its story reflecting a phase of life we do not know and in which we have no interest. Off for the younger people, Informative for adults as a treatise on British family traditions. Has nothing of the educational or the artistic touch, but any students who see it should note the sympathetic direction given it, the conversational quality of the dialogue, and the grouping of characters to obtain well balanced photographic results." The Hollywood Spectator p5 Je 10 '39

"Hollywood's latest tribute to the spirit of British imperialism, 'Sun Never Sets,' is not what I would call flattering. The film, and the film is quite sorry a film of its kind as ever came out of the cinematic hopper. Although it masquerades as a romantic adventure, it has more resemblance to a short which any public school student would consider, 'Sun Never Sets' should never have been made, to my way of thinking, but it could have been even worse." Howard Barnes

- The New York Times p28 Je 9 '39

"After giving the film far more consideration than it probably deserves, we have decided it is not the British Empire on which 'Sun Never Sets' is based in the execution of its script-writers... Off-hand it's hard to recall a sillier salute to our British cousins, or one more effete in its treatment of the subjects whom really seem to have taken it seriously." Frank S. Nugent

- The New York Times p28 Je 9 '39

"The Spirit of Empire can weigh down a picture, and I fear that Director Rowland V. Lee permits his enthusiasm for his Realm to merge the plot of 'Sun Never Sets' with the general hubbub of patriotic and domestic excitement which makes the final big bombing an anti-climax." John Mosher

- New Yorker p90 Je 10 '39

"The picture is less an empire buildup than a bizarre modern thriller & not Ed. E. Phillips's Cornwall, despite excessive emphasis on the idea of duty to empire and considerable overacting by children... Rowland V. Lee in his production picture does... The entire supporting company gives an enjoyable performance."

+ Newsweek p35 Je 12 '39

Trade Paper Reviews

"Heavily endowed with production values and bolstered by a strong cast... this picture of spies, their traumas, and their deeply-rooted fealty to duty in the far reaches of the Empire should find fairly smooth sailing since it means a place above the average of current Hollywood's product. Further cutting will increase the feature's tempo by accentuating its acting by Gus McFarley, eliminating over-dramatized dialogue footage which tends to retard logical story unfolding."

+ Daily Variety p33 Je 10 '39

"Disappointing. Actually this is nothing more than a feeble 'It' story with the dressings and clothes of an 'A' production. The yarn, intended as a sort of cavalcade of the British Diplomatic Corps, boasts a wild, overly melodramatic and far-fetched plot still less helped by hammy dialogue and tedious, meaningless situations. The cast will bring fair grosses, but it needs a strong support. Action houses might use it alone." David J. Hanna

- Film Bulletin p4 Je 12 '39

"Action, romance and comedy effectively blended for an entertaining, entertaining, over-dramatized product."

- Daily Variety p11 Je 12 '39

"A fairly substantial effort in imposing picture creation... The layout, picture will prove extremely entertaining as top of the bill fare. It is good audience stuff for both male and female trader and should play to all advantage. In its favor are strong major excitements readily understandable to the mass audience, some picturesque, and throngs act, and a fair amount of stellar troupers." + Hollywood Reporter p3 Je 1 '39

Review in Motion Pict Daily Je 5 '39

"It is difficult to believe that so crudely constructed a screenplay as this could reach the screen, even with a reasonably seasoned cast of actors and any audience which might see it. A ridiculous idea as the premise, the production and the audience for this film are designed to be far-fetched, and the audience for this film is so silly that it will have difficulty getting off as 'one of those things'."

- Nat Box Office Digest p11 Je 7 '39

"Brightest thing about this one is the title. Otherwise 'Sun Never Sets' is not a picture, it is it's a confusing piece that drags, without semblance of conviction. Turned out as a top 'A' in cast setup, the production layout, the picture will relegate to the lower dual brackets, and have a tough road in that classification to get by. 'Sun Never Sets' is a picture that has little audience and little appeal. Let the British market take it, for the glory of the Empire. They may not like it either, but that is just the movie to be shown for shutting it off as 'one of those things'...

- Nat Box Office Digest p11 Je 7 '39

"Build on a preposterous story premise, hampered by hammy and heavy handed direction and confused production approach, which never goes a step without changing direction and with conviction, 'Sun Never Sets' misses badly and portends an almost total box office eclipse. Talent of a first class company struggling vainly to overcome the various handicaps, is wasted on the inept vehicle, meander ing along for 95 minutes with material which isn't the jelling quality for half that footage... Despite its roster of important names, pictures will do well if it holds its own in the lower half of the lesser duals..."

- Variety (Hollywood) p3 Je 1 '39

SUNDOWN ON THE PRAIRIE. Mono gram 53-99min F 8 '39

Cast: Tex Ritter, Horace Murphy, Dorothy Myron, William Hackett

Directors: Al Herman

Screen writers: William Nolte, Edmund Kelso

Western melodramas with songs. Ritter goes after the cowhands and gets into many difficult situations. He is a Ranger.

Audience Suitability Ratings

"General patronage." - Nat Legion of Decency Mr 16 '39
**SUNDOWN ON THE PRAIRIE—Cont.**

**Trade Paper Reviews**

"Neither here nor there, but rambling all over the place, this is very typical Western. It is a 10-00 affair until just before the finale, when quite a rumpus is stirred up in a large scale hand-to-hand pistol duel between outlaws and rangers. From the first, it strikes toward a climax that is too obvious and during the course there is an overabundance of Tex Ritter vocals."

— + Boxoffice p79 Ap 1 '39

"Tex Ritter Westerns have a habit of being crudely thrown together, and among the crudest of the collection to date is 'Sundown.' It will have to take chances on weekend apetitions, having no box office for longer stands."

— Variety p18 Mr 15 '39

**SUSANNAH OF THE MOUNTAINS.** 20th century-Fox Announced for release Je 23 '39 (Not yet previewed)

**SWEDEN, THOU OLD, THOU FREE.** See Du gamla, du fria

**SWEETSTAKES WINNER.** First national-Warner 59min Ap 29 '39

Cast: Marie Wilson, Johnnie Davis, Allen Jenkins, Charles Foy

Director: William McGann

Melodrama. Marie Wilson portrays a race horse owner who gets mixed up with Allen Jenkins and Charles Foy, two crooks.

**Audience Suitability Ratings**

"Adults."

— Nat Legion of Decency Ap 27 '39

"A: poor; Y & C: no."

— Parents' M p50 JI '39

**Newspaper and Magazine Reviews**

"Adults and young people."

— Christian Science Monitor p15 Je 10 '39

**Trade Paper Reviews**

"Good old-fashioned adventure going in for turf melodramas, but for the more fastidious patrons the shenanigans pulled by Allen Jenkins and Charles Foy on gullible Marie Wilson are hard to take."

— + Boxoffice p29 Ap 22 '39

**TARZAN FINDS A SON.** MGM-Zimbaliast 81min Je 16 '39

Cast: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Ian Hunter, Mary Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day

Director: Richard Thorpe

Screen writer: Cyril Hume

Melodrama. Based on the character of Edgar Rice Burroughs, Tarzan, Johnny Weissmuller, and his mate, Maureen O'Sullivan, adopt an infant, sole survivor of a jungle plane wreck. Five years later searchers come for the boy who has inherited a fortune.

**Newspaper and Magazine Reviews**

"A: good, if you like Tarzan films; Y & C: very good."

— Parents' M p50 JI '39

**Trade Paper Reviews**

"Edgar Rice Burroughs's widely-known jungle lord acquires a son, the exhibitors acquire thereby a solid money picture, the fans acquire a splendid piece of entertainment—so everyone should be happy. The picture will be a joy and delight for the juveniles. In fact, very few, if not any novel thrill concoctions have been created equipped to give them a better time. And, simultaneously, there is plenty in the picture for the adult taste."

— Boxoffice p31 Je 3 '39

"Powerful attraction for the kiddies and adventure lovers should have them yelling for the animal 'Kemp' stuff."

— Film Daily p6 Je 7 '39

"The kiddies—young and old—will get a whopping amount of fun out of 'Tarzan Finds a Son.' The series features the most genuine, the most pretentious and the most imaginative of the series, by far. And it is so constructed and presented that its surefire pull at the box-office can scarcely be doubted. Edgar Rice Burroughs' fabulous character has been groomsed to a set of new tricks and the inclusion of Junior suggests sheer inspiration. On the whole turned out in sound film."

— + Nat Box Office Digest p10 My 29 '39

"'Tarzan Finds a Son' carries more credulity and believable jungle adventure than the long list of features of Tarzan features unwound at intervals during the past 20 years. Ape-man's chummy attitude with the wild beasts of the jungle, and his tree-swinging acrobatics, elaborated on previously, have been minimized here. Picture is a cinch setup for the children, and a good cinematic shot for nomination in the action houses. It's under a handicap, due to absurdities, and a wildly impossible situation identified with Tarzan and spread pretty thick in the several preceding Tarzan features and serials."

— Variety p14 My 31 '39

"'Tarzan Finds a Son'—and the picture reaches a new high in exciting and beguiling entertainment. Perfectly young and old in Metro's carefully spaced succession of fantastic jungle melodramas. It is in many respects the most substantial of the series of Tarzans and a certain moment in the making. A new and very effective element is the heart interest created in the father, mother and son with its stress on the boy's domestic life set in elemental surroundings."

— Variety (Hollywood) p5 My 27 '39

**TELL NO TALES.** MGM 68min My 12 '39


Director: Leslie Fenton

Music: Dr William Axt

Original story: Pauline London. Alfred Hale

Screen writer: Lionel Houser

Melodrama. A shrewd newspaper man traces and captures a gang of kidnappers by studying the flows of one hundred dollar ransom bill picked up in a cafe.

**Audience Suitability Ratings**

"Mediocre. A novel plot that just misses fire. Adults." DAR

"This is an unpretentious picture which is very entertaining. It's a novel and interesting departure, and while the drama might have been worked up to a more smashing climax, with all the threads tied more closely together, it is on the whole engaging entertainment, much above the average of its type. Adored by all ages, but too mature. Adults." Women's Univ Club, Los Angeles

— Fox W Coast Bulletin My 13 '39
"The cast is well chosen and gives a sincere performance. Adults." Am Legion Auxiliary.

"Melvin Douglas deserves a better vehicle, and Douglas Dumbrille always gives a finished performance. Adults." S Calif Council of Fed Church Women + Fox W Coast Bulletin My 27 '39


"Families and friends directed with unusual adroitness, with individuality of characters and intriguing situations." Wky Guide My 15 '39

Newspaper and Magazine Reviews

"Adults and young people." Christian Science Monitor p15 My 20 '39

"Tell No Tales' is another Hollywood misconception of newspaper life. However, emphasis is on story, which is full of suspense and fast moving. It should make the average glossy journalism enthusiast pleased. " Philip T. Hartung + Commonweal p159 Je 5 '39

"Leslie Fenton, Lincoln director, has whipped together this fast, exciting, episodic melodrama, which—in spite of several far-fetched incidents—provides plenty of good film entertainment. Starting swiftly, it gathers more speed and mounts in excitement as it races on through one melodramatic climax after another, toward a thrilling, breathless finish." Jesse Zunser + CUE p49 Je 2 '39

"Capital entertainment. Crime story which will do children no harm and which will unnerve and discriminate audiences. Study groups will find it an interesting departure from the usual crime picture formula. Edward G. Robinson will find it difficult, perhaps, to get the people in, but will send them out satisfied. One of the most entertaining pictures we have seen recently." Hollywood Spectator p7 My 27 '39

"There is a refreshing lack of trumped-up frivoltied and pseudo-sophisticated absurdity about Tell No Tales. It stands its ground nicely as a straight drama. This film needs no phony dialogue and unorthodox situations to camouflage plot defects. It is a fairly sound yarn. — Many will like it." Robert W. Dana + N Y Daily Mirror p3 Mas May Trib 15 '39

"A director who can take such a thin and unimaginative story as the story of 'Tell No Tales' and still cause it to walk along a knife edge of melodrama without making a blunder, is doing a big favor for everybody concerned, notably, of course, for the author. Not only does Leslie Fenton perform a brilliant technical tour de force of this nature with his first directorial assignment, but here and there he even gives us a few fascinating glimpses of reality into a movie camera, a machine into which filmmaking intelligence seldom infiltrates these days." B. R. Crisler + N Y Times p27 Je 2 '39

"The glamour of newspaper life clogs up this skilfully-killed makeup. While it is going on, we are continually being required to reflect on the tender sentiments reporters possess for the Old Sheet, and that duality of adventure." John Mosher + New Yorker p81 Je 10 '39

Newsweek p35 Je 5 '39

"A fine Negro waro and a good bit by Gene Lockhart. A tough little murder yarn about a crusading editor who confounds the underworld." + Time p67 Je 5 '39

Trade Paper Reviews

"This is a knockout newspaper melodrama, freighted with action and suspense and weav- ing an exciting story of kidnapping and amate- ur detective stuff. Leslie Fenton's direction is very competent. It is far above average as program fare and can be counted as a distinct credit to Leslie Fenton and to his first film as a feature-length director." Boxoffice p27 My 20 '39

"A fascinating melodrama which holds at- tention to the final fade-out. 'Tell No Tales' is a first-rate example of a good supporting feature suited to any type of audience. Although strong box office names are lacking, its fine entertainment values will send the customers and fully satisfied." Film Leader + Film Bulletin 6 Je 12 '39

"This picture should do well with all types of audiences. It has all the zip and action that anyone would care to see. Leslie Fenton deserves the credit of bows for his fine direction of his first feature length picture. He kept the pace of the action moving along without any dull moments. Leslie Fenton and Ward Chlorovor has in this picture a good budget production that will support any bill." + Film Daily p7 My 15 '39

"This one is a fine example of a well-made low budget picture that will give a good account of itself, and which could find every box office spot will bolster up the 'A' picture on the program. The picture moves fast and smartly, and it could be a very good example of satisfaction to any type of audience. Production values throughout are noticeably above the average in this budget combination. + Hollywood Reporter p3 My 10 '39

Reviewed by Gus McCarthy + Motion Pic Daily p65 My 15 '39

"Tell No Tales" has the flashy, tawdry title to sell a smartly produced picture that will provide a good share of entertainment wherever it is shown. There are no marquee names, even considering its entertainment value and the smart MGM production it can only be rated as 'B' plus for box office purposes." + Nat Box Office Digest p13 My 29 '39

"Tell No Tales' is a fast-paced melodrama, produced on moderate budget for the dual purpose of providing a good supporting program. In the neighborhood booking department, the picture is a genuine sensation, a satisfactory offering in its class. Despite its melodramatic setup, picture carries credibility in its execution and characterizations and is not a phony development with logical situations on the whole." + Variety p12 My 17 '39

"Swift, exciting and unfolded with unusual story interest, the vaguely titled 'Tell No Tales' offers an excellent hour's entertainment and a novel complement to any well arranged bill. It makes no aspirations beyond the average duals, but will ride topside here and there for its departure from the usual formula." + Variety (Hollywood) p8 My 10 '39

TEXAS STAMPEDE. Columbia 57-590 May 2 F 9 '39

Cast: Charles Starrett, Iris Meredith, Fred Kohler, Jr. Lee Prather

Director: Sam Nelson

Music director: M. W. Stolbof

Screen writer: Charles Francis Royal

Wasteful, this film is a vulgarized portrayal of a ranger who falls in love with the daughter of a cattle king who is battling other ranchers over water rights.

"Audience Suitability Ratings"

"An exciting story of a ranger in the develop- ment of our West. Family." E Coast Preview Committee + Fox W Coast Bulletin F 25 '39
TEXAS STAMPEDE—Continued
"General patronage." Nat Legion of Decency F 16 '39

"A, Y & C: good." + Parents' M p99 My '39

Trade Press Reviews

"A cattle stampede, a mess of trouble between the nesters and cattle ranchers, romance, hard fate and murder... and song by the Sons of the Pioneers are enough fodder for any Western; and this one has 'em all." — Variety p12 Je 19 '39

"‘Texas Stampede’ has its exciting moments. But otherwise it holds to the good old oats opera formula. Photofinishing, acting, places film in category of a standard Western." + — Variety p12 Je 7 '39

THEY ASKED FOR IT. Universal Announced for release My 26 '39 (Not yet reviewed)

THEY MADE HER A SPY. RKO 67min Ap 14 '39

Cast: Sally Eilers, Allan Lane, Fritz Leiber, Frank McThomas, Theodor Von Eltz

Director: Jack Hively
Music director: Roy Webb

Screen writer: George Bricker

Melodrama. Sally Eilers portrays a girl whose brother, an army officer, has been killed under strange circumstances. She finds foreign spies have committed the murder and after many adventures works her way into their confidence.

Audience Suitability Ratings

"A: ordinary; Y & C: no."

— + Christian Century p733 Je 14 '39

"Mature. Family." Am Legion Auxiliary

"Fairly entertaining melodrama with espionage and intrigue. Adults." Calif Cong of Pulp & Teachers

"Entire production rough and unpolished, including dialogue. Mature." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"A fairly entertaining picture. ... Interest a matter of taste. Unsuitable for children. Adults with young people." Gen Fed of Women's Clubs (W Coast)


"A fast-moving and involved detective story, implausible in some incidents, but on the whole, well acted and interesting. Mature." Nat Soc of New England Women

"The tensity is relieved by romance and some humor. Adults." 8 Calif Council of Fed Church Women

— Fox W Coast Bulletin Ap 8 '39

"In this age of suspicion and international recrimination it is inevitable that espionage should be used as a theme for motion pictures. Whether so implausible a plot as this is worth while is debatable, but the production is full of action and exciting melodrama. Its influence is at best negative, for few adults could take it seriously. Adolescents, 12-16 & children. 8-12: no." + — Variety p15 Ap 5 '39

"While 'They Made Her a Spy' gets away to an outstanding start, after the characters are established, and moves along for balance of journey at clip that stamps it as o.k. for all."

— Variety (Hollywood) p3 Mr 16 '39

THREE SMART GIRLS GROW UP. Universal 83-90min Mr 24 '39

Cast: Deanna Durbin, Charles Winninger, Nan Grey, Helen Parrish, Robert Cummings

Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning, Felix Jackson

Drama with music. This is a sequel to Three Smart Girls made in 1936. Deanna decides to play Cupid and aid her sisters in their love affairs.

Audience Suitability Ratings

"A & Y: delightful; C: good."

— + Christian Century p622 My 10 '39

"Excellent. Family." DAR

— + Fox W Coast Bulletin Mr 18 '39

"An excellent cast ably directed, a clever story, lovely music, and the beautiful voice of Deanna Durbin make this excellent entertainment. Family." Am Legion Auxiliary
"Deanna Durbin lovelier than ever, and her beautiful voice perfectly recorded in songs new and old. A happy and enjoyable picture. Fay" — Christian Science Monitor

"The picture may carry a stronger bond of understanding between 'terrible-teens' than between parents and children. A scene may blind us to life's true values by their mad whirl on the industrial and financial merry-go-round. Calif Federation of Business & Professional Women's Clubs

"A refreshing story, although it lacks the prettiness and charm of a real vehicle. Family." — Calif Fed of Music Clubs

"A delightful, refreshing picture... A beautiful picture that will be enjoyed by all. Family." — Gen Fed of Women's Clubs (W Coast)

"Family." — Nat Council of Jewish Women

"Excellent direction, good characterizations and a heartening display of pleasant family life and loyalty. Good family film." — Nat Soc of New England Women

"Delightful and charming presentation. Family." — Calif Council of Fed Church Women

"The plot is almost too absurd, but the film is full of lively incidents and, as a whole, is a united team of work not missing a part of a good cast and a capable director. Adolescents & children: yes. Family." — Women's Univ Club Los Angeles

+ Fox W Coast Bulletin Ap 1 '39
+ General patronage.
+ "It's delightful, from start to finish... No like for the roles of the direction of Henry Koster and the fine production ability of Joe Pasternak, guiding spirit to all of Deanna's previous films." + Scholaric p34 Ap 15 '39
+ "Family. Outstanding." + Wkly Guide Mr 25 '39

Newspaper and Magazine Reviews

"By some happy circumstance, the Durbin films have not yet fallen into a pattern, their only fixed requirement being a few song cues for their heroine. Some of the cues, to be sure, are no subtler than those in a musical comedy, but since she follows them up with some generally happy selections, no one is going to object too strenuously to a little matter like that. She is also an increasingly good actress." — John H. Hutchins

+ Boston Transcript p20 Ap 6 '39
+ "It is to be hoped that Deanna Durbin won't continue the career of Miss Fixit she plays in 'Three Smart Girls Grow Up.' This pretty young woman doesn't seem to be able to let the slap she gets when she meddles in her sisters' love affairs. The picture's superficiality is relieved by the good acting of Miss Durbin, Charles Winninger and Robert Cummings, and Deanna's excellent singing." — Philip T. Hartung

+ Commonweal p46 Mr 31 '39

+ "Deanna's latest, is a moviegoer's delight. It glows with charm and friendliness, sparkles with the tenderness of adolescence, and overflows with exquisite, unexpected humor and the small tragedies of youth trying to adjust itself to an environment. Its performance is incomparable... By all means, see 'Three Smart Girls Grow Up.' —Zier & Teachers'

+ + Cue p46 Mr 25 '39
+ "Perhaps not quite as spontaneous as the earlier 'Three Smart Girls,' but it is very pleasant entertainment, all the same." + Film Wkly p31 Ap 8 '39

+ "One for all the members of the family. All phases of entertainment are represented, and the whole excellent entertainment, but of no particular significance to libraries. Motion Picture Review has much to say that is interesting, study, particularly as an adroit presentation of the story, making the heroine note should be taken of the quick transition from Deanna's rage scene to the scene in the library in which she sings so beautifully, just for her father, 'The Last Rose of Summer.' The library scene gets its emotional values principally from the swift change in mood from the angry outburst in the library to the quiet, intimate scene between father and daughter, the silence broken only by the glorious notes of the young girl. It is a very winning writing with display rare understanding of human values."

+ Hollywood Spectator p6 Ap 1 '39

+ "Deanna Durbin's charm is human — but it doesn't quite measure up to her other pictures. Beverly Hills Lighthouse Ap 29 '39

+ "It is a feeble vehicle for the charming Deanna Durbin," — Franz Hoelderlin

+ + + Newsweek p29 Mr 27 '39

+ "The comedy of three sisters and their boy friends isn't as politely handled as it should have been. Not till the wild farce of the very last scene did I think the ramshackle treatment of the situations helped things much... Parts might have been toned down just a bit, for the betterment of all concerned, and the whole business might have been funnier if quieter." + + New Yorker p82 Mr 25 '39

+ "In 'Three Smart Girls Grow Up,' Pasternak, Koster, and their 16-year-old protégé are re-united to score another bull's-eye... The story is a slight affair with a forced ending, but the authors give it a deft, amusing touch."

+ + Newsweek p29 Mr 27 '39

+ "A little more grown-up, with her voice in perfect condition, Deanna and her co-stars seem to be doing fine in the production. Deanna Durbin pulls this sequel to her first success right onto the gravy train. The piece has grown an amount of its inner substance, the story, excellent production, of course, and well sustained comedy." + + Photoplay p89 Je '39

+ "Here we have the fifth Durbin vehicle, and there is no lessening of the star's charm and fresh appeal. There is a change in the direction and intelligence that have gone into the production. And this time there was the danger of the sequel playing second fiddle to the exciting emphasis than in the earlier film, and justifiably so, for Miss Durbin has developed a rare comic skill that merits the center of attention." + Stage p8 Ap 1 '39

+ "Deanna Durbin, now 17, has for two years been practically the sole support of Universal's stockholders. In this smooth, ingratiating, family comedy she discharges her responsibilities handsomely."

+ + + Time p65 Mr 27 '39

Trade Paper Reviews

"Definitely a hit, this latest masterpiece from the Pasternak-Koster school of Universal production... A well equipped and amusing comedy, it is the natural result of the genius of its illustrious predecessor. Deanna Durbin, more mature and more golden-voiced than ever, shows improvement, and the picture is showing constant improvement as a finished actress, dominates a superior cast." + + Boxoffice p61 Mr 25 '39

+ "A must for every picture-goer's list. 'Three Smart Girls Grow Up' adds a fifth star to Deanna Durbin's unbroken record of screen successes. The happy combination of Producer Joe Pasternak, Director Henry Koster and Deanna has given the screen another delightful fairy tale in the long line of its big success."

+ + Frank Leyendecker

+ + + W Portland Bulletin p6 Mr 25 '39

+ "A nice concoction of young puppy love that will please the high school kiddies no end, with Deanna Durbin almost grown up and into her first love affair. The story is set at time out of high school, and the picture was made to appeal to the younger crowds, and they will no doubt enjoy it. Excellent work by all."

+ Film Daily p10 Mr 20 '39

+ "Universal has done it again. The latest Deanna Durbin picture is top entertainment... This is another fine example of art entertaining in all the right ways... It illustrates again the existence of its artists and production personnel. In 'Three Smart Girls Grow Up,' the Durbin-Koster-Pasternak combination again functions with artistic precision in creating a background for Miss Durbin and her
THREE SMART GIRLS GROW UP—Continued

co-artists, which leaves the profound impression that this is their finest effort. +

+ + Hollywood Reporter p3 Mr 17 '39

Motion Pic Daily p8 Mr 20 '39

"University Chapter." It signifies that Durbin girl. 'Three Smart Girls Grow Up' will be an exhibitor's delight. First, because it proudly uphold the standard of all previous Durbin pictures; second, because it is that joy of the exhibitor, a picture for all ages. He can speak of a picture to which the wants and know that he will get top money and give top enjoyment. + Nat Box Office Digest p7 Mr 20 '39

"A warm, thoroughly delightful family entertainment that seems certain for big grosses and lots of holdovers. It will enhance Universal's standing in general and say the same for the film industry. Escape literature with smiles, heart-tug, lustre, and a collection of thoroughly nice people, the film is a welcome antidote to the front page headlines. It should keep records like they keep up treaties in Europe. + Variety p20 Mr 22 '39

"Three Smart Girls' grow up in a picture of great charm and refreshment, of irresistible heart and song appeal, done with the consummate style, the kind of picture which will be loved for its beauty and happy patronage. Once more the Deanna Durbin-Henry Koster-Frank Fatite combination of an a star director and producer turns out a smash hit over which critics will rave and which, a multitude of customer tongues will extol. + Variety (Hollywood) p3 Mr 17 '39

THREE WALTZES. Vedis 96min Ap 24 '39


Director: Ludwig Berger

Mus.: Johann Strauss, Jr. Oscar Strauss

Screen writers: Leopold Marchand. Hans Muller

Operetta, French dialogue film with English subtitles. Based on an operetta, Trois Valses, by Leopold Marchand and Hans Muller. While this film resembles the operette of same name which was seen on the New York stage a few years ago, it has different authors. The story is stretched over three generations and chronicled the love affairs of the de Chalencayes and the Grandprés. The first is a dancer who gives up dancing for his career, the second does not want to leave the stage; and the third, a motion picture star wins the grandstar.

Audio/Visualized: Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews

"It still bears the unhappy scars of the slow, dated, operetta technique so familiar in the 1910's and 20's—a style that had, I thought long since vanished from the films. Evidently it's a long time dying its lingering death... Pilgrims, or Waltz is, it so dull and tiresome in the two first parts that even the last amusing third can't compensate for the earlier tedium. If there is a saving grace at all in 'Three Waltzes' it must be in the pleasant singing and vivacious playing of Yvonne Printemps. +

Cue p51 Ap 29 '39

"There is something about a waltz and the circumstance in which it is sung or spoken that works its way through even the thinnest skin, but it also can become rather uncomforatable for the lighter sedate who too lowly thinks about this film is that it gives one three waltzes to choose from. Many will find them all delightful, but they are sure to find an unpretentious gayety, in place of the lavish and diller wastefulness of certain American films utilizing the Waltz of the waltz. To French, as you know, are masters at being gay in a smart, sometimes ridiculous, way. Robert W. Dark


"Since Miss Printemps trips through it all with grace, verve and a little voice well tuned to the little Strauss waltzes, it would be ungracious to dismiss the nosy and the beet-tops. Actually the camera man has found several pretty scenes, the wardrobe mistresses has exhumed several pretty costumes, and the writers have fashioned a few pretty conceits to please the patrons. Particularly is this true of the waltzes, which have a sweet sparkle which it is so pleasant to see and know that they will get top money and give top enjoyment. + National Office Digest p7 Mr 20 '39

"France has found time to send us 'Three Waltzes.' Here is another two-and-a-half minutes pretty. Three generations of première dances in the same family may be a formidable notion, but it makes for a fanciful snack." John Mosher

+ New Yorker p119 Ap 29 '39

"The first two chapters are disappointingly tedious; the third is delightfully impudent and gay. Both Mlle. Printemps and M. Fresnay are excellent. Three for the money. + Stage p6 My 1 '39

Trade Paper Reviews

"A true Gallic flavor pervades this light and frivolous French operetta. It will probably find many favorites among the circle of those more or less devoted to the memory and nostalgia of Strauss music. . . . Some particularly bright numbers with spirit and subtlety will please the sophisticates." Boxoffice p51 My 6 '39

"Dull dance of life involving three generations has swelled to four gavottes." Film Daily p6 My 11 '39

+ Variety p12 Je 2 '39

"Ludwig Berger's direction of the film version of the operetta has much to commend it, and would be one of the year's outstanding productions had some irritating lapses been avoided. "Waltzes" is set for top returns in France and considerable success abroad (U.S.). Unfortunately Berger has allowed inconsequential material to intrude into the first chapters of the three stages, but each of the following two improve, with the last almost erasing the early shortcomings." + Variety p15 Ja 35 '39

TIMBER STAMPEDE. RKO Announced for release Je 30 '39 (Not yet previewed)

TORCHY RUNS FOR MAYOR. Warner 60min My 12 '39

Cast: Glenda Farrell, Barton MacLane. Tommy Bond, John Miljan. Patricia Morison

Director: Raymond B. McCarey

Original story: Irving Rubine

Screen writer: Earle Snell

Melodrama. Another in the Torchy Series, this one has Miss Farrell, reporter, lose her job when John Miljan, a doctor who controls the municipal government, forces advertisers to withdraw their advertising from the paper.

Audio/Visualized: Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews

"Acting and direction are good but nothing about the production distinguishes it from too many others of its type. All the usual ingredients are present, the dictograph, the hectic editorial office, the corrupt mayor, the beautiful and clever girl and the stupid detective and the young people." E Coast Preview Committee

+ Fox W Coast Bulletin p4 My 30 '39

"Adults." Nat Legion of Decency My 11 '39

"A: unconscionable; Y: & C: fair." Parents' M p87 Je 30 '39

"Adults." Newpaper and Magazine Reviews

"Adulthood is not for young people." Christian Science Monitor p15 My 12 '39

"Good entertainment for those who like a fast moving action story. Incident of course, lie just within the bounds of plausibility. Chil-
dren should find it much to their liking, and Torchy Blane’s valorous fight against corrupt city government doubtless would have a beneficial moral influence, exposing political skulduggery and saving the fair city from the clutches of the underworld. But for all of its extreme and unacceptable situations and its gangster-newspaper office clichés, it has some extremely divertive moments for those fans who are not too discriminating as to story consistency.

+' Hollywood Reporter p4 Mr 25 ’39

‘Fitting about average for this girl reporter series, [it] is an acceptable supporting feature for neighborhood dual bills. Made for laughing purrposes, it still achieves this by virtue of the assured performance of Glenda Farrell in the title role and some amusing, if highly exaggerated, notions of how to secure a news scoop.”

Frank Leyendecker

+' - Variety p14 My 17 ’39

‘Warnings needs a few more like this one to prove that the Torchy Blane series rates continuance. Torchy Runs for Mayor shapes up as better than series average. And can be slotted as good filler fodder. A fast job of directing and editing, backed by an excellent musical score makes for a good film. With its sequence, covers a thin story which has been milked in treatment.’

Hollywood Reporter

Reviewed by Roscoe Williams

+' - Motion Pict Daily p9 Mr 29 ’39

‘Latest “Torchy Blane” exploit is about average for the series—cramped with hokey action and skillfully concocted for lower-deck dual fodder. Like a newswoman, Miss Farrell, it’s without a pretense of intellectual maturity or plausibility, but will divert the peanut gallery.’

Variety

+' Variety p14 My 17 ’39

‘While “Torchy Runs for Mayor” is a considerable improvement over some of its predecessors, it still fails short of what it takes to lift a feature out of the strictly filler division. Faults of this one lie mainly in a too hokey screen play, frequent over-acting by Glenda Farrell and lack of a technical advisor to put some semblance of realism into newspaper office locales.’

Variety (Hollywood)

TRIGGER SMITH. Monogram 51min Mr 22 ’39

Cast: Jack Randall, Frank Yacanelli, Joyce Bryant, Warner Richmond. Ed Cassidy, Bobby Clark

Director: Allen James

Screen writer: Robert Emmett

Western melodrama. Ed Cassidy portrays a U. S. marshal who loses one son in outlaw warfare and then sends for his other son Jack Randall to aid him in getting the gang.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Mr 23 ’39

Trade Paper Reviews

“Up to the usual Jack Randall Western with Bobby Clark, a new youngster, showing promise. The juvenile, as well as grownups, like him. He’s quite a rider and handy with a rope. There is considerable hard going in the mountains and deserts and plenty of shooting and fistfights.”

Film Bulletin p25 My 12 ’39

“This is below par for Jack Randall, considerably below. The story is as routine as possible and it seems that we have seen some of these before. This is another Western! The direction is lackadaisical and the players merely go thru the motions. This was knocked out for fishhooks and won’t do Randall any good.”

Film Bulletin p4 Ap 22 ’39

TROIS VALES. See Three waltzes

TUMBLEWEEDS. Astor 86min My 20 ’39

Cast: William S. Hart, Barbara Bedford, Lloyd M. Hughes, Gordon Russell

Director: King Baggot

Original story: Hal G. Evarts

Music: James Bradford. Arthur Gutman

Screen writer: C. Gardner Sullivan

Western melodrama. This is a reissue of the film which was made as a silent in 1925. At the beginning of the film Hart appears in close-up and delivers a tribute to the Old West. A full musical score has been written for this reissue. The story involves the land rush on the Cherokee Strip when the government opened it up in 1898.

Trade Paper Reviews

“Approached in a spirit of reviewing a museum piece, and properly exploited as such, “Tumbleweeds” might be expected enough, a chance of getting comment and attention. Surprisingly enough, the film is not as outdated as might be expected.”

Boxoffice p87 My 27 ’39

“This is not to be taken as an ordinary revival of an old silent classic. In fact it marks something entirely novel in the field of reissues. For the first time, that great Western actor who set the standard for all Western stars who followed, Bill Hart, appears on the screen in a closeup, and speaks. Here is a picture of a silent days that stands up remarkably well with the modern Western action film. There is no western star today that can outride Hart, or handle his horse better than he does in the classic of 1925. Exhibitors can book this merely on the strength of Bill Hart’s talk. Only the getting address of Charles Laughton in ‘Ruggles of Red Gap’ can equal it for dramatic power and emotional appeal.”

Film Daily p6 My 9 ’39

UNDERCOVER AGENT. Monogram 64min Ap 5 ’39

Cast: Russell Gleason, Shirley Deane, J. M. Kerrigan, Maude Eburne, Oscar O’Shea

Director: Howard Bretherton

Original story: Martin Mooney

Screen writer: Milton Raison

Melodrama. Russell Gleason, a railway postal clerk foil of a newsroom hold-up, later is reprimanded for carrying a gun off duty. He gets back in the good graces of the postoffice by catching some swindlers-counterfeiters.

Audience Suitability Ratings

“Adults.”

Nat Legion of Decency Ap 6 ’39

“A: fair; Y & C: no.”

Parents’ M p57 Je ’39

Trade Paper Reviews

“Not much support even for neighborhood duals. Another in the crime cycle, with little to recommend it except the stellar work of the veteran J. M. Kerrigan. Produced in the low budget style of the sweatstakes-racket theme, most essentials for this type of story are there, but lacking first-rank stars, outstanding dialogue, detail of unusual script situation, picture creates no unusual interest.”

Variety p33 Ap 19 ’39
UNDERDOVER DOCTOR. Paramount.

67min Je 9 '39


Director: Louis King.

Gangster melodrama. Based on a part of the book, Persons in Hiding, by J. Edgar Hoover. A doctor who gets rich quickly by treating gangsters who are wounded by gunfire is finally brought to justice by the federal G-men.

Audience Suitability Ratings

"Good photography, directing and acting distinction is the most outstanding virtue of the fine direct impression that this film gives." E Coast Preview Comments.

+ — Fox W Coast Bulletin Je 3 '39

"Adults.

A Hat Legion of Decency My 25 '39

"A: good crime story; Y & C: no."

Parents' M p80 JI '39

"Family.

Wkly Guide My 26 '39

Newspaper and Magazine Reviews

"A highly intriguing, exciting and entertaining picture because of the transition given to it by Louis King, and the excellent acting of J. Carroll Naish, who all but runs away with the show. The Swimming Pool grown-ups of any neighborhood, and worthy of study by students interested in construction of screen plays based on conflict between gangsters and federal agents. Not recommended for children." — Tom Miranda.

+ — Hollywood Spectator p8 Je 10 '39

"At best, it is a half-hearted try to get a new twist into an old formula. It is not likely to surpass and warn the grown-ups that the medico and an assorted group of racketeers in the end, after several gun battles and some embryonic romance, defeat the gangsters. The fair fresh character of an undercover doctor doesn't lift the show out of the routine class. . . . It is just another gangster melodrama." — Howard Barnes.

+ — N Y Herald Tribune p18 Je 1 '39

"While 'B' and 'G' are not continuous, the remarkable affinity between the 'G-man' and the 'B'-picture continues to haunt us and Paramount, in any event, have found a mine of second-rate material in J. Edgar Hoover's book about the F. B. I. . . . What happens between the two introductory scenes Sea Commandant of the black and white screen, is not too new, not too well presented. J. Carroll Naish as the surgeon is a scarcely a rousing performance, and not only a sympathetic type." — Frank S. Nugent.

+ — N Y Times p31 Je 1 '39

"This picture never gets beyond mediocre gangster melodrama." —

Newsweek p36 Je 12 '39

Trade Paper Reviews

"It is action drama cut from a routine pattern: but it has in its favor the fact that it is neatly directed and competently performed. As such, it shapes up as average program material." —

+ — Boxoffice p59 My 27 '39

"An interesting gangster film. A taut little melodrama, this has ample suspense and thrills, but it is its central character of a brilliant, but weak-willed, surgeon that lifts it out of the routine class. As entertainment it is at least a cut above the average drama points which are not too high, not too well presented. J. Carroll Naish as the surgeon is a scarcely a rousing performance, and not only a sympathetic type." — Frank S. Nugent.

+ — N Y Times p31 Je 1 '39

"This picture never gets beyond mediocre gangster melodrama."

UNION PACIFIC. Paramount.

125-135min My 5 '39

Cast: Barbara Stanwyck, Joel McCrea, Art Acord, Jack Carrol, Donlevy, Anthony Quinn, Fuzzy Knight.

Director: Cecil B. De Mille.

Screenplay: Jack Cunningham, Walter DeLeon, C. Gardner Sullivan, Jesse Lasky, Jr.

Western melodrama. Based on a novel, Trouble Shooter, by Erne T. Stabler. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistleader; the story of the railway killer, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountain.

A Group Discussion Guide to the study of the historical photoplay, Union Pacific, and Miniature Photoplay Stills for Pictorial Notebooks, prepared by Carroll Block, are available from Picture Review Digest, are obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City, at fifteen cents per copy for Guide and ten cents for each Miniature Still Sheet, or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: very good of kind; C: strong;"

+ — Christian Century p655 My 17 '39

"A very good Tiptop entertainment. Mature-family." — DAR

+ — Fox W Coast Bulletin Ap 29 '39

"An exceptionally well cast picture. Family, will like this one."

Am Litho Weekly My 8 '39

"Smooth, capable direction, beautiful rugged scenery, good photography, mood-sustaining music. Performances convincing acting combine in making this one of the best films kind. Much gambling and drinking. Family, mature and limited children." — Calif Cong of Par & Teachers

"This spectacular, historical melodrama of railroad building will hold the interest because of the wide screen, the production and the cast is excellent. Mature." — Calif Fed of Business & Professional Women's Clubs

"A masterpiece. The building historic picturization of an important period in American history .. Strong drama, robust comedy, a
tender romance, beautifully photographed scen-
ery, and a noteworthy musical score all contri-
bute to this epic of the early West. The director
has handled his beautiful cast and its detail and
entirety, an achievement marked by De Mille's
elegance, Family." Gen Fed of Women’s
Clubs (West Coast).

"An excellent cast, spirited direction, and
some expert comedy on the part of Lyne
Oxenford and Tammy Pescel. High production
values, the picture is replete with
theatrical hokum and is never for one moment
convincing, Family." Nat Council of Jewish
Women.

"Excellent photography and fine acting make
this a thrilling vehicle of entertainment, Family,
exclusive of young children." Nat Soc of New
England Women.

"Vividly and entertainingly presented. Tense
action and an unusually large array of crude
western types in supporting roles keep the tem-
po hot and the interest high in breath-taking
entertainment, thrilling, though at times,
exciting, Family." S Calif Council of Fed
Church Women.

"'Union Pacific' is an exceptionally good
frontier melodrama. With a theme which affords
a rich vein of dramatic material, and under the
touch of a master In making this thrilling
spectacular effects, the production is predestined
for success. Adolescents: good; children: strange;
historically: well. Women’s Film Co, Los
Angeles.

"Generous patronage." Nat Legion of De
cency My 4 '39

"Family. Outstanding. The production is
well directed and acted, general interest offset
by rather long episodes. Though the picture is
lengthy it holds the interest to the end. Re-
furred to Committee on Exceptional
Photography.

"'Wyk Guide Ap 29 '39

School Evaluations

"Unqualified endorsement should be given."

"Unusual picture from every standpoint-
direction and photography, historical value, atmos-
pheric background including musical accom-
paniment, etc." "An excellent picture well worth
any sort of educational study activity as
well as recreational consideration.

"There is much material for discussion—his-
 torical, artistic aspects, character study. Really
impresses on one the hardships and achieve-
ment and thrills in world-wide expansion. Excellent
photography, much sus-
pense, excellent touches of humor." "Mag-
ificent direction and performances historic.
In a
superb production. "Absorbing historically
but coincidence has too long an arm. Without
the help of the visual context, it may strike
onlookers.

"Fine historical background, factually
sane, and good dramatic interest.
A good
picture. Poor photography, historical
background excellent. A trifle
melodramatic... "Should be a box-office
success. It has everything. Has educational
value, however, in that it shows diffi-
culties encountered in a great project and it
gratifies the "virility" the parents need to keep
alive." "Recommended for historical back-
ground, story and character development and
apparent acting, racial contribution, and
photography. The picture has everything—
including scene-stealing."

"Of great his-
torical value as a still loving picture of a
most important portion of U. S. history.
For small children it is too exciting and has
too much scoring, but, for everyone, a
"A Western to end all Westerns," "Rec-
mended for Irish contribution to American
life. This is the most complete and
beautifully done of any old-fashioned film
that can’t see that our sophisticated students will
take quite seriously it. To
Mr. De Mille, "It is a glorified Western and not true to
the facts of history. Great entertainment. An
American sentiment film that has enjoyed the
film but do not think it suited to
educational purposes."

"Recommended because of sentiment film that
does not mar the real details of U. S. development.
"Melodramatic and reminiscent of ‘thriller serials’ but pro-
duction values are too high to be seen as
in the development of a great enter-
prise."

+ + 10 votes; + 7 votes; + 1 vote;
= 1 vote. Com on Motion Pict.,
Dept of Sec Ed, NEA, My 4 '39

Newspaper and Magazine Reviews

"This is the De Mille idea, and the
though ‘touch’ is a pretty light word for it—infinte
detail, an epic theme, big crowds, a complex
plot, and running time of over two hours. Mr. De
Mille clocked it at two hours and a quarter
and thought it was all right." John K. Hutchens
in Transcript p9 My 4 '39.


"Spectacular, without being too colossal for
belief, and warmly human, without losing sight
of its panoramic sweep, ‘Union Pacific’ is a
triumph of directorial ability in every department.
He has assembled a good cast, directed some
great mob scenes and given enough detailed
attention in several minor episodes to make
one forgive him for the silly sequence with the
hero and heroine among the buffalo and the
prolonged, childish Indian raid on the train." Philip T. Hartung

"Commonweal 43 My 5 '39

"As more entertainment, ‘Union Pacific’ is
lavish beyond measure. De Mille has tossed
into this epic of the building of the West
through the ages so much material that
the best possible dramatic action to make a
dozen ordinary films
with material left over for still another half
dozc pictures. For instance, there
isn’t a moment’s lag...

"In addition to the meticulously accurate recreation of its
setting—buildings, scenery, costumes—‘Union
Pacific’ is gloriously acted by a stupendous cast."

Jesse Zunser in N Y Times, My 6 '39.

"Cecil B. De Mille hits the box-office bull’s
eye once again. I could not say it is the most
entertaining picture here; however, but at the
moment I cannot recall one that
was more entertaining than ‘Union Pacific,’
For those who enjoy the family, historical and
spectacular scenes should do no harm to children.
Is of educational value for the fight it sheds
on one chapter of the story of the winning
of the West. I do not see in it anything of
particular interest to study groups.

"Here is one of those robust American
spectacles—the screen prefers to call them
epics—in the best Cecil B. De Mille mood.
in brief, melodramatic, lavish, cinematically
effective. Mr. De Mille has done this
panorama of railroading in the most
brilliant and suspenseful manner.
It’s pictorially eloquent." Beverly Hills

"+ + Liberty p35 Je 10 '39

"It employs every possible and impossible
effect and the way in which it all works
seem to see ‘Stagecoach’ again." Franz Hoelstering
in Saturday Night p4 My 3 '39.

"The De Mille talent has rarely been more
assured or more showy than it is in
‘Union Pacific.’ His contribution to the current cycle
of super-Westerns is a spectacular, two-fisted
saga of national expansion. It has the
conventional plot appurtenances of these period
pieces. The producer-director has wisely gone
behind these photoplay pyrotechnics, though, to
make the Paramount offering justify its
title. In ‘Union Pacific’ there is a fascinating
and credible account of the building of a
great railroad. Whatever its defects may be,
‘Union Pacific’ is unexcelled in all the
exciting super-Western..." Howard Barnes


"It has come to drink the poison left by the
veriest bit behind schedule. Other arias from the
horse opera have made the song of the
great open spaces a thing of the past, and
there is a great deal to its all—Mr. De
Mille’s little opus is a mighty fine movie,
colourful, exciting, and undistinguished ancestry.
‘The Iron Horse’ sired it. Certainly
it won’t be damned in this morning’s column.

Mr. De Mille’s picture has rammed home
some sensational and interestingly staged, so that its plus-two
hour running time seems not too long, and
the performances are almost uniformly
superb. So there it is—a big, old-fashioned De
Mille show, looking as though he has
made in years." Frank S. Nugent

+ + N Y Times p31 My 11 '39.
UNION PACIFIC—Continued

"I noticed more humor of a rough-and-ready sort suitable to such material than I generally have found in films of this kind. As I recall it, the De Mille product they haven't allowed us much chance for a laugh. He hasn't ignored ludicrous possibilities even in his occasional moments, but we suspect these moments of levity help the whole long affair considerably, and may be a reason for the good to come--with which one accepts the full dose of melodrama prescribed. . . The comedy doesn't happen much in the film, but the full details of the honest Western have been thrown together here." John Mosher

+ + New York p96 My 13 '39

Cecil B. De Mille, producer and director, has orchestrated the film with a strong enough melodic fortissimo to serve several films. With the accent on gunplay there are other and assorted assaults, several train wrecks, a chase through canyon and sage, and a blood-curdling Indian raid. . . .

"Mr. De Mille has wrought his magic well, his characters are sturdy, humorous, and human. His camera never plays on still life. The dialogue of his screenplay does not devote itself too noticeably to 'significant' happenings. . . . And yet gets the Union Pacific film for sure! It may be a bit too much for normal folks. They may find that, after the Indian massacre, a goodish story is wanting. They may find that, after contemplated suicide, mere murder is mild. They may find that, after 5 hours and twenty minutes, De Mille is a little wearing."

+ + Stage p6 My 15 '39

"When, like its subject, the film triumphs melodramatically at Deadbolt's Promontory Point, it has carried a full payload of first-rate screen entertainment. If 'Union Pacific' reminds veteran cinemaddicts of many another picture, that is not strange."

+ + Time p66 My 8 '39

Trade Paper Reviews

"Cecil B. De Mille has scored another bull's eye in 'Union Pacific,' which finds place among the top pictures of 1939."

+ + Boxoffice p51 My 6 '39

"Because of its extraordinary exploitation value, this product probably will have fair boxoffice. Paramount has scheduling the picture with an extensive sales campaign, which will probably put the film over in the first runs. It is actually a 'Union Pacific' picture. We believe it will bitterly disappoint many a cash customer. Western railroad building workers compose a big slice into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous enterprise and the exciting background is completely subordinated to a feeble, unconvincing romance, for which two scenes have been cut to the ground. . . . The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of folks will be cut to compose the slow spots. However, we doubt that this will help 'Union Pacific' much."

— Variety p77 My 6 '39

"Producers have been talking since early silent days about 'epic pictures.' Now Cecil B. De Mille produces 'Union Pacific' and restores the original meaning to the word. This sentence has been cut to a single phrase. Every incident De Mille has fitted so cunningly into this Mosaic of Motion helps to build up a pattern so strong and satisfying and complete examples of brilliant screen entertainment that the art of the motion picture is restored to its producers."

+ + Film Daily Ap 30 '39

"'Union Pacific' is Paramount's contribution to the growing cycle of epics of the building of the Western and as such will take its place among the rest. It ran over two hours at its preview showing last night, and would be a much better picture with at least a half-hour clipped from its length. It is by all odds destined for heavy grosses. . . . Within the saga of the building of a western empire is a closely packed local story, partially re-enacted or done as the historic progress of the intrepid railroad builders. Never for a moment do the twin conquests overlap in the connection and their logically devised interplay."


+ + Motion Pict Daily p2 Ap 28 '39

"Unless some other miracle maker has a tremendous show up his sleeve, 'Union Pacific' is in the opinion of this reviewer, destined to be the top money maker of the year. The picture has everything—size, scope, and sweep, laughter and tears, great acting performances, and corny writing. And it has a theme as straightforward as a gravel road in its day. And to top it all, Cecil B. De Mille has played with his materials with consummate skill—with hooey and hokum where hooey and hokum serve, with deftness where that was the requirement. His twenty-five years of picture making have been crammed into one grand prize package. A large sized package."

+ + Nat Box Office Digest p7 My 8 '39

"Paramount and De Mille have a boxoffice winner in 'Union Pacific.' It looks like a surefire for big grosses right down the line. On its size and scope, the De Mille production is unequalled. It is abounding in a lot of unconvincing, sure holds something besides the director-producer's tag and reputation."

+ + Variety p6 My 3 '39

"Mr. De Mille has welded the narrative into a grand and powerful piece of screen entertainment as well as a significant addition to the roster of historical pictures. 'Union Pacific' has a full head of steam for a box office smash, pulling a heavy payload of excitement, drama, spectacle, thrill and pictorial beauty."

+ + Variety (Hollywood) p5 Ap 27 '39

UNMARRIED. Paramount 63min My 26 '39

Cast: Helen Twelvetrees, Buck Jones, Donald O'Connor, John Hartley, Robert Armstrong, Sidney Blackmer
Director: Kurt Neumann
Musical director: Borsa Morros
Original story: Grover Jones. William Slavens McNutt
Screen writers: Lillie Hayward. Brian Marlow

Melodrama. Filmed in 1933 by Paramount as Lady of the Great West with George Bancroft and Wynee Gibson starring. Buck Jones plays a second rate heavyweight and Miss Twelvetrees a night club operator in the prohibition era. After he loses out as a fighter and she loses her night club they go to a small town to reclaim the house of his manager who has been killed. After meeting the dead manager's son, they remain to take care of him and years later Jones and Miss Twelvetrees marry.

Audience Suitability Ratings

"While the theme has some merit and the direction is fairly skillful, the acting is unconvincing and too often resorts to obvious cinema clichés. Adults."

E Coast Preview Committee

+ +— Fox W Coast Bulletin Ap 1 '39

"Sordid melodrama. Adults."
Calf Gong of Par & Teachers

"A social drama bordering on melodrama with rather unethical theme. Plot and characters not very strong. Adults."

Calf Gong of Par & Teachers

"Mediocre. Unwholesome. A melodrama as unwholesome as the title is questionable; un- sound ethics. Especially undesirable as Buck Jones usually is a favorite Western star. Adults."

DAR
"WANTED BY SCOTLAND YARD."

Monogram 62min Ap 19 '39

Cast: James Stephenson, Betty Lynne, Leslie Perrins, Nadine March

Director: Samuel Lee

Mystery story. Filmed in England. James Stephenson portrays a safe cracker who is released from prison to find that his sweetheart has been betrayed by an accomplice. He chooses the man responsible for her betrayal. Based on a play of the same title by Ralph Strock.

Audience Suitability Ratings

"Adults." 

Nat Legion of Decency My 11 '39

"Mature. An interesting story. The production is nicely handled and the acting is good. The music also adds a lot to the picture."

+ Wkdly Guide Ap 29 '39

Trade Paper Reviews

"Dovetailing ever so neatly with its title, this English production turns out as a manhunt of no small proportions. It has been sensitized with a marriage set with a certain aplomb without lessening the suspense and enacted with a set of entirely satisfying performances, with the role essayed by James Stephenson as an accomplished crackerman and brilliant pianist is a particularly welcome and novel change from the type of criminal so often portrayed in dramas of this sort."

+ Boxoffice p83 Ap 29 '39

WARE CASE. Gaumont British-20th century-Fox 75min Jl 21 '39

Cast: Clive Brook, Jane Baxter, Barry K. Barnes, C. V. France, Francis L. Sullivan

Director: Robert Stevenson

Screen writer: Roland Pertwee, Robert Stevenson

Mystery story. Based on play of same title by George Pleydell Bancroft. Filmed in England. The picture was produced twice in silent versions. Clive Brook portrays an upper-class Englishman who is continually confronted by his creditors although his wife pleads with him to cut down expenses. When his wealthy brother-in-law is found dead, the playwright finds himself held for trial since it is known that his wife is the sole heir.

Audience Suitability Ratings

"Objectible in part."

Nat Legion of Decency Je 8 '39

"Mature. The people involved are mainly upper-class English people who are very believably realized. Sophisticated but dramatic, with very clever plotting and fine direction. An excellently handled crime story with sustained tension and good acting, especially by Clive Brook."

+ Wkdly Guide My 20 '39

Trade Paper Reviews

"This is a good job from almost every angle—adaptation, direction, acting, and photography... Film's intensely gripping and indicates it will wind up here (England) as a first rater. It could occupy the same position in the smaller U. S. towns and make an excellent second run in the big cities there."

+ Variety p15 D 14 '38

WATER RUSTLERS. Grand national 54-56min Ja 6 '39

Cast: Dorothy Page, David O'Brien, Vince Haselden, Eick Jones, cow-handed with Helen Twelvetrees, may help draw customers... Both Jones and Miss Twelvetrees, as well as supporting players, make most mene material assigned them. Kurt Neumann's direction suffers from inability to keep up motivation in favor of too many flow of prattle.

+ Variety (Hollywood) p3 My 20 '39

"An unsavory, improbable story, fairly well produced and quite fittingly cast... Low ethical values make the picture unfit for youth. Sometimes it is found it entertain Adults." 

Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Social drama with an undesirable type of plot, handled Jones in very ordinary manner. Unconvincing Adults." Nat Soc of New England Women

"A picture that at first will be misleading, as it presents an unmarried couple living together as man and wife. The parts are well cast and directed, but the theme is a dangerous one and cannot be commended by this group. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Je 3 '39

"Objectible in part."

Nat Legion of Decency Ap 20 '39

"A: poor; Y & J no."

Parents' M p87 Je 39

Newspaper and Magazine Reviews

"Another to skimp... The title of the picture would indicate that its producers have taken its lead to be its most important feature. Nothing to recommend it, and certainly not for the younger age. It has ruined Buck Jones as the embodiment of all the manly virtues."

— The Spectator p9 My 27 '39

"Unmarried" will be a titillating title on U. S. cinemarquees, though the picture fails to sparkle on the screen. It features slugum—Helen Twelvetrees and Western Star Buck Jones without his horse, Silver. Buck without Silver is all ham and no eggs."

+ Time p75 Je 12 '39

Trade Paper Reviews

"Wholesome comedy which will sustain its end of the bill with more than average satisfaction, particularly in those spots catering to run of the mill audiences... Except for one rather extreme situation concerning a killing, the story is closely-knit and interest-sustaining, while Kurt Neumann's direction extracts the last drop of entertainment possibilities therefrom."

+ Boxoffice p59 My 27 '39

"This has many human touches and introduces Buck Jones in a new type of role. He gives a convincing, straight-forward performance."

Film Daily p7 My 25 '39

"Fortified by a good screenplay, a capable cast, careful production and a fine job of direction, 'Unmarried' emerges as solid entertainment. Those who客车 with a heart full of heart tugs, amusing dialog and clever situations, which should give ample satisfaction on any bill. It isquestionable whether Buck Jones Western fans will accept him in this new type of role, but that won't matter compared to the new fans he will acquire."

+ Hollywood Reporter p3 My 20 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p4 My 25 '39

"It emerges as an entertaining offering that will provide support in a port, and satisfy the family trade in the subsequent runs... There's a neat mixture of warm and sincere sentimentality with some rousing action episodes blended to provide good entertainment for the family trade. Title is a misnomer for the picture and not attractive for audiences at which it is aimed."

+ Variety p14 My 24 '39

"Heavy on dialog and not too strong on either direction, 'Unmarried' rates nothing better than filler position. What little appeal it has is aimed at small town audiences, with whom name of Buck Jones, or featured with Helen Twelvetrees, may help draw customers... Both Jones and Miss Twelvetrees, as well as supporting players, make most mene material assigned them. Kurt Neumann's direction suffers from inability to keep up motivation in favor of too many flow of prattle."

+ Variety (Hollywood) p3 My 20 '39
WATER RUSTLERS—Continued

ing part. The story has to do with a crooked mining company which builds a dam shutting off water for the cattlemen in the valley.

**Audience Suitability Ratings**

"General patronage."

Nat Elliott of Decency Ja 26 '39

**Trade Paper Reviews**

"Second of the series wherein a singing cowgirl takes the play away from the men, this stacks up as satisfactory novelty stuff for the Saturday girls. In substance, it won't cause any undue excitement where children are accustomed to look for it."

--- Variety p89 Mr 15 '39

"With our cowboy dare-devils becoming more cissified with every release it was bound to be only a matter of time until somebody came along with a cowgirl who could give them a head start and still run rings around them. And in Dorothy Page, Grand National has delivered! She rides, ropes, shoots, and her singing is certainly above average."

--- Boxoffice p99 F 25 '39

"'Water Rustlers' is a Western cheapie whose only redeeming feature is Dorothy Page, who stands as the top cowgirl. Direction and dialog are poor, while the camera fails to take advantage of the outdoor shots at its disposal. For the lower rung of the duale, at best."

--- Variety p18 Mr 15 '39

WE WERE SEVEN SISTERS. See Eva vowano sette sorelle

WESTERN CARAVANS. Columbia Announced for release Je 15 '39 (Not yet previewed)

WINNER TAKE ALL. 20th century-Fox 60min Ap 21 '39


Director: Otto Brower
Music director: Samuel Kaylin
Original story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray

Comedy-drama. Tony Martin portrays a Montana cowboy who decided to get a law degree by finding himself as a prosecuting official. He falls in love with Gloria Stuart a sports writer who seeks to discourage him and later aids him.

SEE ALSO issue of March 27

**Audience Suitability Ratings**

"Mature-family." Am Legion Auxiliary

"Entertaining social comedy with prize-fight story about simple, charming people. While not unusual in theme or development, the picture is well staged and suitably cast, with amusing dialogue, some excellent characterizations, and capable direction. Family." Calif Cong of Par & Teachers

"A light weight picture of a heavy weight goodbye. The only unusual feature is Tony Martin, presented as a cowboy from Montana. Mature. Calif Fed of Business & Professional Women's Clubs (W Coast)

"Mediocre. Mature." DAR

"A fast-moving, entertaining picture, well cast and directed, emphasizing clean sportsmanship. Mature." Gen Fed of Women's Clubs (W Coast)


"A picture which will interest boxing fans. Mature-family. Nat Soc of New England Women"

"Henry Armetta highlights the whole with his humor, pathos and simplicity, without which the picture would have been just an ordinary display of prize fighting with its attendant betting. Mature." S Calif Council of Fed Church Women

--- Action News May 27 '39

"Henry Armetta's presence in 'Winner Take All' combined with some realistic prize-fight sequences will probably lure enough of the public to the screen to cause the producers and exhibitors. However, the picture has no other claims to make. Recommended. 12-16: ethically poor; children, 8-12: no."

--- + Motion Pict R p9 Ap 39

"General patronage."

Nat Elliott of Decency Mr 22 '39

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

--- Parents' M p99 My 39

Family. A pleasant picture. Well written and well directed."

--- Wky Guide Mr 18 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor pl7 My 27 '39

"The preliminary attraction on the current bill at the Palace is a feather-weight prize-fight romance entitled 'Winner Take All'—one of those prize-fighting feats for which it would be flattery to say that it telegraphs its blows. Rather, it ships them by slow freight."

--- Variety p92 Mr 31 '39

"You still can't expect too much histrionic talent from Tony Martin—he's a singer anyway—but he isn't bad in this... Armetta lifts the little film to better than average levels and you will find it just as stimulating to sit through while awaiting the other feature."

--- Photoplay p92 My '39

**Trade Paper Reviews**

"This packs a featherweight punch as an innocuous story of the prize ring, strictly to routine throughout and geared for the lower brackets, where it will probably suffice. Tony Martin is given an entirely unconvincing build up as a two-fisted prizefighter, with no opportunity to display the singing voice which is his chief claim to fame."

--- Boxoffice p93 F 25 '39

"'Fair entertainment with prize fight atmosphere and romance involving Tony Martin.'"

--- + Variety p92 Mr 15 '39

"'Winner Take All' is one of those romantic comedies that become more ingratiating to the family audience as the plot and the behavior of the characters get sillier. Everything is carried off with an excess of good nature, including those scenes where the heroine is in the ring, and the knife in the back serve as the index to genteel comportment. The situations are all easy of anticipation and the combination of humor and action makes the hour pass sufficiently fast. If it's the picture's intent to kid the prize fighting racket, the sheer casting of Tony Martin in the role of a pug rates the producer a bull's-eye. As a leatherpusher Martin is in a class by himself. Martin and his tip toeing gait don't ask to be taken seriously and the chances are that nobody will."

--- Variety p15 Ap 5 '39

WITHIN THE LAW. MGM 65min Mr 24 '39


Director: Gustav Machaty
Music: Dr William Axt
Screen writers: Charles Lederer. Edith Fitzgerald

Drama based on the play by Bayard Veiller. This is the fourth motion picture version of the famous story. The first was made in 1917; the second form 1924 with Tom Talmadge in the lead and again in 1931 with Joan Crawford starred under the title "Paid." Ruth Hussey, sent to prison for a crime she didn't commit.
studies law. When she is released she decides
to get her sister's career as a copilot who
railroaded her to jail. She marries his son also
in revenge but later falls in love with him.

SEE ALSO issue of March 27

**Audience Suitability Ratings**

"Unwholesome. Mature-family." Am Legion
Auxiliary

"Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Pro-
essional Women's Clubs

"Mediocre. Good sets and photography. Ma-
ture." DAR

"An emotional and highly dramatic pictur-
ization of the small-town girl copilot sub-
ject matter unsuitable for youthful audiences.
Mature." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"The time-worn plot of this social drama
precedes any great suspense in the story de-
velopment. The expendiency of repeated sug-
gestions, the banal and overtaxed dialogue,
and the methods used to evade the law, and others see
the uselessness of vindictiveness and that acts of
terror and vengeance are not their author.
Adults." S Calif Council of Fed Church Women

"A better-than-average film. Adolescents:
unrated; children: no. Adults." Women's
Univ Club, Los Angeles

Fox W Coast Bulletin Mr 18 '39

"Objectible in part." Nat Legion of Decency Mr 23 '39

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

+ Parents' M p99 My '39

"Mature. A famous old melodrama. . . The
direction is good; it's well-lived." Wkly
Guide Mr 18 '39

**Newspaper and Magazine Reviews**

"Adults and young people."

Christian Science Monitor p15 Ap 22
'39

"Plot situations and dialogue have been
slightly changed, and the story, while compe-
tent, is not particularly well done." Jesse Zun-
er

+ Cue p46 Ap 8 '39

"Another revival of an oft-told tale. New
scenes and dialogue do not conceal its age. All
for the children of the present and future gen-
eration. There is some preachment on the error of vindictiveness and
one murder." Bert Harlen

+ Spectator p11 Mr 18 '39

"This screen version of 'Within the Law'
is not too happily cast with the exception of
Ruth Hussey. It is enough that she does
a handsome job with the role of Mary Turner
and is destined for more prominent films. .
Within the Law is not a new life, but a
new chapter in the life of a drama. I think of
when, with the exception of Miss Hussey, are not very de-
celerating."

D. A. Dana

+ N Y Herald Tribune p18 Ap 6 '39

"It is pleasant to know that attractive young
actresses like Ruth Hussey, for example, are
being provided with good, thought-exercised
parts. It does show a due sense of responsi-
bility to the future on the part of Metro-Goldwyn-Mayer.

. . . Lowers the Law's criterion may not have occasion ex-
cessively to congratulate itself, but Miss
Hussey, and the rest of the cast, can take credit
for a competent part; also remarkable in its time, of
on the whole, incompetent remarks." B. R. Crisler

Yale Daily News p13 Ap 6 '39

"It's a story of modern times, with a good
new twist in it. Too bad technique and cast
are not better." Photoplay p8 Je '39

**Trade Paper Reviews**

"Given a thorough facelift and a fresh out-
look on life, this veteran tale of the times is brought
to the screen several times before from the
play by Bayard Veiller, still packs a hefty
punch, although a bit creaky in the joints and, viewed from present-day standards, somewhat
stilted in characterization and situations.
Nevertheless, it can be relied upon for able
duty on any program."

+ Boxoffice Mr 18 '39

"This version of the stage play of two de-
cades ago whirs through the sprockets and
rams of the projector as a strictly 1939 model. It
will please generally, for it has Ruth Hus-
sey, a most personable girl gifted with fine
dramatic ability as well as a personality and
looks. It also has a clever script that has
squeezed all the old material out of Bayard
Veiller's play and added some new slants that
are most effective."

+ Film Daily p9 Ap 12 '39

Reviewed by Gus McCarthy

+ Motion Picture Daily p9 Mr 17 '39

"Within the Law is outdated, and this
new MGM version might just as well be chalked
up as a loss. There is nothing of the old
unfortunately worn-out story that makes
the film a success."

+ Variety p18 Ap 12 '39

**WITHOUT A HOME.** Foreign cinema arts 88-90min

Cast: Adam Domb, Alexander Marten. Ida
Kaminska. Ben Zuker

Director: Alexander Marten

Music: Szalewicz

Drama with songs. Yiddish dialogue film
made in Warsaw with English subtitles. The
Warsaw Synagogue Choir and the Warsaw Art
Theatre Company take part. Based on a play,
Uhn A Hejm, by Jacob Gordon. The story
concerns a family wh: come to America from
Poland and get into difficulties when the
husband falls in love with a night club singer.

**Trade Paper Reviews**

"This Jewish talker with English superim-
posed titles is probably recommended in all worst
neighborhoods populated by this race."

+ Boxoffice p61 Ap 15 '39

"It has been made into an excellent Yiddish
film that should spell box office in locales
where the tone of the spoken English is
that it is stark drama whose excellent direction in spots serves to
maintain a steady gait that might easily have
swerved to the maudlin. Story is excellent for
Yiddish theatre audiences."

+ Variety p23 Ap 19 '39

**WOLF CALL.** Monogram 61min My 18
'39

Cast: John Carroll, Movita. Peter George
Lynn. Guy Usher. Holmes Herbert

Director: George Waggener

Music: Fleming Allen

Mus: Edward Kay

Screen writer: Joseph West

Melodrama. Based on the novel of the same
title by Jack London, Carroll, a wealthy New
York playboy, returns to the West to win
over his companions. While there he investigates
conditions in a radium mine and falls in
love with a part Indian maid, Mitzie.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency My 25 '39

"A & Y: good melodrama; C: the police
dog hero will win them."

+ Parents' M p50 Jl '39

"She marries his son also in revenge but later falls in love with him."

"Ruth Hussey, a most personable girl gifted with fine dramatic ability as well as a personality and looks."

"Although a bit creaky in the joints and, viewed from present-day standards, somewhat stilted in characterization and situations. Nevertheless, it can be relied upon for able duty on any program."

"This film, brought to the screen several times before from the play by Bayard Veiller, still packs a hefty punch, although a bit creaky in the joints and, viewed from present-day standards, somewhat stilted in characterization and situations. Nevertheless, it can be relied upon for able duty on any program."

"The time-worn plot of this social drama precludes any great suspense in the story development. The expendiency of repeated suggestions, the banal and overtaxed dialogue, and the methods used to evade the law, and others see the uselessness of vindictiveness and that acts of terror and vengeance are not their author. Adults."
WOLFPACALL—Continued
"Family-juvenile." Wkly Guide My 20 ’39

Newspaper and Magazine Reviews

"Scene values, the lure of the north country, little fighting and beautiful scenery make this one of the most appealing film fare for the entire family." F. M. Willey in Spectator My 27 ’39

"This is Jack London’s novel done with modern production effects, but retaining all of the red blood, bare knuckles, and snarling dogs. John Carradine, who is John Call, whose rich baritone voice may lead him to better things, is excellent."
+ Newsweek p38 Je 5 ’39

Trade Paper Reviews

"Substantial program feature... desirable for satisfactory service and returns in the market for which it was made. While much of the rest of the London novel is retained, the screenplay has been streamlined to include musical interludes and an airplane crash."
+ Boxoffice p17 My 27 ’39

"Some rather lovely photography distinguishes this Monogram production, but otherwise it is a below average filming, unimaginatively scripted, directed and acted. It is a fair filler for dual bills. Title may draw in the house, although, along with the blood and thunder element has been somewhat obscured."
David J. Hanna in Film Daily p6 My 23 ’39

"Jack London’s story has been modernized, but retains plenty of action. Among its thrills are an airplane crash and fights in which humans and dogs figure. John Carradine not only demonstrates his prowess with his fists, but also has two numbers."
+ Film Daily p6 My 23 ’39

"Jack London’s tale of the north country is brought up-to-date in Monogram’s low budget issue of ‘Wolf Call,’ and the picture conforms to a satisfactory average in the filler class."
+ Screen p6 My 17 ’39

Reviewed by Roscoe Williams

Motion Pic Daily p6 My 23 ’39

"There is one good thing about the Paul Malmvor productions for Monogram—they know where they are aiming, and behind them is enough experience to hit the target with a record of consistency. Made for the action fans."
+ Nat Box Office Digest p13 My 22 ’39

"For the action houses and family trade, this one will be filled in. It is supported by a good action scene. There’s action and melodrama injected, in addition to the usual mixture of romantic interludes. Script has a few rough spots, but these are overlooked generally. Outdoor settings in the mountains and plains give added production values to this moderate budgeter."
+ Variety p14 My 24 ’39

"With more vigorous direction this modern film version of Jack London’s ‘Wolf Call’ might have lifted itself above filler class into which it falls. Spotted in proper niche, however, it will serve its purpose. My work of supporting cast is strong in the main, but might have been considerably improved by actor pilotsing."
+ Variety (Hollywood) p5 My 17 ’39

WUTHERING HEIGHTS, Goldwyn. United artists 103-105min Ap 7 ’39

Cast: Merle Oberon, Laurence Olivier. David Niven, Flora Robson, Donald Crisp, information incomplete

Director: William Wyler
Music director: Alfred Newman
Screen writers: Ben Hecht. Charles MacArthur

Tragic drama. Based on the novel of same title by Emily Bronte. In this wild, tempestuous romance of the fog-bound moors, Merle Oberon plays Cathy, a girl of the past century in love with a brooding stableboy, Laurence Olivier. She goads him to make something of himself for she has a passion for worldly goods. Unsuccessful, she marries David Niven, a wealthy man. When Miss Oberon is dying in her inevitable disgrace, she finds love again, and Olivier places a curse on her so that her spirit roams the moors until he also dies.

Audience Suitability Ratings

"A: excellent; Y: mature but good; C: no."
+ Christian Century p58 Ap 26 ’39

"It is fascinating, excellent in its portrayal of the various characters and very different from the average love story. Adults." Am Legion Auxiliary


"Fine direction. Too tragic for a young mind to cope with. Adults." Calif Fed of Music Clubs.

"Excellent. A most unusual psychological study. Exceptionally fine acting. Adults." DAR

"A distinguished and emotionally engrossing picturization of Emily Bronte’s deeply moving story, faithfully and beautifully transferred to the screen. Adults" Outing Entertainment.

"This is a first-class study of a distinguished girl, and creates a strong illusion of reality which is so deeply moving. Adults." Nat Soc of New England Women.

"Exceptionally fine acting for those who like heavy drama and enjoy unusually good acting. Adults." S Calif Council of Fed Church Women.

"It is beautifully produced and will interest those who like unusual films. Adults."
Women’s News of Los Angeles.

"Objectible in part."
Nat Legion of Decency Ap 20 ’39

"A: good; Y: possible; C: no."
+ Parents’ M p99 My 39

"It is an amazing job of transferring the spirit of a novel to the screen, thanks to a rare combination of writing, direction, and production. To William Wyler, the director, must go the lion’s share of praise for making sure the screen adaptation of a great novel."
+ Christian Science Monitor p28 Ap 29 ’39

Los Angeles Times.

Referred to on the Committee on Exceptional Photoplays. Recommended for schools and libraries.
+ Wkly Guide Ap 8 ’39

Newspaper and Magazine Reviews

"It is a really fine picture they have made out of Emily Bronte’s stormy great Wuthering Heights, a brooding and passionate and excellently written and acted picture that you will quite definitely have to see. You will witness one of those not too frequent occasions on which a classic retains its integrity while changing its form. All this is not here, but the greater part of it is, and it emerges in the medium of the photoplay with the same impact of the original."
John K. Hutchens
+ Boston Transcript p20 Ap 27 ’39

"Wuthering Heights’ is the kind of picture that revives your faith in the art of the cinema. There have been so many expensive movies written and made out to be no more than lengthy examples of Hollywood slickness that one welcomes this Samuel Goldwyn production where there is intelligence, understanding and results in an outstanding film." Phillip T. Hartung
+ Commonwealth p722 Ap 21 ’39

"There may be discussion of the points at which the film ‘Wuthering Heights’ varies from the book, and why Cathy’s pate of frustrated love and ultimate tragedy on the desolate Yorkshire moors. But there can be no reasonable difference of opinion regarding
The film as a film. It is a beautifully wrought, sustained, and dramatically involving movie, a startling achievement in both style and mood, in scenic and dramatic cinematic values, the grim, haunting loveliness of the book.

Jesse Zunser + + + 15 '39

"Stark drama of thwarted love and family hatred. Very good acting and good Yorkshire atmosphere are the main assets of a film whose after-poor moments, has a vigorous, sombre appeal. Grim, but worth seeing."

+ Film Wky p31 My 6 '39

"Beautifully done; technically a job of which the whole film industry has reason to be proud; and it represents the wit and wisdom of Sam Goldwyn. But I fear for its box-office fate. The book was written to match the production. The thought is not our thought. We think differently now.... The Goldwyn picture is too true to its inspiration, too truthful to the inspiration of the book, to hold our unwavering attention for its full length as a picture. We have had pictures much longer which seemed much shorter. Its preview was witnessed by a great audience composed of people friendly to its producer, people who were ready to hail it as another Goldwyn triumph, yet not once during its showing was a scene greeted with anything other than one purpose--cause so much of the feature of important previews."

+ Hollywood Spectator p7 Ap 1 '39

"Just how much appeal this picture has to another day, the audience remains to be seen."

+ Daily News p7 Apr 30 '39

"We are more privileged to see it than the actors who made it."

+ Liberty p61 My 13 '39

"Wuthering Heights is, so far, the best picture of the year, outstanding foreign film and an American production, and 'The Great Illusion' and 'The White Man' not excluded. It leaves 'The Citadel' and 'Pygmalion' far behind. It is a solid, beautiful, and moving piece of production unsullied by the concessions to outworn formulas or the avoidance of the great crisis that besets even the most distinguished pictures of a century ago: faithfulness to the selected theme of passionate love. The cast is faultless. Merle Oberon looks the Victorian heroine and Laurence Olivier the uncompromising man. Both play with legitimate modern overtones which stress the eternity of their conflict."

Franz Hoehler + + + + + + + +

"It is a fine film and a masterful translation of a literary classic... There is a shrewd showmanship in this Samuel Goldwyn production, but it is also marked by a rare integrity. In a brilliant and balanced collaboration of director, cast and technicians, the film has succeeded in holding the film to a straight, tragic line. It is a moving and notable motion picture in its own right, and it is gold, not only for itself but for pictures made anywhere. The production was done with such dignity and grace as to respect the author's integrity. Purity in such a vastly complex business are at least a hundred to one."

Ottis Ferguson + + + + + + + +

"Emilly Bronte's story has been brought to the screen with great courage and skill. Wuthering Heights is at once a fine film and a masterful translation of a literary classic... There is a shrewd showmanship in this Samuel Goldwyn production, but it is also marked by a rare integrity. In a brilliant and balanced collaboration of director, cast and technicians, the film has succeeded in holding the film to a straight, tragic line. It is a moving and notable motion picture in its own right, and it is gold, not only for itself but for pictures made anywhere. The production was done with such dignity and grace as to respect the author's integrity. Purity in such a vastly complex business are at least a hundred to one."

Otis Ferguson + + + + + + + +

"Wuthering Heights is not only readily identifiable with the book but of the same quality."

+ + Nation p478 Ap 22 '39

"Wuthering Heights came just in time to give the film industry the best one in seven--and Sam Goldwyn's version of the novel is outstanding to be matched by pictures made anywhere. The production was done with such dignity and grace as to respect the author's integrity. Purity in such a vastly complex business are at least a hundred to one."

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Ottis Ferguson + + + + + + + +
WUTHERING HEIGHTS—Continued

"Emilj Bronte's classic novel has been pic-

turesquely translated into film and now have es-

special appeal to feminine fans. William Wyler

gives the love story warm, sympathetic direc-

tion, and the performances from his cast.

Merle Oberon has never done better work

than as the girl, 'Cathy.'

+ + Film Daily p8 Mr 28 '39

'Artistically, 'Wuthering Heights' achieves

amazing dimensions in every contributing facet.

It is an accomplishment in which Samuel Gold-

wyn must take unqualified pride, and for

which, for his inspired direction, William Wyler

may too expect rich reward. Yet it is a pro-

duction, which for all its artistry, must yet be

marked as rich in showmanship, for its artistry

is superficial. It is simply a weird and emotional

response from its audience. The amazing feat

of the picture is that in dealing symbolically

with an otherwise obscure psychological phe-

nomenon, it yet translates its story in such un-

derstandable terms as to be readily understand-

able to the so-called lay mind.

+ + Hollywood Reporter p3 Mr 25 '39

Reviewed by Gus McCarthy

+ + Motion Pict Daily p4 Mr 28 '39

"'Wuthering Heights' has in its favor that

usual hidden ticket buying public that remem-

bers and revoices the classics of its high school

reading. As literature it has evinced in its favor,

a consummately skillful job of direction by

William Wyler. It has, as its handicap, the

trite and hackneyed Brontë hackneyed fact that

Emlj Bronte is not living in 1939, nor was her story

written for 1939. The picture will be a sensational

money grabber, but will not elicit from the

British flag flies; it will be spotty in the Un-

ited States, and in great measure depend on

the extraordinary handling of the exhibits in order

to uncover those hiding ticket buyers.'

Nat Box Office Digest p11 Mr 27 '39

"'Wuthering Heights' will have to depend on

class audiences. Its general sombreness and

psychological tragedy is too heavy for general

appeal. With that setup, and lacking socko

marquee dressing, picture is more of an artistic

success for the carriage trade. . . Samuel Gold-

wyn's film version retains all of the grim drama

of the book. Dramatic episodes are vividly

etched, without benefit of lightness. 'It's heavy

fair throughout.'"

+ + Variety p14 Mr 29 '39

"'Emilj Brontë's sombre and mystical love

story is screened with splendid artistry.

Translation is playing with utter conviction,

directed with sensitive and canny understand-

ing of its strange and haunting tragedy, and

is skilfully handled. In production the pic-

ture lays a powerful emotional spell. As a

piece of dramatic distinction there will be no

ends. . . With its commercial fate, there is

more room for speculation. It has strong

woman appeal. It will be selling from that

angle and it is likely to have a limited audience

to which it has native appeal, and for the sur-

plus who may be drawn in by shrewd exploita-

tion, it will provide deeply satisfactory enter-

tainment.'"

Variety (Hollywood) p8 Mr 25 '39

YOU CAN'T GET AWAY WITH

MURDER. Warner 75-80min F 25 '39

Cast: Humphrey Bogart, Gale Page, Billy

Halop, John Litel, Henry Travers, Harvey

Shinwari, Harold Huber

Director: Lewis Seiler

Music: H. Roemheld

Music director: Leo F. Forstein

Screen writers: Robert Buckner. Don Ryan.

Screen Formula

Melodrama. Based on the play Chalked Out

by Warden Lewis E. Lawes and Jonathan Flnn.

This is the story of a youngster who follows a

robber to robbery and then murder.

SEE ALSO issue of March 27

Trade Paper Reviews

"A tense and suspenseful prison drama

adapted from the play in which the

Sing prison warden, has the ring of au-

thenticity because it is constructed from data

collected over many years.

+ + Film Daily p8 Mr 29 '39

YOUNG MR. LINCOLN, 20th century-

Fox 100min Je 9 '39

Cast: Henry Fonda, Alice Brady. Marjorie

Weaver, Arleen Whelan, Eddie Collins.

Dana Morgan, Richard Cromwell, Donald

Meek

Director: John Ford

Screen writer: Lamar Trotti

Historically accurate. This is not to be con-

fused with the Raymond Massey production of

Ab Lincoln in Illinois which will be filmed shortly.

Henry Fonda plays the Great Emj. He is

those early years of his life just before he be-

came a great world figure when he came from

the small town of New Salem, Illinois to take

up law practice in Springfield.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 8 '39

"A. Y. Good-excellent."

+ + Parents' M p50 Jl '39

"Family-juvenile. Outstanding. Recommended

to the Committee on Exceptional Photoplays.

Recommended to schools, libraries, and other

use. Especially worth seeing, as above the

average 'selected' picture."

+ + Wkly Guide Je 9 '39
Newspaper and Magazine Reviews

"It arrived yesterday to add its chapter—
a warm and rich and illuminating chapter—
to the current renascence of interest in a
great man. One might note at once that there
is no 'epic,' and that it is distinctly the better for
it. Other films and plays, and good ones,
have been made about Emancipator-to-be Washington
many years and episodes; have enshrined him in
monuments of pictorial and prose grandeur.
This is the first time Ford reached the
greatness, and in a curious and effective way
it suggests why he was to do so." John K.
Hutchins

+ + Boston Transcript p18 Je 9 39

"Family of Three" Christian Science Monitor p15 Je 10 39

"Lack of excitement, understatement and
John Ford's careful old-fashioned, slow direc-
tion give 'Young Mr. Lincoln' an air of
actuality. This is further enhanced by Henry
Fonda's smooth underplaying and Alice Brady's
excellent performance.... Although 'Young
Mr. Lincoln' is nicely done, it does not have
the depth that history or biographical
material requires. The Robert Sherwood play..."
Philip T. Hartung

+ + Commonweal p218 Je 16 39

"You'll thoroughly enjoy it, laugh,
friend-
ly, and exhilaratingly—if too frequently
portrait of young Lincoln. John Fonda
and Henry Fonda... Ford contribute splendidly toward making this
the pleasant character-piece it is." Jesse
Zunz

+ Cue p45 Je 10 39

"Historically important even though cheap-
ened by a poorly presented, long-drawn-out
murder trial which contributes little to the
shaping of Lincoln's career. Students of mo-
tion picture appreciation should note how an
otherwise dignified picture, based on Lincoln's early years, was
sacrificed to Hollywood's cozy notion of
"good box-office." Horse play in the trial sequences
will amuse children and serve to sugarcoat the
themes of instruction and history. The two reels
reach. The Lincoln name should mean some-
thing on a marquee."

+ Hollvwood Spectator p5 Je 10 39

"In 'Young Mr. Lincoln,' the Great Emanci-
pator is shown in the germinating years when he
is supposed to have formulated those
challenging concepts of democracy which many
of us are jealously cherishing today. More
the pity that even a sensitive critic like this
seem fit to shape its tribute to a conventional
court-room melodrama. The producers have
concealed a fine, hard on-the-language show
that Abraham Lincoln is almost complete-
ly lost in the shuffle... From the standpoint
of sheer shock and the suspense, the film
is effective. With the aid of expert makeup
specialists, Mr. Fonda contrives to simulate the
Lincoln beards, hair, and height... but Mr. Fonda
don't think he is the actor for the part."

Howard Barnes

+ + N Y Herald Tribune p5 Je 3 39

"Without any pretension to the scope of
'Abe Lincoln in Illinois,' the film seems a
pleasant enough sketch, if a little
incidental of Ann Rutledge is employed in
a peremptory and almost brusque fashion; Mary
Todd is suggested, and Olmstead without
any scene of import; and thus the romantic
element is negligible. John Mosher

+ + New Yorker p90 Je 10 39

"It was released following a special world
premiere in Springfield, Illinois, chief locale of
the picture. But the film needed no such bally-
ho'o to give it a national send-off; and it is easily
one of the year's top pictures, a vivid biog-
raphy. 'First off,' 'Young Mr. Lincoln' is a per-
suading trifle for young and old alike. It
brought to life an unfamiliar Lincoln with
sincerity and profundity."

+ + Newsweek p34 Je 12 39

"The world should little note, nor long re-
member the story of 'Young Mr. Lincoln,' for
it is honey for ballyhoo but a sparse seat.
It is as if Darryl F. Zanuck had signed
Mr. Lincoln to play in a swiftly, humorous, beth-
thridge picture, with an impossibly
absurdly picturesque title. The result
is an ingenious jumble of history and
drama. Director John Ford refused to see
Fonda without his makeup, refused to let
super-producer Darryl F. Zanuck dabble in
the job, turned out, as a result, a Jim-dandy piece of
incongruous period.'"

+ + Time p78 Je 12 39

Trade Paper Reviews

"'Young Mr. Lincoln' is a film of distinction and,
with proper and enough selling, very easily
may turn out to be of formidable boxoffice propor-
tions.

+ + Boxoffice p53 Je 10 39

"Noteworthy drama. A highly entertaining
presentation of Abraham Lincoln. There has
never been presented on stage or screen
a biography of a great historical personage that
carries more weight and unqualified
value as this human study of the young Lincoln.
Credit must be shared between author,
playwright, director. The film, with
its memorable portrayal of Lincoln, the
screenplay, Lamar Trotti, Director John Ford,
and in greatest measure to Henry Fonda for
projecting a characterization of Lincoln in his
formative years."

+ + Film Daily p6 Je 2 39

"Certain to be marked up among the really
significatthier to be marked up and directed. It
library of historical works is 'Young Mr. Lin-
coln.' Here is a precise, sincere effort to chron-
icle facts in a way that is true to the
concession to melodramatic artifice. Yet it
stands with mounting dramatic effect and distinction
as Lincoln entertainment, as well as a plausible
document perpetuating American history."

+ + Hollywood Reporter p3 Je 3 39

+ + Picture Daily p6 3 39

"There is more Americanism in this picture
than in a dozen features burdened with social
consciousness, there is more drama in its
homeliness, there is more warmth than in a fast action
picture. A solid hit, but give it extra selling
where you are largely dependent on jitterbug trade.

+ + Nat Box Office Digest p18 Je 7 39

"Zanuck hasn't compromised much with
Abraham Lincoln in his very recent films, and
and as a result Henry Fonda's personation of
'Young Mr. Lincoln' is impressively realistic.
As more screen entertainment, however, (it)
is something else again. Fundamentally it
resolves itself down to a courtroom drama... With
judicious eye to authenticity and dignity
the major shortcoming of this Lincoln film is not
at the altar of faithfulness, hampered by the
vulgarity of the theatrical stage, but the
manufacturing of the picture that
it

+ + Variety (Hollywood) p3 Je 3 39

YOUTH IN REVOLT. Transcontinental films—Columbia 90min My 15 39


Director: Jean Benoit-Levy

Screen writers: Jean Benoit-Levy. Marie Chopard

Drama. Filmed in France with English subtitles. Based on a play of same title by Julien Luchaire. M. Benoit-Levy has taken a group of restless and rebellious friends and placed them in a cabin high in the Maritime Alps to work out their problems. A group of
YOUTH IN REVOLT—Continued

young women nearby cause jealousy and troubled romance. In the end they return to their homes convinced that they are a wiser and more tolerant group.

Audience Suitability Ratings
"Objectible in part." Nat Legion of Decency Je 8 '39

Newspaper and Magazine Reviews
"This French film begins with something of the spirit of the Oxford Group movement, but soon it becomes drenched with high-pitched Gaullist voices, childish bickering and lovey-dovey claptrap and resolves itself heroically with the inference that the peoples of the world must stand together. This energetic little drama is at once the liveliest and dullest house party this reviewer ever saw. 'Youth in Revolt' is a lot of talk mixed up with a generous collection of pretty girls and healthy boys." Robert W. Dana.

+ — N Y Herald Tribune p16 My 16 '39

"Obviously, M. Benoit-Levy has intended his story as 'a parable—a shrewd reflection upon the love-life of the men addidors today—and he has told it with more grace and humor than are actually in the theme. His young people are all agreeable actors who fit perfectly into their magnificent Alpine environment. Indeed, the whole thing is so idiolic that M. Benoit-Levy has been mightily helped in making a picture which seems like a first-class amateur report on a slightly uptid, week-end houseparty aboard the 'Eton.'" Boxoffice p59 My 27 '39

"Under the deft hand of Jean Benoit-Levy, this unusual story is welded into an interesting screenplay for the benefit of the audience, and again proves the marvelous group of a complete set of English titles increases the circulation possibilities." Film Daily p17 My 24 '39

ZENOBIA. United artists-Roach 71min
Ap 21 '39

Cast: Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, Jean Parker, June Lang, Olin Howland

Director: Gordon Douglas

Music: Marvin Hatley, Hall Johnson

Screen writers: Corey Ford, Walter De Leon. Arnold Belgard

Comedy. Harry Langdon is teamed with Oliver Hardy instead of Laurel. This is the tale of a doctor, Hardy, who cures a carnival elephant of the beast's infections. Based on the short story Zenobia's Infidelity by H. C. Bunny.

Audience Suitability Ratings
"Uncritical family audiences. Mature-family No. P A R.殆 + — Fox W Coast Bulletin Mr 18 '39

"Family." Calif Cong of Par & Teachers
"A good cast in a fairly amusing but slow-paced comedy. Family." Calif Fed of Business & Professional Women's Clubs

"Couldn't help enjoying a picture with Billie Burke and Alice Brady, but why waste such talented people on such a weak plot. Family." Calif Fed of Business & Professional Women's Clubs

"Though overlong and somewhat of a conglomeration of material, the picture is well produced and willing to delight the audiences. The little colored boy's rendition of the Declaration of Independence is excellent. Family." Gen Fed of Business & Professional Women's Clubs

"Slapstick comedy. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"A light comedy in which a rather weak story is somewhat livened up by satisfying entertainment, providing relaxing enjoyment. Family." Calif Council of Fed Women Churches

Fox W Coast Bulletin Mr 25 '39

"The material of the original story in the hands of a skilled craftsman might have made an hilarious comedy, but to the fanciful framework of the original story the screen writers have tacked a treatment on social snobbishness. Most of the cast play 'straight,' and the inconsistencies in treatment turn the production into a house party for face and fancy. There is a very serious lapse of the material, which including the currently popular appeal to patriotic emotions of the cast, the colored members give to make the most contemptible performers. Centents, 12-16: passable; children, 8-12: possibly enjoyable." + Motion Pict R p10 Ap '39

"General patronage." Nat Legion of Decency Ap 27 '39


Newspaper and Magazine Reviews
"If your memory goes that far back, you may remember Zenobia, beautiful heroine of one of H. C. Bunner's films. It is a matter of no importance which. There is a subject for fine comedy, but the Hollywood scenarioists have ruined the original tasty dish. It stinks. There are no laughs, and the audience will only be surprised at the ending. There is no suggestion of the comedy atmosphere which should have pervaded the entire product. It is rather the comedy, mild drama and rampant patriotism, each a legitimate element, but rather incompatible ingredients to constitute an agreeable mixture." + — Hollywood Spectator p9 Mr 18 '39

"This is whimsical; it sort of laces along, sometimes being in a genial way, frequently thin and dull." Beverly Hills

+ Liberty p51 My 6 '39

+ — Liberty p51 My 6 '39

"If you would like something to like in this program, you're probably the type that's bored at circuses. By all the production rules of thumb, the subject of which Mr. Roach bows to no man, 'Zenobia' should, in fact, be a very funny picture. And it is. You can't introduce an elephant into a ballroom without generating an atmosphere of mild unreasson." B. R. Crisler, + — Hollywood p15 My 15 '39

+ — Hollywood p15 My 15 '39

In this laconkadasical small comedy, Hardy plays a fairly straight role with considerable expressiveness and humor. + — Newsweek p33 Ap 24 '39

"This is the first of the comedies in which Harry Langdon replaces Stan Laurel. He is adequate. It is to be hoped that you can get away from the rest of the story you are a smarter audience than this reviewer." Photoplay p88 Je '39
Trade Paper Reviews

"A tale with fine farcical possibilities slowed down to a snail's pace by unwieldy direction. There should have been, nice, impatient comment on the quick wit, custom, courtroom procedure, but there isn't. The technique of the comedy in this case is as old as the elephant. The film is a throwback to the old Mack Sennett days, or should we say Harry Langdon days, or you, Zenobia.

"Because an elephant never forgets, an enjoy- able comedy was created. A new Oliver Hardy is in there. His work is a cross between the slap-stick, for which he is noted, and a straighter sort of role. It should appeal to grown-ups as well as children. It is admired with him is Harry Langdon, who, too, supplies a lot of laughs and Billie Burke whose type of sober-brained humor is always entertaining."

Film Daily p6 Mr 14 '39

"Those cash customers who put their dough on the success of the comedy on opposite sides via the antics of Laurel and Hardy won't be so happy over the new Hal Roach combination. If they expected to see Harry Langdon stepping into Laurel's programs, they're going to be disappointed likewise. He isn't given that opportunity. In 'Zenobia,' the plotting figure is there, dulcely dogging Hardy's footsteps. But there the resemblance ends. For, not Langdon but a smaller than average elephant does the trailing. The substitution isn't a happy one.

Hollywood Reporter p3 Mr 11 '39

Reviewed by Roscoe Williams

Motion Picture Daily p7 Mr 15 '39

"There are sufficient laughs in 'Zenobia,' presented by a group of excellent performances to warrant it an adequate place on many bills, but the effort to combine slapstick with more legitimate material has not come off so happily as to make it top of the bill fodder without strong support.

Variety p6 Mr 29 '39

"'Zenobia' is mild entertainment and will provide support in the key duals. In the subsequent it will aim for juvenile patronage and will be of interest to the average moviegoer. It does not warrant the amount of footage. Script is a series of incidents tied together in not too compact form. There are several spontaneous moments, but on the whole, comedy is strained. Things just seem to drift away without achieving much audience interest."

Variety p6 Mr 15 '39

"Offering is a cross between slapstick and more sedate brand of funning, semi-dramatic in the region. It has new appeal after an absence of over five years from films. Comedians, both, of the first order, Hardy and Langdon romp their roles playfully and foil each other skillfully. . . . Seventy-one minutes in length, the picture gives impression of being somewhat meagerly incidented, the straight relationship between Miss Parker and James Ellison cutting down the gags and comedy routines to short shrift. The average audience doesn't stretch where the material seems inadequate for the feature distance."

Variety (Hollywood) p3 Mr 11 '39

ZERO HOUR. Republic 62min My 27 '39

Cast: Frieda Inescort, Otto Kruger, Adrienne Ames, Don Douglas, June Darwell, J. M. Kerrigan

Director: Sidney Salkow
Music director: Cy Feuer
Screen writer: Garrett Fort

Drama. Frieda Inescort and Otto Kruger's marriage is prevented when he is crippled by an accident on the eve of the nuptials. Later when Miss Inescort falls in love with Don Douglas, she refuses to marry him because of Kruger. In the end Kruger realizes this and kills himself.

Audience Suitability Ratings

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

Christian Century p719 My 31 '39

"Objectible in part."

Nat Legion of Decency Je 15 '39

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

Parents' M p60 Ji '39

"Mature."

Wkly Guide Je 3 '39

Trade Paper Reviews

"A delicately handled drama of love and sacrifice, competently enacted by Frieda Inescort and Otto Kruger, this is of major league proportions, the two stars being in top form. Despite his handicap, Mr. Kruger, a slow-witted type, proves to be a clever man, despite appearances, and this is the story of the struggle between love and his conscience. It is more the story of the woman, however, and Miss Inescort, as the 'grieving' woman, plays the rôle with an emotional appeal that will be difficult to forget.

"It is a story of many and varied types of people, and the handling is done with a fine control and balance.

"It will run to good prices at all grades of pictures, and in fact, it is a sort of play for all the medium-length theatres."

Film Bulletin p4 Je 3 '39

"Good meaty drama with plenty of action should click easily."

Film Daily p6 My 24 '39

"Given care in production, direction and character delineation, Republic's 'Zero Hour' rates as a better 'B' offering, which brings Republic closer in its efforts for major recognition by exhibitors. Story sustains interest and suspence.

Hollywood Reporter p3 My 19 '39

Reviewed by Vance King

Motion Picture Daily p6 My 24 '39

"They started with what could have been a wishy-washy idea and they could have laid an egg except that Sol C. Siegel was the producer, Frieda Inescort was the star, and the director, Sidney Salkow, kept his eye on the ball even whenformula, dimmed his eyes. It finishes up as good entertainment. Box office value is set by the names you read in the credit list."

Box Office Digest p11 My 29 '39

"Molded from exceptionally morbid material, 'Zero Hour,' despite fine performances by Frieda Inescort and Otto Kruger, is destined for the lower end of the duals. Its sole hope for attraction rests as a tear-jerker for the women."

Variety p14 Je 14 '39

"Packing plenty in way of entertainment and production values, 'Zero Hour' marks dawn of new era in matter of Republic producers. Combining originality in story material, above-average direction and personnel, plus excellent mounting, this one will add real strength to any duals."

Variety (Hollywood) p3 My 19 '39
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Under the names of the leading actors and actresses will be found the productions in which they have taken part during the current quarter.

Under the director’s name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parentheses, thus: Curwood, James Oliver

Swift lightning (Call of the Yukon)

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STREET, Julian
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DIRECTORY OF PRODUCERS

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.

Amkino. Amkino Corp, 723 7th Av, N.Y.

Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1

Atlantic. Atlantic Pictures Corp, 1561 Broadway, N.Y.


Avramenko. Avramenko Avravenko Film Co, Ltd, 112 W 48th St, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.


Best. Best Film Co, Inc, 630 9th Av, N.Y.

British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1


Capitani. Capitani-Films, Via XX, Settembre S, Rome

Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1


Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.


Criterion. Criterion Film Productions, Ltd, 25 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5523 Santa Monica Blvd, Hollywood, Calif.

Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13

Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.

Diversions. Diversions Pictures, Inc, 1501 Broadway, N.Y.

Dublin. Dublin Film Co, 723 7th Av, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.

Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.

Esperia. Esperia Film Co, 1560 Broadway, N.Y.

Fine arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.

First national. See Warner Fox.

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 49th St, N.Y.

Futter. Futter Corp, Ltd, 1426 N Beachwood Dr, Hollywood, Calif.; 1591 Broadway, N.Y.

Gaumont. Gaumont British, Gaumont British Picture Corp, Ltd, 126-150 Wardour St, London, W. 1

Goldwyn. Samuel Goldwyn, Inc, 7216 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, 1600 Broadway, N.Y.

Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.

Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.

Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Marszalkowska 94, Warsaw


MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Culver City, Calif.

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.

Mayflower. Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2; 1270 6th Av, N.Y.

Metropolis. Metropolis Pictures Corp, 45 John St, N.Y.


Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.

Modern. Modern Film Corp, 729 7th Av, N.Y.


Moscow film studios. See Amkino
New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 230 9th Av, N.Y.


Reliable. Reliable Pictures Corp, 555 5th Av, N.Y.; 6006 Sunset Blvd, Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 5922 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, 3336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Spectrum. Spectrum Pictures Corp, 720 7th Av, N.Y.
Sphinx. Sphinx Films Corp, 535 5th Av, N.Y.

Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Swiss-Fraensens. Fraensens Film A. G., Zurich, Switzerland.
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4516 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Tri-national. Tri-National Films, Inc, 250 W 57th St, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; 1714 N Western Av, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
Universal. Universal Artists, United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Vedis. Vedis Films Inc, RKO Bldg, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warsaw. Warsaw Film Co, 723 7th Av, N.Y.
World. World Pictures Corp, 729 7th Av, N.Y.
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Pictures Reviewed in This Issue

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A complete title index of all films reviewed during 1938 is found in the December 26, 1938 issue.

A summary of the favorable and unfavorable reviews directly follows the title of the film.

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* (Continued on inside back cover)
WHAT PICTURE SHALL I SEE TONIGHT?

Here are our *FORTY BUSY LITTLE CRITICS* scampering madly into theatres and out, day after day, giving each film a "thumbs up" or a "thumbs down" so that YOU do not waste your entertainment time and money! If one critic says the film is good, you might have doubts, but when FORTY critics rate a film, you can’t have any doubts, can you?

Do our nation-wide critics give your neighborhood theatre’s offering a rating of + +? Then grab your hat and run!

Do they rate it — —? Then curl up with your favorite detective story!

The point is that you need never doubt when you enter a motion picture theatre if you have first fortified yourself with the MOTION PICTURE REVIEW DIGEST. You need not worry about the picture Junior is seeing if you find out IN ADVANCE whether it is suitable for him.

On the back cover the MOTION PICTURE REVIEW DIGEST has made it easier for you to find the best films by listing the Outstanding Films of the Month as Selected by Forty Motion Picture Critics.

MOTION PICTURE REVIEW DIGEST
H. W. WILSON CO.  950 UNIVERSITY AVE.,  NEW YORK CITY
UNION PACIFIC. Paramount 125-135min My 5 '39

Cast: Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Robert Preston, Lynne Overman, Brie Donlevy, Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham, Walter DeLeon, C. Gardner Sullivan, Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings
"A & Y: very good of kind; C; strong."

"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Refer to Committee on Exceptional Plays."

++ Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews
"It has come to the Paramount the veriest bit behind schedule... Other arias from the horse-opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mightily fine movie, colorful, spectacular and of distinguished ancestry. The Iron Horse' sired it. Certainly it won't be damned in this morning's column... . . . Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two-hour running time seems not too long, and the performances are almost uniformly good. So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years."

++ N Y Times p31 M 11 '39

Trade Paper Reviews
"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably make it a mighty fine movie. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shady page into American history—one abounding in drama, romance and intrigue. Although the title conveys this somewhat, the emphasis of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."

--- Film Bulletin p9 My 6 '39

Starting at the beginning, the title of this picture is Union Pacific. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually 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.
Motion Picture Review Digest

Vol. 4 SEPTEMBER 25, 1939 No. 39

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_Audience Evaluation Publications_
Am Legion Auxiliary—American Legion Auxiliary, Mrs Thomas J. Bonetto, 5519 Manhat- tan Av, Verdugo City, Calif
See Fox W Coast Bulletin
Books and Films, Mrs Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator
Calif Cong of Par & Teachers—California Cong of Parents and Teachers, Inc, Mrs Leo E. Hedges, 2655 Mt Angeles Av, Los Angeles, Calif
See Fox W Coast Bulletin
Calif Fed of Business & Professional Women’s Clubs—California Federation of Business and Professional Women’s Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin
Calif Fed of Music Clubs—California Federation of Music Clubs, Mrs Grace W. Mabee, 1370 S Westmore Blvd, Los Angeles, Calif
See Fox W Coast Bulletin
Christian Century—Christian Century, 440 S Dearborn St, Chil- cago
DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russett, 1488 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin
E Coast Review Committee—East Coast Review Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin
Film Guide—Film Guide. A study plan prepared for the Hollywood, 15c per copy; $2 for 20 forthcoming guides. Taft Bldg, Holly- wood, Calif
Fox W Coast Bulletin—Fox West Coast Theatre Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1337 S Vermont Av, Los Angeles, Calif
(Cer publication contains evaluations by the following organizations: Am Legion Aux- illary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women’s Clubs; Calif Fed of Music Clubs; DAR E Coast Review 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)—General Federation of Women’s Clubs (West Coast), Mrs William A. Burk, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin
Motion Picture Review—Motion Picture Reviews, $1. Women’s University Club, 943 S Hoover St, Los Angeles, Calif
Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florence H. Wolf- sower, 458 S Lucasta Bldg, Los Angeles, Calif
See Fox W Coast Bulletin
Nat Soc of New England Women—National So- ciety of New England Women, Mrs David H. Ray, 1235 First Av, Arcadia, Calif
See Fox W Coast Bulletin
Parents’ M—Parents’ Magazine. 82. The Parents’ Institute, Inc, 9 E 40th St, New York
Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Move- ment, 15c per copy; $5 yr. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York
S Calif Council of Fed Church Women—South- ern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin
Scholastic—Scholastic, 82. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa
Wky Guide—Weekly Guide to Selected Pic- tures, $2.50 yearly; with Magazine, $1. Na- tional Board of Review of Motion Pictures, 70 5th Av, New York
Women’s Univ Club, Los Angeles—Women’s University Club, Los Angeles, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin
School Evaluations
Com on Motion Pict, Dept of See Ed, NEA—Com on Motion Pictures, Department of Secondary Education, National Education Asso- ciation, Room 1418, 1601 Broadway, New York

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston
Cue—Cue, 83. Cue Publishing Co, Inc, 6 E 33th St, New York
Film Wky—Film Weekly, 3d per copy. Martlett House, 911 New St, London W C 2
New Yorker—New Yorker, 86. F R Publishing Corp, 25 W 43rd St, New York
Explanations

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

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

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

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

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

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

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

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

Key to Abbreviations

a adults fed federated -lon
ag August gen general
am American inc incorporated
ap April incl including
assn association inst institute -lon
av avenue int international
bd board ja January
blvd boulevard je June
children (under 14 c Jl July
years) ltd Literary
Calif California ltdd limited
Cath Catholic magazine
com company min minutes
com committee mo monthly
Cong Congress Mr March
D December my May
dept department N North, November
E East nat national
ed edition, education no number
F February N Y New York

O October
p page
par parent -s
Phila Philadelphia
picture
pub publisher -ication
R Review -s
Rep Republic
s September, South
-ern
Sat Saturday
sec secondary
soc society
sq square
St Street
univ university
vol volume
W West
wkly weekly
y young people (14-18 years)
ADVENTURES OF SHERLOCK HOLMES. 20th century-Fox 85min S 1 '39

Cast: Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco, Henry Stephenson, E. E. Clive

Director: Alfred Werker

Music director: Cyril J. Mockridge

Screen writers: Edwin Drum, William Drake

Based on play Sherlock Holmes by William Gillette. George Zucco, as Professor Moriarty, a murderous criminal, decides to try to win over his greatest adversary, Sherlock Holmes. He plans to steal the royal jewels from the Tower of London and hopes to gain his objective by first murdering two people. While Holmes is busy finding the murderer, he hopes to steal the royal jewels.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Suspenseful, but mild compared with certain radio skits. Adults." Calif Cong of Par & Teachers

"A well directed and excellently cast mystery story. . . Though the tactics used by Sherlock Holmes seem a little creaky as compared to modern methods, the picture is sufficiently thrilling to please those who enjoy mystery pictures. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre, Diverting, but illogical and unconvincing detective melodrama. Adults." DAR

"A very tense, exciting mystery endowed with a large, unusually strong cast and directed with clever, subtle finesse. . . A good story well presented, with plenty of suspense and excitement for all who enjoy the type. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Mature-family." Nat Council of Jewish Women

"Well directed, melodramatic murder mystery. Adults." Nat Soc of New England Women

"An excellent supporting cast and good direction add to the entertainment value of this interesting mystery picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 26 '39

"General patronage."

Nat Legion of Decency S 14 '39

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

"Parents' M p8 O '39

"Family, Well done."

"Wkly Guide S 2 '39

Newspaper and Magazine Reviews

"The legendary Sherlock Holmes detects his way through as absorbing and eerie a detective yarn as one is ever likely to see, played against a background of Victorian London that is as handsomely and vividly created as the scenery in any production I have seen this season." Bert Haren

Hollywood Spectator p14 S 2 '39

"Extraordinary good sense and skill have gone into the direction of 'Adventures of Sherlock Holmes.' The film is at once an exciting thriller and a faithful recreation of a famous literary figure in the guise of the 'Hound of the Baskervilles,' which preceded this offering to the screen, wasn't in the same league. . . It is packed full of intriguing incidents and has been given a first-class treatment." Howard Barnes

NY Times p18 S 2 '39

"One can't help liking Moriarty, dastard though he is; one can't help liking the new Holmes film, either, with Basil Rathbone in the calabash and a swirl of fog standing by for its entrance cues. Delightful the way the fog follows Moriarty around; delightful, too, the equally synthetic melodramatics of the entire production." Frank S. Nugent

"It's quite pleasant and agreeable, but it certainly doesn't belong among the mystery thrillers. Nigel Bruce's Dr. Watson really sets the pace for the whole affair with its amiable humor, and Basil Rathbone's Sherlock is beautifully in balance with it." John Mosher

New Yorker p79 S 9 '39

Trade Paper Reviews

"Every whit as good, and on some counts reflecting improvement over its predecessor, 'Hound of the Baskervilles,' this augurs well for a long, distinguished and profitable series of Sherlock Holmes-Doctor Watson adventures. Atmospherically authentic and produced on a top scale, it is packed with sufficient suspense, thrills and dry English humor to warrant top rating on any program."

Boxoffice p51 Ag 26 '39

"Excellent performance of the great sleuth by Basil Rathbone"

Film Daily p8 S 5 '39

"'Adventures of Sherlock Holmes' is an attempted murder mystery on a high scale but with most of the thrills of the 'B' mystery thrillers missing, and as such becomes rather tame screen fare that will have a hard time pleasing those fans who like the chills and fever with their mystery. But those gone easily with the improbabilities of such stories and who may feel that a fine cast was wasted on this 'A' version of the murder mystery which is offered in the two-film package."

"Hollywood Reporter p3 Ag 19 '39

Reviewed by Vance King

Motion Pict Daily p10 Ag 23 '39

"Latest version of Sir Arthur Conan Doyle's super-sleuth is about the neatest package in several attempts to make Sherlock Holmes exciting on the screen. It is considerably better than the last in this group and should prove a healthy buildup for others in this line of detective yarns. Picture will en-
ADVENTURES OF SHERLOCK HOLMES—Continued

joy moderate grosses despite the handicap of weakie predecessors and absence of marquee draw.

+ Variety p14 S 8 '39

"Adventures of Sherlock Holmes" is a slick, ornate film involving a who-perpetrates-it variation of the ordinary garden variety of murder mystery. Its deftance of logic in plot cause and effect and its occasional shaggy dog shrug off with the weird and exciting fantasies that hold unflagging attention. It has many of the usual fine number of befuddling cross currents to challenge the wit and observation powers of the screen audience detectives, and it sets them to work very well in the requirements of this type entertainment."

+ Variety (Hollywood) p3 Ag 19 '39

AMANGELDY. Amikino 79min Je 15 '39

Cast: Elubal Umurzakov, Shara Dzhandarbekova, Serke Kozhamkulev, Kurmanbek Dzhandarbekov

Director: Moisseye Levin

Screen writers: V. Ivanov, G. Musrepov

Historical drama. Filmed in Russia with English and documentary treatment of the life of Amangeldy, a hero of the revolution who became a general and led his nomadic tribes of Khudzinds against the landords.

Newspaper and Magazine Reviews

"It is in the mood of a documentary film and carried out with the dash and vehement melo-drama of the western school of dramatics. . . There is a good deal of satisfactory adventure stuff in the fighting, escapes and patro-nage."—Herbert Drake

+ N Y Herald Tribune p16 Je 16 '39

"It seems just a wee bit on the soporific side when stretched, by means of tribal gatherings, native ceremonies and even a few semi-romantic passages with a Kazakh glamour girl, in-exorably to feature length. One fact, it is precisely the anthropological padding which, in the long run, becomes the really interesting and significant portion of the film. . . It is well to concentrate on the essential and eternal elements of the Asian spectacle when viewing films like 'Amangeldy,' which are compounded, rightly or wrongly, of politics and prejudice. With this mental reservation, they become en-joyable documentaries and documentaries, rich with information."—B. R. Crisler

+ N Y Times p27 Je 16 '39

"The name of Lenin is invoked whenever possible and the picture lacks of the ear-marksmen of revolutionary reflection."—John Mosher

New York p1 Je 24 '39

Trade Paper Reviews

"Acting by Elubal Umurzakov, in the lead role, is satisfactory as with the rest of the cast. Editing and direction are poor. Particularly indicative of the latter is the slow pace."— + Variety p20 Je 25 '39

ANDY HARDY GETS SPRING FEVER. MGM 87min Jul 21 '39


Director: W. S. Van Dyke II

Music: Edward Ward. David Snell

Screen writer: Kay Van Riper

Comedy. Seventh in the Hardy Family series. Andy takes on the office position of the dramatic teacher in the high school. The fact that she is engaged comes as a blow to Andy, but he moves through the situation lightly and returns to his former sweetheart.

Audience Suitability Ratings

"A: fine of Kind; Y: excellent; C: good." + + Christian Century p558 Ag 2 '39

"Possibly the best of all. It may feel that the plot follows a familiar pattern, and that the picture lacks the original and hilarious touches of earlier productions. However, we do not wish to disparage the entertainment value. It is quite nicely handled. Adolescents, 12-16; good; children, 8-12; yes, if interested. Family."—Women's Univ Club Los Angeles

+ Fox W Coast Bulletin J 15 '39

"Another delightful episode in this popular series, and highly commendable, especially for the older members of the family."—Gen Fed of Women's Clubs

"It proves more interesting than its prede-cecessors because of the excellent direction of a difficult subject and a cast which acts naturally and humorously. The plot is a splendid example of the splendor of the story and its implications. A not-so-smart-aleck Andy pleases. Family."—Nat Council of Jewish Women

+ Fox W Coast Bulletin J 22 '39

"Another delightfully entertaining Andy Hardy picture. Family."—Am Legion Auxiliary

"Delightfully entertaining. . . Family."—Calif Cong of Par & Teachers

"It would be difficult to say which picture in this popular series was the best, but this one could well be listed well up on the list. Family."—Calif Fed of Business & Professional Women's Clubs

"Good. A well-directed social comedy. Family."—D. R.

"An amusing and sympathetically enacted social comedy. . . Excellent and constructive family film."—Nat Soc of New England Women

"Another delightful and entertaining picture for the family."—S Calif Council of Fed Church Women.

+ + Fox W Coast Bulletin J 29 '39

"It is all good fun and nicely handled. Adolescents, 12-16; good; children, 8-12; yes, if interested." + + Motion Pict R p5 Ag '39

"General patronage."—Nat Legion of Decency J 27 '39

"A & Y; good; C; possible." + Parents' M p16 Ag '39

"Family. Human and amusing, and Mickey Rooney, by not mugging too much, is nearer to his top form."—Wky Guide J 22 '39

Newspaper and Magazine Reviews

"Excepting 'You're Only Young Once' the first of this series to attain prominence, this one is the most entertaining. Mickey Rooney is subdued to the point that his talents go to work instead of his muggings and posings."—John Glenn

+ Boston Transcript p24 J 28 '39

"Movie goers might well be surprised at Andy Hardy's spring fever for life. Although it is the seventh in the series, and has prac-tically the same fine cast, it still has the fresh excitement of new faces and the lively, some, realistic family touches of the other Hardy pictures. . . Kay Van Riper's screenplay has chickening humor and sincere understanding that are reminiscent of Booth Tarkington's treatment of this delicate theme."—Philip T. Haning

+ Commonweal p430 Jl 28 '39

"Everybody expects this latest Andy Hardy picture to be at least as good as the others—if they won't be the best. Andy Hardy has become one of the funniest films in the series, alternating brightly and comically between adoles-cente humor with near-tragic overtones, and the simple, friendly, homey dramatic incidents that have made this batch of pictures one of the most popular and profitable in film history."—Jesse Zunser

+ Cue p39 Jl 22 '39

"Universal appeal, and particularly gratifying to women and youngsters, and all who enjoy domestic situations. From a study angle there is an interesting observation of build-up, contrast, movement and balance."—George Turner

+ Hollywood Spectator p9 Jl 22 '39

"Somewhere or other this seventh Hardy legend does not quite live up to the standard set by its predecessors. A certain detailed human quality is missing. Maybe it's the direction."—Beverly Hills

+ — Liberty p39 Ag 26 '39
"Master Mickey Rooney is growing up rapidly, but he has lost none of his precocious instinct for showmanship. He never fails to go the limit on a laugh or a tear. The point is that he whips up considerable amusement in the proceedings, even though he lets the serious parts show through rather badly. Certainly it is his show far more than it is Mr. Van Dyke's. Personally, I am getting a bit tired of the Hardy boys. This variation is billed as the lucky seventh, but I can't see any excuse for its continuation without the Rooney and Rooney, Ronald Reagan, Bonita Granville, Henry O'Neill. Eduardo Cianelli

**Digest** p14 JI 19 '39

"[Although it has] a certain careless, assembly line attitude in the idea department, we may venture to predict that in the current chapter the Hardys will enchant the family picture trade as usual. Mickey Rooney in the throes of happy love and class play simultaneously will almost inevitably prove too comical for this special audience to resist." B. R. Crisler

+ N Y Times p23 JI 19 '39

"An early hope of mine that Mickey Rooney might grow more subdued with the years is now abandoned forever," John Mosher

**New Yorker** p72 JI 22 '39

"Easily the best of the series so far, Andy's spring fever's episode has the simplicity of structure, the clear-cut portrayal of nice American folk, and the Tarkingtonesque quality you've come to detect in those pictures." + Photoplay p59 O '39

"[It has such] a wealth of domestic detail, adolescent humor and sage head-shakings that hyperdomestic cinemaddicts will have a wonderful time. Those who dislike Mother's Day will be apt to feel that they have just been through it again."

**Time** p46 JI 24 '39

**Trade Paper Reviews**

"This is No. 7 in the successful and popular series—and it is a natural in effect as well as numerically; amply endowed to completely satisfy Hardy Family fans. Possessing the same warmly human qualities which distinguished the preceding sextette, the most recent production is the second only to the record-shattering 'Love Finds Andy Hardy.' + Boxoffice p35 JI 15 '39

"It is one of the best of the series. The adult plot is kept in its proper place, the spotlight is centered on Mickey Rooney. The result is all-satisfying." + Digest p7 JI 17 '39

"This latest in the Hardy series rings the bell not only because of the exceptionally fine human story and the featured work of Mickey Rooney, but because of the appearance of a girl named Helen Gilbert in the role of a schoolteacher." + Film Daily p5 JI 12 '39

"This continues to advance the steadily growing prestige of the series, exerting the same hilarious and heart-tugging forces which is this group's unerring purpose and premium. It can be counted on the banner both the enthusiasm of the Hardys' steady customers, and pull new reinforcements to their colors. Throughout, the picture is delightful, mirroring typical incidents which will bring back memories or call forth current parables with such familiarity as to excite constantly growing interest and high amusement." + Hollywood Reporter p3 JI 8 '39

Reviewed by Vance King + + Motion Pic' Daily p1 JI 11 '39

"This maintains the entertainment pace set by its predecessors, and will create happy box offices up and down the line." + Variety p12 JI 12 '39

"This continues to sustain the standard of high family entertainment excellence. The box office value of the Hardys has been established. This one will thoroughly delight the confirmed patrons and will add its share of the steadily increasing customers." + Variety (Hollywood) p3 JI 8 '39

**ANGELS WASH THEIR FACES. First national 86min Ag 26 '39**

**Cast:** Ann Sheridan, Billy Halop, Bernard Punsly, Leo Gorcey, Huntz Hall, Frankie Thomas, Ronald Reagan, Bonita Granville, Henry O'Neill. Eduardo Cianelli

**Director:** Ray Enright

**Music director:** Leo F. Forstein

**Original story:** H. Jonathan Finn

**Screen writers:** Michael Fessier, Niven Busch, Robert Buckner

Melodrama. Frankie Thomas and his sister Ann Sheridan move into a neighborhood where Frankie soon joins a gang of tough boys. Frankie, with a reform school record, is blamed for neighborhood fires started by racketeers.

**Audience Suitability Ratings**

"A: depends on taste: Y; no; C: by no means."

**Christian Century** p1115 S 13 '39

"General patronage."

**Nat Legion of Decency** S 7 '39

"A & Y; interesting; C: no." + Parents' M p35 O '39

**Newspaper and Magazine Reviews**

"Adults." + *Christian Science Monitor* p17 Ag 19 '39

**Trade Paper Reviews**

"For those who played 'Angels With Dirty Faces' here is a sure-fire follow-up with the 'Dead End Kids' coming through again to make audiences laugh, and cry, but most of all it is a good show."

+ Boxoffice p45 Ag 5 '39

"Great melodrama with 'Dead End Kids' delivering strong in novel story." + Film Daily p7 S 8 '39

"Newest 'Dead End' melodramatic adventure sacrifices plausibility for action, but Ray Enright's terrific melodrama pace makes it the sort of fare the average audience will eat up. In the meantime we have one of those comic situations where they like Ann Sheridan and the 'Dead End Kids,' and doubtless will do sturdy business in other houses. + - Variety p11 S 8 '39

**B**

**BACHELOR MOTHER. RKO 8min**

**Cast:** Ginger Rogers, David Niven, Charles Coburn, Frank Albertson, E. E. Clive, Elbert Oakes, Jr., Ernest Truesed

**Director:** Garson Kanin

**Music:** Roy Webb

**Original story:** Felix Jackson

**Screen writer:** Norman Krasna

Farce. Ginger Rogers, a shopgirl, finds a mother leaving a baby on the doorstep of a foundling home and is herself mistaken for the baby's unwed mother. Her employer and his son do not suspect the mother's pretensions. Three fathers rise up to claim the child. In the end, Ginger marries the boss's son.

**Audience Suitability Reviews**

"A: very amusing; Y: amusing; C: harmless." + *Christian Century* p1036 S 6 '39

"Good. Definitely adult. This highly entertaining, sophisticated farce could be given highest rating but for some laughable though not-in-good-taste dialogues." + *DAR* + *Fox W Coast Bulletin* JI 1 '39
**BACHELOR MOTHER—Continued**

"As seems to be inevitable in farce, some of the lines are susceptible of various interpretations, but in general the fun is quite harmless and in no instance acting, is deliciously clever. Adolescents: entertaining; children: confusing. MATURE-family." Woman's Univ Club, Los Angeles + p54 W Coast Bulletin Jl 8 '39

"Adults." Am Legion Auxiliary

"Entertaining, sophisticated socia comedy with highly amusing situations, able direction, excellent acting. It suits only for adult audiences. Adults." Calif Cong of Par & Teachers

"A social comedy in a sophisticated style that has many whimsical surprises. The humor is delightful and the clever musical motifs maintain the gay spirit of the story... Though the work of the writers is thoroughgoing amusing, the caliber of Fed of Business & Professional Women's Clubs

"A rarely entertaining comedy excellently presented and replete with refreshing, spontaneous and irresistible humor. While delicate situations are handled with finesse, mature humor makes this picture a bit doubtful for children. Entertaining for adults, Gen Fed of Women's Clubs (W Coast)

"One of the best of its kind. Mature." Nat Council of Jewish Women


"An amusing and entertaining picture. MATURE. S Calif Council of Fed of Church Women + p54 W Coast Bulletin Jl 22 '39

"Adults." Nat Legion of Decency Jl 6 '39

"A: good; Y: sophisticated; C: no." Parents' M p64 Ag '39

"Family. Outstanding. One of the most amusing and entertaining films directed and acted and full of first-class entertainment from start to finish. A really enjoyable family picture. Referred to the Committee on Exceptional Photoplays." + Wkly Guide Jl 1 '39

**Newspaper and Magazine Reviews**

'It is a sprightly entertainment in which Miss Ginger Rogers proves once more that she can get along very nicely, thank you, even without the extra of Old Hollywood glamour. It goes without saying that you will like Miss Rogers... In fact, you ought to like the whole thing." John K. Hutchens + + Boston Transcript p21 Jl 28 '39

"The sparkling lines and good acting in 'Bachelor Mother' are much fresher than its story's simple theme, which is repeated when it is worn threadbare... Director Kanin manages to inject a feeling of boleness and frolicsome humor that rises above the plot." Philip T. Hartung + + Commonwealth p300 Jl 14 '39

"'Bachelor Mother' belabors the idea [of the story] and the dialogue so entirely. Continuously and monotonously, that both picture and audience are substantially weaker before it is all said and done... It alone is a center of laughter, but the theme is one of many more for when fine actors find it impossible to lift the script to the general level of forced hilarity attempted by the script writers." Jesse Zunser + + Cue p14 Jl 1 '39

"Cheerful and cleverly comic, full of neat situations and bright lines. Delightfully acted by Ginger Rogers and David Niven. Good entertainment." + Film Wkly p81 S 2 '39

"Delightful comedy... For sheer cleverness it belongs with 'My Man Godfrey' and 'The Awful Truth' as comedies we will remember... Exhibitors can go the limit in promising their patrons eighty minutes of almost continuous laughter." + Hollywood Spectator p7 Jl 8 '39

"This story must have disturbed Miss Rogers considerably. I give director Kanin the majors share of the credit... This is not for little Whites," Beverly HILLS + Liberty p51 Ag 12 '39

"You will laugh from beginning to end... I was the only one that didn't. It didn't have interesting points. It is a splendid example of Hollywood at its ambitious, pleasant worst... An annoying part of the production is not so much the routine formula as its execution. Its farcical situations are not used to magnify it... Rather the reverse. The attempt is made to press the absurd into the framework of everyday reality... Instead of the usual funny and witty satire which many contains, we get a collection of old gags."

Franz Hoellerich + + Film Daily p154 Ag 5 '39

"What distinguishes this is a certain appealing belief in its own simplicitics, a keeping of faith with its romantic longings, making its troubles feel as troubles and never letting them down into meanness or absurdity just for a laugh. The laugh is welcome, apically, and so is sentiment; but there is maintained an almost collateral balance between decent feeling and the tough reality. There are people--much people--around... There is a feeling you get from a movie only occasionally, that the company had a grand time making it; that, somehow, that it was one of those happy things from start to finish. Maybe it wasn't that way on the lot, but that was the way it was when you see it—and that's what you're there for." Oris Ferguson

+ + New Republic p307 Jl 19 '39

"I recommend the new offering as a vastly satisfying entertainment. It is pretty much of a toss-up as to whether Mr. Kanin or Miss Rogers carries the majors credit, but the comedy is immensely enjoyable. The reversed sorcery involved in 'Bachelor Mother.'... Fine dramatic craftsmanship would have made [it] a monumental screen comedy instead of the superb tour de force of acting and direction that it is..." John W. Seabury + + N Y Herald Tribune p14 Je 30 '39

"'Bachelor Mother' is a merry jape which deserves something more than farce classification. It is comedy, simple if not always pure, but we must call it one of the season's gayest shows... A merry comedy has come tripping, all newfangled, fetching, shining and full of the most unexpected nonsense. It hardly seems possible that the theme has been handled so often and so well."

Frank S. Nugent + + + N Y Times p17 Je 50 '39

"This [is a] masterpiece. Expect for a momentary exhibition of jitterbug convulsions, Miss Rogers does nothing but act, but with vast sincerity interprets the emotions of a peculiarly misunderstood shopgirl." John Mosher + + New Yorker p64 Jl 1 '39

"An often satirical froth, the witty script bubbles down to a single comic theme played with infinite variations. Some of them are repetitive, but the majority make for diverting nonsense, expertly played..."

Newsweek p32 Jl 10 '39

"Garson Kanin, Hollywood's youngest director, turned out a concoction that had the feeling that really sparkles. The film is smart, subtle, sophisticated. There's a laugh a line, and a line worth a laugh too..."

+ + Photoplay p63 S '39

"'Bachelor Mother,' despite a title calculated to arouse the curiosity of censor boards, is as wholesome as children's stories and arranged for normal adults. Niven with a fresh and delightfully new personality... It possesses reams of originality, literally stumbles over its laughs, bulges with
PICKERINGS, RKO 65 min Ag 11 '39
Cast: Robert Barrat, Noah Beery, Jr., Guil Williams, Andy Clyde. Paul Hurst
Director: Lew Landers
Music: Floyd Oakley
Screen writer: Clarence Upson Young
Melodrama. The time is Arizona in 1875. The story concerns itself with a sheriff and a posse of nine men, who are trapped by a band of Indians in a mountain pass while they are tracking down a murderer. Slowly the men are killed, inter alia, terrible experiences and finally only the strong-willed sheriff survives.

"Audience Suitability Ratings"

"Dull, uninteresting western melodrama, re- lieved by a sequence of murder for the sake of taste. "Adults." Calif Cong of Par & Teachers

"Thoroughly convincing acting, rather monotonous melodrama, but an evident effort to produce a significant Western-type picture. Adults." Calif Fed of Business & Professional Women's Clubs

BAD LANDS. RKO 65 min Ag 11 '39

"Mediocre. Adults." DAI

"A slow-moving, exhausting but purposeful picture, marked by the impressive, forceful character of the W. M. R. A. of a story, fearless sheriff and his interesting group of varied types of frontier characters. excellently played by the cast. Strong fare. Adults." Gen Fed of Women's Clubs (W Coast)

"An excellent cast seems wasted on so dull and trite a story which, however, can boast of good direction and some lovely photography. Family but not for young children." Nat Council of Jewish Women

"A grim melodrama in which men struggle with savages and nature itself, in trackless waste land at the dawn of civilization. The deliberation of suspense is at times almost unendurable. Many will find the film too harrowing for entertainment. Adults." Nat Soc of New England Women

"A poor story. Sad and moribid. Adults."

"This is an anomaly: a western picture without sufficient action. An attempt has been made to emphasize character, but interest is divided among so many people that it trickles very thin. ... The film is slow-moving to maintain suspense, while dirge-like music gives an impression of somberness. But it serves only for added retardation. Adolescents: dull; children: no. Adults." 1st Century Club, Los Angeles

"General patronage." 1st W Coast Bulletin Ag 5 '39

"A good; Y: too tense for many of this age; C: no.

"Parents' M p58 S '39


Newspaper and Magazine Reviews

"Adults and young people. Grim Western melodrama."

"Christian Science Monitor p15 S '39

"It is just silly stuff, no surprise. Jesse Zunser, Cue p17 Ag 12 '39"

"The striking plot pattern of 'The Lost Patrol' has been applied to a Western in the new offering. It assembles these familiar ingredients of the horse opera in a grim and rather intriguing narrative. Not that the production holds a candle to its memorable prototype. On numerous occasions it is only too evident that it was made hastily and on a slim budget. But the theme that is an ancient theme is several notches above the conventional show of its kind." Howard Barnes

"N Y Herald Tribune p12 Ag 9 '39

"The memory of the filmgoer is proverbially short, but we believe that in years to come the public will undoubtedly be reminded of this picture. So splendid is its story, so well produced, and the forcefullness of the acting will make it a deeply affecting picture."

"When you walk out of this you'll be pretty bewildered."

"Photoplay p90 O '39

Trade Paper Reviews

"With a different locale and slight changes in plot, development, this is an almost exact duplicate of the successful 'Lost Patrol' made by the same company. In several respects, it will undoubtedly be recognized as such by many of those who enjoyed the earlier picture. Given a bigger budget and a less impressive cast, however, it can classify only as a he-man Western, in which category it will probably live safely."

"An inexpensive produced outdoor film, geared strictly to the action trade, 'Bad Lands'
**BAD LANDS—Continued**

is bound to suffer from its lack of draw names. The cast is entirely capable, however, with several of the familiar character players doing much to inject life into this drab desert drama. It will entertain literate fans and provide merriment when coupled with a comedy on minor duals.

— Film Bulletin p18 Ag 26 '39

"Strong dramatic story is suspenseful and filled with action."

— Film Daily p7 Ag 28 '39

"In 'Bad Lands,' RKO has a tense drama that leans a bit on the gruesome side. It is evenly paced from the opening gun until the final suspenseful literal moment with both suspense. The picture has no names to boast in the cast, but will generally satisfy its audiences as the second feature in a dual bill."

+ Hollywood Reporter p3 JI 21 '39

Reviewed by Gus McCarthy

+ Motion Pic Daily p6 JI 25 '39

"A motley collection of male characters in a western drama of the Arizona wastelands, which is, to that country, what 'Lost Patrol' was to the Sahara except that the comparison otherwise ends there. 'Bad Lands,' falling into the western groove, should do fairly well, anywhere."

+ Variety p16 Ag 16 '39

"It may be of vast importance to psychologists and sociologists to celluloid and as entertainment the score becomes zero. Such is the case of 'Bad Lands' a courageous step in the right direction, but perhaps, but a step that may well be charged off to unsuccessful experimentation."

— Variety (hollywood) p8 JI 21 '39


**BEAU GESTE.** Paramount 114-120min S 15 '39

**Cast:** Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, J. Farrell MacDonald, Albert Dekker, Broderick Crawford

**Director:** William A. Wellman

**Music:** Alfred Newman

**Screen writer:** Richard Carson

**Adventure story. Based on novel of same title by Percival Christopher Wren. This is a second filming of the original novel. Originally produced in 1939 as a silent film with Ronald Colman starred, it was a great success. The film in flashback technique tells of the heroic defense made by British Foreign Legionnaires in resisting four separate attacks by Arabs on the Sahara Desert. Brian Donlevy produces, directs and stars. Together Margaretta Milland and Preston are three brothers who flee from England when one is wrongly accused of stealing a gem.

**Audience Suitability Ratings**


— DAR

+ Fox W Coast Bulletin JI 22 '39

"An absorbing, dramatic version of the once popular silent film, 'Beau Geste' emerges just as tense, just as exciting and just as suspenseful as its predecessor. "Mature."

— Nat Council of Jewish Women

+ Fox W Coast Bulletin JI 29 '39

"An excellent cast, well chosen, well directed, with an appropriate musical score and lovely scenery help to make this a very good picture. "Mature."

— Legion Auxiliary

"The scene of extreme cruelty and brutality limit its suitability to adult audiences. "Adults."

— Calif Cong of Par & Teachers

+ "Stirring picture. "Mature."

— Calif Fed of Business & Professional Women's Clubs

"There is too much brutality. Follows the original story closer than many pictures do. "Adults."

— Music Club of Women

"Exceptionally fine and universal in appeal is this screen presentation of the beloved old classic. Engrossing entertainment for older audiences, but too cruel for young children. "Adults."

— Fed of Women's Clubs (W Coast)

"This tale of romantic adventure and family loyalty is vividly presented, the acting, according to modern cinema requirements, seems far-fetched and overdrawn. "Adults."

— Nat Council of Jewish Women

"The realism of the latter sequences vividly exemplifies man's inhumanity to man, and stresses cruelty to the snapping point, producing an emotional reaction to the average viewer. "Adults."

— S Calif Council of Fed Church Women

"The pictorial content of this picture does not compare favorably with the latter half but is a necessary explanation of the succeeding action. "In the second third of the film, "Beau Geste" is a pleasure to see."

— Hollywood Reporter

"Exceptionally well acted. "Adults: "Very mature."

— Variety p31 JI 29 '39

**Newspaper and Magazine Reviews**

"If you saw it in the old days, you naturally won't be angered by all the changes that accompanied it then; but it will still carry a certain suspense unless you have a remarkable memory for details. And you're now in the twenties which will be seeing it for the first time, you are very lucky."

— John K. Hutchens

+ Press Trans Rpt p50 S 1 '39

"Adults and young persons."

— Christian Science Monitor p19 S 2 '39

"Paramount could afford to be brave about running this picture to the critics the old silent 'Beau Geste' a few days before showing them the new version; for what with improvements in technique and acting, comparisons, which aren't quite cricket, favor the talking picture. . . It is just as exciting drama today as it was in the twenties. What's more, this story, packed with action, mystery, thrills and romance, is still actor-proof."

— Philip T. Hartung

+ Commonweal p350 Ag 11 '39

"It is good adventure stuff untrammeled by squeamishness, or love. . . It is colorful and filled with action. Acting honors go to Brian Donlevy."

— Cue p41 Ag 5 '39

"A screen classic faithfully re-made. Rather slow to beginning, but once into business, pulls along with great vigor later on. The acting is efficient, and the film as a whole quite effective."

— Cue p41 Ag 5 '39

+ Film Daily p1 '39

"There are some good entertainment values in the talking picture version but the production has not quite shaped up to what one might expect from the expense and preparation involved, as well as the worth of the story. Especially are those who have seen the silent picture likely to be disappointed."

— Bert Harren

+ Hollywood Spectator p7 Ag 5 '39

"In brief, it's all spectacular, thrilling, and really dramatic, the critics the old silent 'Beau Geste' is a delightfully pathological brute."

— Beverly Hills

+ Liberty p39 Ag 26 '39

"'Beau Geste' is the trashy Foreign Legion story. A loud and feeble presentation."

— Franz Hoelling

— Nation p265 Ag 19 '39

"Paramount's 1939 'Beau Geste' is like meet- ing up with the old school schollar minus the own idiot. The weakness here has something to do with the heart's having gone out of the production. Characters are being tossed around like old tomato cans, every dramatic effect being thrown bodily into your face, and no time or concern being left for such minor things as plausible motives or reason. . . Unless his good films of the past were pure luck for, The Director."

— Otis Ferguson

+ New Repub p20 Ag 9 '39
"The remake of 'Beau Geste' is a spectacular and exciting show, but I don't think it compares with the 1926 silent version. The dialogue might have been expected to strengthen the personal drama, the opposite is true. The performances are stiff, the​ dialogue are not describing the Foreign Legion, brutal discipline, attempted insurrection and desert warfare, that the film recreates, rather than the fine words of suspense of the original. When it focuses on the gal- lant and sentimental gestures of the Geste brothers, it is curiously lacking in conviction or emotional appeal. What was once a mem- orable motion picture is little more than a conventional dual-shot melodrama, a treatment. For those who did not see the earlier version, the spectacle and excitement will be new, but to make a silent 'Beau Geste' an engaging entertainment."

Howard Barnes

"NY Herald Tribune" p10 Ag 3 '39

"In the theater today it is still good cinema—the absurd nobility, brotherly devotion and self-sacrifice of the Geste tribe are still enslaving ingredients for action melodrama. On the other hand, the law of diminishing returns has got in its dirty work over the years: since 1926 the Foreign Legion motif has been so badly overworked, so cruelly abused that today the original may itself take on an unsensational and irritating quality, a file of an imitation. On the whole, it is per- haps an unfortunate thing for Beau Geste the Screen to have the role of a film so distinguished, for Mr. Wellman's film seems dominated by the tremendous shadow of its predecessor."

"NY Times" p15 As 3 '39

"Probably 'Beau Geste' won't be done many times. It is the result of the story dates so sadly already, and even the most strenuous and reliable elements of the Beau Geste saga must get drearily familiar to us with the passing of the years and the passing of an endless num- ber of Beau Gestes. I am not sure, either, that Gary Cooper is quite as spry a Beau Geste as Ronald Colman was in this days."

John Mosher

"New Yorker" p63 Ag 5 '39

"It is still a reliable springboard for colorful screen melodrama, More demanding in activity than receiving competent performances from a hard-working cast. It graphically demonstrates the great strides made in screen technique since the days of sound."

"Newsweek" p41 Ag 7 '39

"In an attempt to give voice to the silent classic, 'Beau Geste,' the Hollywood version shows its origin clearly, but unluckily that it resembles nothing so much as a talking dummy. Archeologists will recognize scenes—while the younger cinemagoers are following less than breathlessly the mys- tery which the film sets out to find the fratal devotion of the Gestes rather mawkish. Actor Gary Cooper something short of the Beau ideal, it illustrates the truth that, in recaptur- ting some of the virtues of their original,

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"Time" p29 Ag 17 '39

"Trade Paper Reviews"

"It thrilled millions as a best seller and a silent picture of more than a decade ago and loses none of its universal appeal through the reworking of modern and ultra-spectacular production treatment, returning to the screen as a solid hit, the destiny of, which, as a motion picture, appears certain."

"Boxoffice" p39 Jl 19 '39

"'Beau Geste' will be a money-maker. There is no danger of the picture coming up with the 'Universal's' 'Man of Arrows' which, after playing on a previous job, but, in fact, cannot quite measure up to its."

"Digest" p10 Jl 24 '39

"It is one of the grandest and most enthralling shows your correspondent has seen in this long, hectic and hectic period of cine produc- tion, in which story, acting and direction rise to the great heights the screen is capable of achieving, and in which the audience is swept in a completely superlative job." David J. Hanna

"Film Daily" p7 Jl 24 '39

"Splendid picturization of novel highlighted by exciting narratives makes it a box office honey."

"Film Daily" p7 Jl 24 '39

"Paramount's 'Beau Geste' should meet a healthy response at the boxoffice in all situations. This remake of the 1926 silent hit has an added strength and risk in cast and it should build subsequent business on the basis of word of mouth from patrons who are certain to find the story an absorbing tale."

"Hollywood Reporter" p3 Jl 19 '39

"Current offering will not equal the success of the first version, although it may do a little better than normal business on the reputation of the cast and the top billing of Gary Cooper... Adverse word-of-mouth, especially the women, is the major negative aspect. In spite of its spectacular treatment, details of the story have been mainly sidetracked. The women—and many men—may not go for the high-speed, showy boxoffice of warfare."

"Variety" p15 Jl 26 '39

"Perhaps more than any other picture twice made, this one will contain the myths in the minds of legion of patrons with its silent version, one of the memorable features of yesteryears. From the standpoint of playing, narration, production there seems little to choose between them, unless recollection betrays too much. It is still a grand story of brother love under fire, a gallant and theatrical melodrama pack- ing a wealth of vivid entertainment, and has the stuff the new, hefty boxofficeSubscribe to all current competition."

"Variety (Hollywood)" p3 Jl 19 '39

**BEHIND PRISON GATES**

Columbia 62min Jl 28 '39

Cast: Brian Donlevy, Jacqueline Wells, Joseph Crehan, Paul Fix

Director: Charles Barton

Screen writers: Arthur T. Horman, Leslie P.

Prison melodrama. Brian Donlevy, a detective, enters a state penitentiary as a convict. He hopes to avenge the murder of his brother and his wife by the gang which held him and hid the proceeds. Donlevy has a tough time when he is discovered to be a detective, escapes and gets a job as a prison guard.

**Audience Suitability Ratings**

"Adults."

"Nat Legion of Decency Ag 10 '39"

"A: fair; Y & C: no."

"Parents" p38 Jl 28 '39

"Newspaper and Magazine Reviews"

"The gates of the prison picture continue to yawn for the unwary; in fact, even the unwary are beginning to yawn... But while, at the moment, our only feeling is that it's wonderful to breathe the air of freedom again, we are bound in all fairness to admit that we have done tougher sketches in our time; although, on the other hand, it is well to remember that we have a long prison-picture record."

"Daily News" p7 Jl 28 '39

"Parent's" p38 Jl 28 '39

"The gates of the prison picture continue to yawn for the unwary; in fact, even the unwary are beginning to yawn... But while, at the moment, our only feeling is that it's wonderful to breathe the air of freedom again, we are bound in all fairness to admit that we have done tougher sketches in our time; although, on the other hand, it is well to remember that we have a long prison-picture record."

"Daily News" p7 Jl 28 '39

**Trade Paper Reviews**

"Prison melodrama cut from the standard pattern which will provide the element of subsequent spots in rounding out a suitable program. It is a fairly competent job with the exception of too much truth and too much melodrama, such as speaking out of the side of one's mouth."

"Boxoffice" p17 Ag 5 '39

"Good picture and the main direction add credibly to this melodramatic prison film, good secondary program fare. The opening scene shows a carefully-planned, but unaccu-
BLACK LIMELIGHT. Associated British-Alliance 60min Je 24 '39
Cast: Raymond Massey, Joan Maron. Walter Hudd, Henry Oscar, Elliot Mason, Dan Tobin
Director: Walter C. Mycroft
Screen writer: Dudley Leslie
Massey plays a mystery playwright. Based on the play of the same title by Gordon Sherry. A fugitive from a Scotland Yard dragnet, accused of killing his wife, 'is the most capable as well as the likeliest suspect in the police around his home. The real murderer is finally exposed by the fugitive's local wife. Filmed in England several years ago.

Audience Suitability Ratings
"Objectionable in part." Nat Legion of Decency J1 12 '39
"Mature, Good acting, and effective atmosphere." Wkly Guide J1 22 '39

Newspaper and Magazine Reviews
"The British, as a rule, order their murder-mystery films along more credible and entertaining lines than 'Black Limelight.' . . . It is hard for us Americans to think of Mr. Massey as a murder even when he turns up unhaven and sneering. Our Scotland Yard pals let us have down in 'Black Limelight.' . . ."
— N Y Herald Tribune p5 Je 26 '39

"Director's role in 'Black Limelight,' is indeed, a 'far cry' from his 'Abe Lincoln in Illinois.' . . . Although as a murder mystery 'Black Limelight' doesn't have the brilliance of its half rather pointedly early in the game, it has a certain documentary interest as a study of what happens when the police jump up in a big murder case in England. . . . This being a British film, Scotland Yard is made out to be quite stupid, instead of inconsistent, as in our own polier productions." B. R. Crisler
— N Y Times p12 Je 26 '39

Trade Paper Reviews
"An over-melodramatic British film that deserves attention only because of the presence of Raymond Massey. Unfortunately, Massey is not at his best due to the caliber of the production but it will prove interesting to the followers of the theatre as a case study of a fine story going through a poor performance." — Boxoffice p29 Jl 8 '39
"A very absorbing murder mystery intelligently plotted with some surprise twists and an abundance of suspense. It is competently acted by the entire cast."
— Film Daily p11 Jl 6 '39
"Whatever chance this one might have had in America is probably been materially diminished by the picturization of 'Love From a Stranger.' But Raymond Massey's series of stage and screen successes here and his current appearance in 'Idiot's Delight' [In England, 1938] should give 'Black Limelight' a leg-up as a drawing attraction. Except in relatively small cities or in spots where the opposition isn't too strong, it cannot be classified as top of bill, but should make an effective second feature here [U.S.]" — Variety p26 Je 29 '39

BLONDIE TAKES A VACATION. Columbia 68min J1 20 '39
Director: Frank R. Strayer
Music director: M. W. Stoloff
Screen writer: Richard Flournoy
Comedy set in the Blondie series. Based on a comic strip by Chic Young. This time Blondie, Dagwood and Baby Dumpling find adventure in summer vacation when they try to save the hotel of an old couple. A rivial resort hotel has taken most of the business but Blondie and Dagwood soon fix that.

Audience Suitability Ratings
"Good. Diverting family comedy; exaggerated story, but plausible enough for the cartoon favorites to make you forget your troubles. Family." DAR
"It's all good fun. Adolescents, 12-16; good. children, 8-12; yes. Family." Women's Univ Club, Los Angeles

"A most entertaining episode in this interesting series, rounded with good wholesome fun and, as usual, ladorable Baby Dumpling takes the honors. Family." Gen Fed of Women's Clubs (Bay, Calif)
"A diverting comedy. Excellent direction and an able, likable cast. Family." Nat Council of Jewish Women

"Amusing comedy providing plenty of laughs. Good fun for the family." S Calif Council of Fed Church Women

"Fox W Coast Bulletin Jl 29 '39
General patrineage." Nat Legion of Decency Ag 10 '39
"A, Y & C: good." Parents' M p58 S '39
"Family. This series is building nicely in entertainment value." Wkly Guide Ag 5 '39

Newspaper and Magazine Reviews
"Family." Christian Science Monitor p7 Ag 19 '39
"Its buoyancy and the likeableness of its characters make it enjoyable entertainment of the pretentious kind. The story is broadly farcical, but you should have no trouble in abandoning yourself to the general amusement."
— Hollywood Spectator p7 Jl 22 '39
"It's all just as amusing as the other films in this series. It is undoubtedly one of the hit series. The situations worked up (skunks invading hotel resort, as an example) have that fine lack of intelligence and incredible bad taste that make the funnies America's favorite literature."
— Photoplay p59 O '39

Trade Paper Reviews
"This is the third and most ingratiating of the series. Its simple, homely humor and the phenomenal comedy of four-year-old Larry Simms. From the pictures to the writings of the Bumsteads should build increased patronage as well as completely satisfy those who are already 'Blondie' fans." — Boxoffice p69 Jl 22 '39
"'Blondie' is in danger of becoming a formula, but we will give the producers one more chance to throw their dice before we become too critical. The current issue has the timely advantage of a summery theme, it has the gags and situations suggested by the popular ongoing comic strip, and it still has a remarkable baby—Larry Simms. . . . Great family fare."
— Digest p8 Jl 17 '39

"Despite a very filmly plot, which becomes quite threadbare before it runs its course, 'Blondie Takes a Vacation' contrives to be approximately as funny as the prior two pictures in this Columbia series."
— Film Bulletin p19 S 9 '39
**BULLDOG DRUMMOND’S BRIDE.** Paramount 55-57min. Je 30 ’39

**Cast:** John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive

**Director:** James Hogan

**Screen writer:** Stuart Palmer, Garnett Weston

**Mystery story.** Based on novel Bulldog Drummond and the Oriental Mind by H. C. (Sapper) McNicoll. Another in the Drummond series. In each of the non-film-going films Bulldog Drummond was kept from marrying his fiancé. In this one he succeeds but finds himself ensnared in a bank robbery and a murder in a town in France. This is the latest of the series to be filmed in Hollywood. The series will continue with a new Drummond and production in England.

**Audience Suitability Reviews**

"Children would be the only ones that would enjoy this picture, but it is not the type they should see. The only thing one can say about a picture like this is that it does give employment to some people. Adults, if any."

"Am Legion Auxiliary"

"Fast moving, but unconvincing, mystery melodrama. Would have made a crude comedy. Very long outmoded to amuse any audience. Adults."

Calif Cong of Par & Teachers

"An insipid mystery-melodrama in which a fairly capable cast flounders helplessly because of farcical, slapstick treatment. Adults."

Calif Fed of Business & Professional Women’s Clubs

"Cops and robbers again with antics that any eight-year-old boy might dream up. The cast spoiled any good that might have been present. Family." Calif Fed of Music Clubs

"Mediocre. Mature-family." DAR

"A very mediocre chapter in the life of the amateur detective, Bulldog Drummond. The production is a flagrant example of what happens when comedy or and out and out slapstick, Paramount turns to the latter and emerges with a picture that will evoke a lot of enthusiasm from the followers of suave, adventurous Captain Hugh Drummond’s escapades."

— Hollywood Reporter p3 Je 29 ’39

Reviewed by Gus McCarthy

Motion Pict Daily p4 Jl 10 ’39

"Rather slender story, with fillout of chases to eke out an even 55 minutes’ running time. ‘Bulldog Drummond’s Bride’ is an excellent piece of writing, the story lacks credence to the point of the ridiculous. Family. Nat Council of Jewish Women

"The film has little to recommend it to any audience. Adults." Nat Soc of New England Women

"The whole is well acted and will appeal to lovers of mystery in serial form. Adults. S C Claw Council of Churches

— + Fox W Coast Bulletin Jl 8 ’39

"This latest episode in the ‘Bulldog Drummond’ series is also the poorest. Adolescents, 12+. Family. The picture, S-5.75 worthless."

— Motion Pict R p4 Ag ’39

"General patronage."

Nat Legion of Decency Je 22 ’39

“A & Y: mediocre; C: no.”

— + Parents’ M p8 S ’39

**Newspaper and Magazine Reviews**

“Adults and young people.”

Christian Science Monitor p15 Ag 26 ’39

“Bulldog Drummond, intrepid hero of a thousand scary adventures and hair-breath escapes, comes to the screen in a sequel to ‘Bulldog Drummond (Colman)’ a thoroughly entertaining and romantic fellow. But, alas, those days are gone. Bulldog has become, in the instalments of this worn-out serial, a mild fellow who hopes-skips-and-jumps lackadaisically through his series of screen adventures, continually escaping marriage just in time to fall into a series of synthetic dangers that fool nobody—least of all his highly skeptical audiences. ... The series as a whole has been getting weaker and weaker—and this is by far the dullest film we can skip it.” Jesse Zinser

Cue p45 Jl 15 ’39

“We hope that Drummond and Phyllis will live happily ever after with a certain man. Goodbye, Bulldog Drummond!”

Franz Hoelderling

Nation p56 Ag 5 ’39

“This new chapter in one of the screen’s super-cycles is super-soporific. The scenario seemed to have been written that his hero, after all those false starts, would be ample substitute for exciting melodrama. If so, they are worse wrong. Bulldog Drummond’s pulp adventure ... are no more than a dull climax for a dreary show. Catch-as-catch-can comedy has always marred the series, but now in the Bulldog Drummond’ series, but never more seriously than in this instance. Howard Barnes

— N Y World Tribune p12 Jl 13 ’39

“It’s a shade sillier than most of the other ‘Drummonds’ have been. The usual people are in it. Review of Bulldog Drummond’ next?""

Frank S. Nugent

— N Y Times p17 Jl 13 ’39

Photoplay p86 S ’39

**Trade Paper Reviews**

“A mild bit of melodrama for the mystery fans, done with a mock air of seriousness. It shapes up as average fare for average duals.”

+ — Boxoffice p71 Je 24 ’39

“The picture is O. K. hokum and will be enjoyed by most dyed-in-the-wood thriller fans. A few inside into the fine art of perfect crimes given by Eduardo Ciannelli and the humorous antics of Frank Darrow. Denny and Clive are among the better points of the film.”

+ — Digest p18 Je 30 ’39

“It is the last and weakest of the series. Bulldog Drummond is a hero for several amusing crime melodramas, but his recent adventures in hurriedly-produced programmers have gradually dimmed his importance. This, and its forerunner, ‘Bulldog Drummond’ Secret Police, have reached new lows in absurdity and Paramount has wisely decided to discontinue the series.” Frank Leyendecker

Film Bulletin p15 Jl 29 ’39

“A pleasing addition to the Bulldog Drummond series should do away at the box office.”

+ — Film Daily p10 Jl 6 ’39

“Unable to make up its mind, for a time, whether to play ‘Bulldog Drummond’s Bride’ as a mystery or comedy or out and out slapstick, Paramount turns to the latter and emerges with a picture that will evoke a lot of enthusiasm from the followers of suave, adventurous Captain Hugh Drummond’s escapades.”

— Hollywood Reporter p3 Je 29 ’39

Reviewed by Gus McCarthy

Motion Pict Daily p4 Jl 10 ’39

“Rather slender story, with fillout of chases to eke out an even 55 minutes’ running time. ‘Bulldog Drummond’s Bride’ is a good piece of writing, in the lower brackets of the secondary duals. Carries insufficient strength to support in the keys, or interest, in the neighborhoods. Strictly filler fodder. ... Story is weak and ineffectual, and is more of a cops-and-robbers theme than the display of ingenuity by Drummond to solve a mysterious crime.”

+ — Variety p14 Jl 5 ’39
BULLDOG DRUMMOND'S BRIDE—Continued

"This final American-made edition of series is on par with its predecessors, and suitable for second spot on dueteras. . . Howard's performance is up to standard, " — Alice Angel puts new life into role in which she has been seen so often." + Variety (Hollywood) p3 Je 29 '39

CALLING ALL MARINES. Republic

Announced for release S 28 '39 (Not yet previewed)

CAREER. RKO 78 min Jl 7 '39

Cast: Anne Shirley, Edward Ellis, Samuel B. Hinds, Leon Errol, John Archer, Alice Eden

Director: Leigh Jason

Music director: Russell Bennett

Green writer: Bert Granet. Dalton Trumbo

Drama. John Archer and Alice Eden, winners of the Gateway to Hollywood contest conducted by Jesse L. Lasky appear in this film. Edward Ellis, a small-town farm storekeeper who loses out in his first love affair to Samuel B. Hinds. Years later Ellis' son encounters similar American. Based on a novel of same title by Phil Stong.

Audience Suitability Ratings

"A: dull; Y: little interest; C: no." Christian Century p533 Ag 9 '39

"Mature-family." Am Legion Auxiliary

"Rather sentimental social drama. The picture is well enacted and adequately produced and is pervaded by a wholesome and constructive Americanism. Mature-family." Calif Cong of Par & Teachers

"The picture is acted and directed with sincerity and understanding, although side plots and characters somewhat detract from the unity of the central idea. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature; good to fair dramatic treatment, slow tempo, a few interesting bits, and one inconsistent melodramatic mob scene. Mature-family." DAR

"Interesting. Adults." Gen Fed of Women's Clubs (W Coast)


"Realistic social drama of small town life. . . Comedians and tipplers is well done but is too prolonged. Adults." Nat Soc of New Eng Land Women

"There are many interesting and effective touches, and the farm and winter scenes are beautifully photographed. Mature." S Calif Council of Fed Church Women

"As a cross section of life in a community, it is undoubtedly good, but a plot which follows the divergent courses of a half dozen people is apt, and, though treated this obvious, it is an interesting picture, after the manner of many of the family pictures which are currently popular, and could easily be carried into a series. Adolescents: entertaining; children: mature. Mature-family." Women's Unit Club, Los Angeles

Fox W Coast Bulletin Jl 15 '39

"General patronage." Nat Legion of Decency Jl 13 '39

"A & Y: good; C: no interest." Parents' M p46 Ag '39

"Family." Wkly Guide Jl 8 '39

Newspaper and Magazine Reviews

"Adults and young people." Chicago Science Monitor p15 Jl 8 '39

"One with some ideas and moments of outstanding emotional poignancy, though the film is not in all respects top-notch fare. Family audiences especially should like it, except for some prolonged and unnecessary episodes of drunkenness," Bert Harlen

"The Hollywood Spectator, p6 Jl 22 '39

"The picture hits a life out of hand, being clutered up with the prohibition antics of two alcoholic village types. But when Edward Ellis, as the white fanatic, at the end of his innnings, the yarn takes on a vitality and a validity it loses at other moments." Beverly Hills

"- Variety p36 Ag 26 '39

"A certain homespun and nostalgic charm. In no small measure due to Robert Sisk's expert window dressing and the acting of Edward Ellis, places 'Career' as an event among minor film presentations of this year." + Trade Journal p29 Jl 28 '39

"The practice of repeating upon the formula of a previously successful film is such a common and insidious one in Hollywood that a critic suffers if he hesitates to encourage it by so much as a nod of recognition. But the fact that 'Career' patently duplicates the theme and general spirit of last year's 'A Man to Remember' even down to the inclusion of Edward Ellis and Ann Shirley, both of whom, cannot be granted anything, is detrimental to the film's small-town observation make fair for highly provocative drama." + Newsweek p23 Jl 24 '39

"You will enjoy this for performances, particularly if you enjoy the homey type of film." Photoplay p55 Ag '39

"Unfortunately for Alice Eden and John Archer, who acquit themselves well in this, the story of 'Career' suggests that a Gateway to Hollywood should be reserved for screenwriters who might also be a good idea." Time p54 Jl 17 '39

Trade Paper Reviews

"Anne Shirley contributes a fine performance and the newcomers show promise." Boxoffice p13 Jl 9 '39

"A homespun program feature. Any exhibitor who played 'A Man to Remember' can gauge this one he has the correct spot. At its best for the midwest or rural sections, where interest was abused in the Lasky Art Contest. Family. + Digest p3 Jl 10 '39

"Studded with human touches and intermingling the laughs and the tears, 'Career' is good entertainment for the family. Similar in background and story vein to the highly-praised 'A Man to Remember', this film should have a wider box office appeal because of the publicity from Jesse Lasky's Talent Search. Picture is a 'natural' for feminine audiences and the world's-mouth should be helpful." Frank Leyendecker

Film Bulletin p5 Jl 15 '39

"This is the Jesse Lasky Gateway to Hollywood tieup picture, with the girl and boy winners given featured roles. The boy John Archer shapes up very well, and looks as if he can go far with proper handling. We cannot say as much for the girl given the screen name of Alice Eden, who strikes this reviewer as being quite negative. However, the interest of the film does not depend on the work of these two amateurs. Edward Ellis is there, carrying the story with competence." + Film Daily p5 Jl 12 '39

"Comes with a haphazard rate entertainment which has every indication of proving itself unusually fruitful at the boxoffice. . . . It falls accurately into the small-town category of RKO's earlier 'A Man to Remember.' + Hollywood Reporter p3 Jl 3 '39

Reviewed by Rosece Williams

Motion Picture Daily p6 Jl 6 '39
“Looks fair for boxoffice, especially in the neighborhoods and lesser keys. It’s a small town flick, one which will have a certain amount of appeal in the hinterlands. It holds records of being the first ‘P’ to be given such a tremendous selling campaign.”
+ ++ Variety p12 Jl 12 ’39

“Suspense has a number of plus elements which lift it above the ordinary run of its budget level, and it should fare very well all the way up and down the line as excellent family entertainment.”
+ ++ Variety (Hollywood) p3 Jl 3 ’39

CHARLIE CHAN AT TREASURE ISLAND. 20th century-Fox 71-73min S 8 ’39
Cast: Sidney Toler, Cesar Romero, Pauline Moore, Son Yung, Douglas Fowley, June Gale, Douglas Dumbrille
Director: Norman Foster
Music director: Samuel Kaylin
Screen writer: John Larkin
Mystery, a character created by Earl Derr Biggers. When Chan seeks to unravel the mystery behind Dr. Zodiac, a blackmailing paydirt, the action is kept tense by death. After three suicides and a murder Chan solves the crime in a theatre at San Francisco’s World’s Fair.

Audience Suitability Ratings
“Adults.” Calif Cong of Par & Teachers
“The cast is an able one with all parts well played. Entertaining for all the type. Family.” Gen Fed of Women’s Clubs (W. Coast)

“An excellent cast and deft direction. Family.” Nat Council of Jewish Women
“Full of tense and exciting moments. Of great scenes of the action around San Francisco Bay. Family.” S Calif Council of Fed Church Women
+ Fox W Coast Bulletin S 2 ’39

“General patronage.” Nat Legion of Decency S 14 ’39
“A & F: for Charlie Chan fans; C: no.” Parents’ M p35 O ’39


Newspaper and Magazine Reviews
“Charlie Chan number that goes in for many ghostly effects in the abode of a fake spiritualistic medium. Good entertainment of its kind.” Bert Harlen
+ Hollywood Spectator p17 S 2 ’39

“It is full of the Chinese detective’s familiar proverbs and a few’ cast’ that will hardly make one flinch. The best thing we can say for the film is that we were able to decease us to the end, keeping the murderer well in disguise. This seems something of a feat in a not very well-mannered genre, or else we’re pretty dumb at solving this sort of thing. It seems, though, that Mr. Chan has served Hollywood about long enough, even to be worthy of a place on a double bill.” Robert W. Dans
+ N Y Herald Tribune p10 S 2 ’39

Trade Paper Reviews
“Keeps the audience guessing who is the mysterious killer. This one has Treasure Island in San Francisco’s World’s Fair as a background and the suspense is well maintained.”
+ Film Daily p5 S 11 ’39

“It’s standard entertainment insofar as the Chans go and the fans for this series will find plenty in it to chill their spines and jerk their nerves. The standout in the show is the newcomer, Pauline Moore, in a part that must have been fairly difficult for her to play, being a newcomer, but she came through with wind and spirit in the subsequent runs as supporting feature.”
+ Variety p20 Ag 5 ’39

“Feature, by far the best of the Chans to date, will provide mystery tale enthusiasts with new thrills, and should go a long way toward broadening already healthy patronage enjoyed by group. Suspense, action and comedy are used in generous quantities by John Larkin in moulding this excellent original story and screen play.”
+ Variety (Hollywood) p8 Ag 17 ’39

CHICKEN WAGON FAMILY. 20th century-Fox 63min Ag 11 ’39
Cast: Jane Withers, Leo Carrillo, Marjorie Weaver, Spring Byington, Kane Richmond.
Hobart Cavanaugh
Director: Herbert I. Leeds
Music director: Samuel Kaylin
Screen writer: Viola Brothers Shore
Comedy. Based on the novel of same title by Barry Benefield. A southern family using a mule team to travel through the South, is living by bartering with the native farmers. When the wife and children tire of their nomadic existence and the father to give them a permanent home in New York, all sorts of complications start.

Audience Suitability Ratings
“It has much amusement and entertainment. Family.” Am Legion Auxiliary
“Family.” Calif Cong of Par & Teachers
“The picture is light entertainment, but the story lacks punch and the absurd chain of events served, altogether makes it not a family.” Calif Fed of Business & Professional Women’s Clubs
“A good story with fine photography. Family.” Calif Fed of Music Clubs

“Mediocre. Despite a catchy theme song and a good cast, this hysterically acted screen version of Benefield’s novel is disappointing. The story seems to condone Fipanny’s sharp practices. Adults.” DAR

“Barry Benefield’s delightful story makes only mildly entertaining screen fare. Though the cast is a good one, the characterization are not convincing. Family.” Gen Fed of Women’s Clubs (W. Coast)

“A mild and entertaining comedy with a certain gaiety and joyous atmosphere which is refreshing; comedy and pathos are nicely blended. Ethically unsound since all progress made by the family is through dishonest methods. Family.” Nat Council of Jewish Women

“A boring, tiresome picture with a silly implausible thread of plot. Most of the actors are ill at ease. The direction is feeble. Jane Withers’ performance is too blatant. Much gaffe-strewn style and sharp practices. Ethics are too easy-going for children. Adults.” Nat Soc of New England Women

“At times it is noisy but it has moments of pathos and romance. The business ethics displayed are questionable. Mature.” S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 26 ’39
**MOTION PICTURE REVIEW DIGEST**

**CHICKEN WAGON —Continued**

"General patronage."

Nat Legion of Decency Ag 24 '39

"A. Y & C: good."

Parent's M p58 S '39

**Newspaper and Magazine Reviews**

*Mildly entertaining. Family.*

— *Christian Science Monitor* p15 Ag 26 '39

"Jane Withers is growing rapidly, as Twentieth Century may have well discovered by this writing, and there is a genuine need for stories worthy of her growing talents. 'Chicken Wagon Family' is unfortunately not one of these. If there need be any proof that even the best director cannot struggle with a hopeless story then let us note that Herbert Leeds stand as testimony." — Robert Joseph

— *Hollywood Spectator* p19 S 2 '39

**Trade Paper Reviews**

"Whether or not Jane Withers fans accept this with complete satisfaction is a bit dubious, as it is a far cry from the standard brand of Withers pep and comedy—placing considerable more Barry Benford in its characterization, and less reliance on the moppet's customary bag of tricks. Obviously Jane's rapid growth of her heremployers with a serious story problem, and a good many audiences may consider this particular experiment an exercise in futility."

— *Boxoffice* p71 Ag 19 '39

"Chicken Wagon Family," inherently a good story, is sadly marred by a hack selection for Jane Withers, but after getting away slowly from the barrier, and having trouble on the back stretch, it manages to pull up at the wire for show money. It is not exactly weak, it just isn't a top note in the Withers series."

— *Daily Mirror* Ag 16 '39

"More on the serious side than for her previous pictures, Jane Withers, who is again coupled with Carillo, portrays the actual boss of her family in [the film]. The picture is slow in starting, but after director Herbert Leeds get the Pimpany family out of the country and into the city, it takes on new life. And from there on to the final fadeout, Leeds sets the pace at a merry clip."

— *Hollywood Reporter* p3 Ag 12 '39

"When 20th-Fox several years ago acquired the rights to Barry Benford's novel, 'Chicken Wagon Family,' it did so with idea of using it as a vehicle for the late Will Rogers. As such, it could have ended up as a mundane vehicle. Written to fit Jane Withers, however, it loses much of the philosophical humor, much of the fun of the novel, in its printed version. Young satellite strives hard, as do Leo Carillo and other members of Fox can work to make up the original, but, regretfully, it just can't jell in manner that matches the original work."

— *Variety (Hollywood)* p3 Ag 12 '39

**A CHILD IS BORN.** Warner Announced for release S 30 '39 (Not yet previewed)

**CLOUDS OVER EUROPE.** Columbia 82min Je 15 '39

Cast: Laurence Olivier, Valerie Hobson. Ralph Richardson, George Merritt

Director: Tim Whelan

Original story: Brock Williams. Jack Whittingham, Arthur Winperis

Screen writer: Ian Dalrymple

Producers: Formerly Unnalled Q Planes. Filmed in England as the first release of Columbia's new British program. Richardson plays a Secret Service Detective who discovers that British planes have been pulled down by the use of a ray from a foreign ship and that British pilots and agents are being held prisoners. Olivier portrays a test pilot who undertakes a dangerous mission to the enemy's ship.

**Audience Suitability Ratings**

"A & Y: excellent; C: good."

— *Christian Century* p383 Jl 5 '39

"Excellente. Family." DAR

+ + Fox W Coast Bulletin Jl 8 '39

"General patronage."

Nat Legion of Decency Je 29 '39

"A & Y: very good; C: no."

— *Christian Science Monitor* p46 Ag 15 '39

"Family. Full of amusing but rapid dialogue which may be hard for American audiences to catch, but good acting and speedy action supply an entertainment."

— *Wkly Guide* Je 24 '39

**Newspaper and Magazine Reviews**

Reviewed by John K. Hutchens

*Boston Transcript* p18 Jl 13 '39

"The film is a good spy melodrama, but what is perhaps the most remarkable is the commendable contribution of Mr. Richardson. Adults and young people."

— *Christian Science Monitor* p15 Jl 15 '39

"With everyone worked up over events surrounding the sinking of the Squalus and the Thetis, 'Clouds Over Europe' is most timely. On the other hand, it is bogged down by unintelligible talking and dialing of instruments. Philip T. Hartung

— *Boston Transcript* Je 30 '39

"It is a compact, lively and well-written mystery... Fairly routine in plot, the picture nevertheless maintains a smart pace, and is enlivened by the bold and dashing performances of Laurence Olivier, Ralph Richardson and Valerie Hobson." — Jesse Zunzer

+ — *Hollywood Spectator* p8 Jl 8 '39

"The picture often achieves the excellence of suspense and characterization of the best thriller of the past season, Hitchcock's 'Lady Vanishes,' but it is Ralph Richardson who steals the show with his precise, witty, and unforced presentation of a personality quite different from his own. It is easy to predict that Major Hammond will appear again and again. Special mention must be made of the direction of Tim Whelan, who hits the mark in every scene." — Franz Hoellerich

— *Hollywood Journal* Je 10 '39

"The film was made in England, where there is a general lack of the technique for smoothing over high events and small talk. Where Alfred Hitchcock can work to hang character and comedy on, in addition to every ounce of suspense the traffic will bear, these people have used a Raymond Chandler formula to hang themselves on... They are learning though, and there are a few laughs and thrills in the picture. I prefer going to 'The Lady Vanishes' for the second time, and 'I Met Him in Paris' for the third... The movies are always wonderful, but don't say I sent you." — Otis Ferguson

— + *New Repub* p352 Jl 5 '39

"This business of making American films in England related to the good. 'Clouds Over Europe' is not the sort of show you are apt to remember for very long. It is not in the same class with 'The Citadel' or 'Goodbye, Mr. Chips.' As a matter of fact, it is a hokum melodrama which has a bit more than its quota of highly improbable situations. Nevertheless, it represents a great many of the virtues in Anglo-American collaboration on motion picture production... First-rate performing, authentic backgrounds, pace and cumulative suspense are nicely blended to make a disarming and entertaining photoplay."

— *N Y Herald Tribune* p16 Je 16 '39

"It is one of the Wittiest and pleasantest comedies that have come a-capering to the American screen this notch whatsoever to do with clouds over Europe or No. 10 Downing Street or the burden of empire... Ralph Richardson has created a character
whose further exploits should be compulsory screen fare. The picture is more than that; in these dog days it should be required reading for every moviegoer." — Frank S. Nugent

"There is violence in 'Clouds Over Europe,' but rather a bigger allotment of very British small talk, and it is oftentimes rather a witty, and sometimes a sound, British whimsy which makes us here think at times that at least one of the clouds over England is of a kind of humor, Ralph Richardson, given most of the humor to handle, can just baffle us as a Scotland Yard man." — John Mosher

+ New Yorker p58 Je 17 '39

"Although the mystery is nil and the action limited to the high-pitched climax, or rather, to the rather clausely phrased 'phraseology' of the dialog, Richardson and Valerie Hobson are excellent in romantic roles, and Ralph Richardson—whose fine work in such films as 'The Citadel' and 'South Riding' and 'The Town' and 'Osirant' has made him increasingly popular in this country—gives a delightful impersonation." —

+ Newsweek p41 Je 19 '39

"This is sparkling mystery... A bing-bang climax may seem a shade fantastic, but the witty line and delicious byplay offer full compensation.

+ Photoplay p56 S '39

"'Clouds Over Europe' is 1) elbow-digs at British studio, 2) plot line not from most Anglophiles; 2) contains the sort of British acting calculated to warm an Anglophile's heart. And Richardson, as one of the 'lovestuff' heroics, will try to stay on the top side of U. S. double bill.

+ Time p18 Je 25 '39

Trade Paper Reviews

"This is an English picture that the carriage trade will enjoy just as much as any that Hollywood has to offer. The problem, of course, concerns the great mass of American theatre-goers, to whom it will all seem as weddy-vveddy British atmosphere of the picture and its players without having the induction of a single fresh element. Not to mention that there is a top American draw on the marquee, this is a good adventure yarn that will satisfy." —

+ Film Daily p11 Je 19 '39

"A very bright and lively melodrama done in a British studio with a competent cast, the treatment being on the comedy side when the heavy heroics are not in order. Hence it makes a nice bit of summer fare, due mostly to the well-comedy touches of Ralph Richardson." —

+ Film Daily p11 Je 19 '39

"Smart and breezy it will be a welcome relief from formula-patterned domestic product currently on the market. It is not a gallop at a gallop, but a hint or two of anti-German propaganda tucked away. Even in the final race sequence, melodramatic to the number of a lumber line of hokum, there is a refreshing tongue-in-cheek attitude. Whole thing is bright, breezy and frivolous. Picture is shy on names familiar to American audiences, but Laurence Olivier, by his work in 'Wuthering Heights' among others, has a tendency to a matinee-idol on this side, is probably a pretty good bet. No word as to the plot, picture, however. The acting honors go to Richardson... Excellent summer diversion.

+ Variety p14 Je 21 '39

"Sufficiently potent to overcome its only two handicaps—a serious title and lack of American box office. 'Clouds Over Europe' is an entertainment picture which will delight all brands of audiences on this side of the Atlantic. Riding a melodrama horse, Richardson has found a picture line's pointed to single objective—mirth. And that it accomplishes in fullest measure."

+ Variety (Hollywood) p3 JI 1 '39

COAST GUARD. Columbia 72min Ag 4 '39

Cast: Randolph Scott, Frances Dee, Ralph Bellamy, Warren Hymer

Director: Edward Ludwig

Screen writers: Richard Balmaun, Albert Duffy, Harry Segall

Melodrama set in the U. S. Coast Guard forms the background of this story of two service men, one reckless and one reliable. They both love the same girl and the reckless one wins her.

Audience Suitability Ratings

Adults: Nat Legion of Decency Ag 21 '39

'A & Y: entertaining: C: no."

Parents' M p59 O '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 S 9 '39

"If you are willing to overlook a static story, you will find some of the aviation scenes exciting, though highly improbable. This is about as stereotyped a service film as you can find, and a better-than-average cast and some exciting air shots just put it a notch above the run-of-the-mill Class 'B' pictures."

+ Herald Tribune p8 Ag 25 '39

"The heroics of United States Coast Guard forces on land and sea are proved (or should be) by the fact that every branch of the service has been exposed at least once. This movie, however, has no signs of cracking up... [This film] has the Standard Service Plot." — Ben R. Crisler

+ N Y Times p17 Ag 25 '39

Trade Paper Reviews

"This action-packed and stirring melodrama glorifying the United States Coast Guard should find its favor mostly in the suburbs. Although some of the situations are implausible, there is sufficient mirth to vie with the best current race of stag."

+ Boxoffice p11 Ag 19 '39

"This Columbia melodrama was sent back for added footage in an effort to make it something bigger than was originally intended. Unfortunately, it is still what it was originally intended to be—a pretty good action melodrama. It's still a programmer, because the plot is a happy and the production is quite 'B.' Indiscriminate action fans will find plenty to please them, but it is just fair dual bill material for the better class theatres."

+ Film Bulletin p19 S 9 '39

"The hokum is piled on thick, and some people would object. But for the children and sentimentals, a pushover."

+ Film Daily p5 S 7 '39

Reviewed by Charles S. Aaronson

"Class 'B' romantic action-melodrama with above-average marquee strength. Heart thrill content should appeal to the sentimentals, while the thrill stuff should panic the urchins. But realists will find it incredible and any Coast Guardmen who wander in will hate the cold shudders. Picture should draw fairly well on names and hokem action, but it's manifestly a purchase for the youngsters."

+ Variety p14 Ar 30 '39

COLORADO SUNSET. Republic 64min JI 31 '39

Cast: Gene Autry, Smiley Burnette, June Storey, Barbara Pepper, Larry Crabbe

Director: George Sherman

Original story: Luci Ward. Jack Natterford

Screen writers: Betty Burbridge, Stanley Raye

Western melodrama with music. Gene and a group of his pals send Smiley out to buy a cattle ranch, but he purchases instead a dairy farm. When some farmers are coerced into joining a crooked protective association, Gene Autry and his pals step in and capture the gang.
CONGOLO SUNSET—Continued

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 10 '39

Newspaper and Magazine Reviews

Review by Beverly Hills Liberty pl5o S 9 '39

Trade Paper Reviews

"Honesty, written, humorous, teeming with action and designed to satisfy most ages, this W. N. Leech story is handled in a substantial way. Big factor is the soundness of the story, which is carried out to a turn by an earnest cast, held together by Gene Autry."

+ — Boxoffice p47 Ag 5 '39

"Lively and interesting story gives Autry nice farewell and suspenseful ending."

Film Daily p9 Ag 2 '39

Reviewed by Edward Greff
Motion Pict Daily pl6 Ji 28 '39

"On a par with previous Autry Westerns, the film will prove pleasing fare for Autry and other sagesbrush fans. Direction leaves some to be desired with the working of tunes from Autry and the Texas Rangers. Several times they are allowed to abruptly break the effectiveness of the film."

+ — Variety p25 Ag 2 '39

CONQUESTS OF PETER THE GREAT

Amikin 96min Ag 24 '39

Cast: Nikolai Simonov, Alla Tarasova, Nikolai Cherkassov, M. Zharov

Director: Vladimir Petrov

Screen writers: Alexei Tolstoy, V. Petrov. N. Lechev

Film biography. Produced in Russia with English subtitles. This continues the biography begun previously with Peter the First. In this, Peter the Great repulses the army of Sweden at the Battle of Pultova. This was a turning point in the history of Russia. Its domination of the Baltic was won from the Swedes.

Newspaper and Magazine Reviews

"The photography and acting are superb at all times, but the film is far too long, and the ideological Soviet ending, which sacrifices the force of what might have been an unusual film, is given. Giving the Swedes no glory at all, dissipates the cumulative effect of the drama, thereby giving it an almost bore-like interest. Like Hollywood, the U. S. R. believes in huge spectacles, and this certainly is one, with horses of tremendous size in the scope. As a revealing and interesting interpretation of history, 'Conquests of Peter the Great' is thoroughly enjoyable."

Robert L. Cama

+ — NY Herald Tribune p8 Ag 25 '39

"It is another sprawling, physically impressive, brilliantly performed but dramatically maladroict product of the Soviet studios. Although its component scenes are almost invariably arresting, either through their size of the canvas or the power of the performers, the picture as a whole is so lacking in continuity, pace and direction that the question seems to be whether it was intended as drama or encyclopedia. . . . Students will find it an interesting re-enactment of history."

Frank S. Nugent

+ — NY Times pl7 Ag 24 '39

"Russian ability to surprise the world does not always benefit itself in its movies. Certainly not in 'Conquests of Peter the Great.' I may be insecurely sharp because of a certain sense of disappointment felt in this film, which falls so much to be the equal of its predecessors. True, there are handsome battle scenes again. . . . The effect, however, is unsatisfactory, unevenly arranged, and often tedious." John Mosher

— + New Yorker p56 S 2 '39

Trade Paper Reviews

"The attitude of this Russian historical epic would indicate that its producers had in mind the Soviet counterpart of a Hollywood 'prestige' picture. Its vastness, native color, a few ex-

cellent characterizations and spectacular battle sequences all attest to dramatic conflict and other essentials that make dramas entertain, even among Soviet sympathizers, are simply missing."

+ — Boxoffice p35 S 2 '39

"Not quite as dramatic and fervent as its predecessor, it chopped up episodically to take in the renowned, versatility of Peter L. production stands out as a triumph of historical biographic. "Laili Simovsk." Film may be timely in view of its indirect allusions to current events, but it is lost in scope and form in the house of spectacle."

+ — Variety p19 Ag 30 '39

CONSPIRACY

ROK 55min Ag 22 '39

Cast: Allan Lane, Linda Hayes, Robert Barrat. Charles Foy, J. Farrell MacDonald

Director: Lew Landers

Original story: John McCarthy. Faith Thomas

Screen writer: Jerome Chodorov

Spy melodrama. Allan Lane portrays an American government agent, who lands avowed with a beautiful spy, Linda Hayes. The scene is a sort of Kuritanis and references are made to several internment camps, 'mad dogs who run the country, etc.'

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

"Adult with Parents' M pl5S O '39

Newspaper and Magazine Reviews

"It appears to be an overdrawn account of oppression in an unnamed totalitarian state. Anybody with a sluggish story is thin, and 'Conspiracies' are apt to cause boredom."

Hart Heran

— — Hollywood Spectator p17 S 2 '39

"The truth is that this new offering is as much about production as the 'quickies' have recently turned out. It is unpretentious, to be sure, but it is also highly undramatic. Except for a few chase sequences, which Lew Landers has staged with considerable effect, there is nothing to recommend the photoplay. What suspense might have been built up out of a screwball narrative has been dissipated."

Howard Barnes

— — NY Herald Tribune p12 Ag 23 '39

"It belongs to the pulpwood school of cinema fiction where anything goes so long as it goes fast and in as much action. A good clean story briskly written and not badly played, and we found ourselves in order but its geography. . . . A bit of suspense which everything was impossibly."

Frank S. Nugent

+ — NY Times pl9 Ag 23 '39

Trade Paper Reviews

"There is a slight possibility that this may get by as filler material in remote exhibition situations, but audiences generally won't be inclined to accept such a wild and woolly story of international intrigue, which does not measure up to program standards in any respect. The script is a ridiculous and confusing hodgepodge, production details are lacking, and direction by Lew Landers is equally spotty."

Boxoffice p35 S 2 '39

"Except for strictly action houses, and possibly Saturday matinees at that, 'Conspiracy' serves its purpose. Director Lew Landers and the cast are thrown for a loss by a story that might have made a serial, but is not feature rated. It would begin to appear that the picture industry can make more poor pictures out of the spy formula than almost any other of its subjects."

Digest pl11 S 1 '39

"It is all pretty well mixed up, hazy in plot motivation, and a jumble of causes. But the action is there, and also the thrills. Linda Hayes shows to advantage, and as a comparative newcomer, especially as if she can develop into something really important, for she has looks, intelligence, charming manner and a good voice."

— + Film Daily pl6 S 5 '39
"'Conspiracy' is a mediocre melodrama based
on a composite picture of the various dictator-
ized countries. It will go for the Saturday mati-
nee trade. Picture is one continuous chase from
the opening shot to the final fadeout. Production
names in the east to boast of and it is apparent that the budget allotted
was very skimpy.
— * Hollywood Reporter p3 Ag 22 '39
Reviewed by Roscoe Williams

— * Motion Pic Daily p7 Ag 24 '39

"'Trim fast-action melodrama with no names
to elevate it past secondary portion of double
setup. At times, 'Conspiracy,' looks like a
screen test for Linda Hayes and Allan Lane,
but for the most part Director Lewis Landers
sacrifices heavy emotion for an energetic pace
that keeps the plot thread unraveling at a
steady clip. To arouse their enthusiasm, and
failure to identify the locale of picture are
minor weaknesses."
+ Variety p11 Ag 30 '39

"Itoish, unbelievable screen play and amate-
urish direction and performance combine to
relate 'Conspiracy' to filler classification. Pic-
ture will detract from rather than add to pres-
tige of its three featured players, Allan Lane,
Linda Hayes and Robert Barrat, through no
fault of any of them and gives owned by empha-
sizing to Miss Hayes, who makes debut as leading
woman."
— Variety (Hollywood) p3 Ag 22 '39

**COWBOY QUARTERBACK.** Warner
56min Jl 29 '39
Cast: Bert Wheeler, Marie Wilson. Wil-
liam Demarest. William Gould
Director: Noel Smith
Music; Howard Jackson
Screen writer: Fred Niblo, Jr
Western melodrama. A Montana cowboy,
Bert Wheeler, is signed up by a professional
football team. He is very successful until he
gets mixed up with some city slickers. This is
a remake of Elmer the Great with Joe E.
Brown. Based on play Elmer the Great by Ring
Lardner and George M. Cohan.

**Audience Suitability Ratings**
"General patronage."
Nat Legion of Decency Jl 27 '39
+A: mediocre; Y & C: no."
+ + Parents' M p55 S '39

**Newspaper and Magazine Reviews**
"Adults and young people."
Christian Science Monitor p13 Ag 12 '39

**Trade Paper Reviews**
"Warner has dusted off the old story of the
hayseed with lots of natural ability who is
signed by a big league ball club and dressed
it up in football attire. . . . It must be reported
that its new costume doesn't fit too well
are large patches that go beyond pure bur-
leage, and spots where it is short on comedy."
— + *Boxoffice* p37 Jl 28 '39

"It is a sad attempt at comedy. . . . Only
thing to recommend in this picture is that
it will fill in the time between the running of the
major football games."
— * Hollywood Reporter p3 Ag 18 '39

"Warner's got its signals crossed in an inept
football comedy whose only distinction lies in
the fact that it's hustling poor-forth-
coming grid season. Okay for the
duals."
+ + Variety p14 Ag 8 '39

"It will fit in nicely on bottom bracket of duals
for which it was evidently aimed. Players,
headed by Bert Wheeler, work hard to
achieve recognition and hero-worshippers will
have plenty to be pleased about."
+ Variety (Hollywood) p5 Ag 18 '39

**DANS LES RUE.** See Song of the streets

**DAUGHTER OF THE TONG.** Times-
State rights 56min
Cast: Evelyn Brent, Grant Withers. Doro-
thy Short. Dave O'Brien
Director: Raymond K. Johnson
Screenwriter: Hume Carpenter
Gangster melodrama. Grant Withers, a
G-man, is called in to aid on a smuggling case
involving Chinese aliens. He discovers that the
head of the gang is a woman, Evelyn Brent.

**Trade Paper Reviews**
"Sub-standard screen entertainment and
hardly worthy of consideration as program fare.
As the title suggests, Oriental intrigue is sup-
posed to play an important part in the pro-
ceedings. But what goes on is as outdated as
a Model-T car. A poor script nullifies whatever
acting efforts might have been projected by the
conscious performers."
— *Boxoffice* p53 Ag 26 '39

"As a woman gangster, the neighborhood
houses this picture will serve the purpose as
it has enough action to hold together an inept plot."
— + *Film Daily* p7 Ag 23 '39

"A shoddy production of a G-man yarn, some
of the more serious phases of which develop into
unwanted audience laughs, notably the
hammy way in which some of the fist fights
are staged. Only for the very smallest of dates.
Poor photography appears to be one of the
major faults of [this company's] pictures."
— - Variety p16 Ag 16 '39

**DAUGHTERS COURAGEOUS.** Warner
100-107min Jl 22 '39
Cast: John Garfield, Claude Rains. Jeffrey
Lynn, Fay Bainter, Pricilla Lane. Rose-
mary Lane, Lola Lane. Gale Page. Donald
Crisp. May Robson
Director: Michael Curtiz
Screen writers: Julius Epstein. Philip Ep-
stein
Drama. Based on the play, Fly Away Home,
by Dorothy Bennett and Irving White. While
this film contains the same cast as Four
Daughters, it is not a sequel to that film. Fay
Bainter, mother of the girls, prepares to remarry
after her husband, Claude Rains, has been
away from home for 29 years. He returns and
takes part in the family problems, inter-
feres in a daughter's romance but at the end
leaves with John Garfield, a wanderer like
himself.

**Audience Suitability Ratings**
"A: good of kind; Y & C: mostly good."
+ *Christian Century* p969 Ag 2 '39

"Good. Mature-family." DAR
+ + *Fox W Coast Bulletin* Je 17 '39

"The philosophy inspiring the theme of this
picture is a little difficult to evaluate. It
is that comparatively by emphasizing material se-
curity in contrast to the insecurity of life where
love is given to a man who is lovable and
charming but irresponsible and undependable.
. . . The situations are amusing, but fail to
seem plausible and the characters lose force by
appearing to great disadvantage at times, thus
failing to hold audience sympathy. On the other
hand the plot is a well-chosen cast makes for en-
tertainment. . . . Much of the dialogue is clever
and the action entertaining, but Judicious cut-
ting would have sharpened it, the film is
8-12; little value; children, 8-12: no."
*Women's Univ Club. Los Angeles*
— + *Fox W Coast Bulletin* Je 24 '39

"An excellent cast cleverly directed, and very
good dialogue make this picture excellent en-
tertainment. Mature-family." Am Legion Auxi-
liary
DAUGHTERS COURAGEOUS—Cont.

"Highly entertaining social drama presented with an excellent cast and skillful direction. Adults." —Calif Cont. of Fam Teachers

"Grand entertainment—perhaps not quite as human and true as was its predecessor, 'Four Daughters.' This picture is a bit more ex-
cial and the role played by John Garfield more artificial. 'Mature.' Calif Fed, of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs


"Mature-family." Nat Council of Jewish Women

"Attractive settings, delightfully photo-

graphed. A strong, fascinating story well acted and directed, make this social drama a most enjoyable film. . . Family, exclusive of young children." Nat Soc of New England Women

+ + Fox W Coast Bulletin JI 1 '39

"Objectionable in part." Nat Legion of Decency JI 22 '39

"A & Y; C: no interest." + Parents' M p46 Ag '39

"Family. Should be popular with all audi-

cences." Wky Guide Je 24 '39

Newspaper and Magazine Reviews

"There is rather more of the comedy and less of the tragedy in this . . . but it is generally ex-
pert air of the whole matter is enhanced by the always excellent Fay Bainter. John K. Hutchings

+ + Boston Transcript p18 JI 7 '39

"Adults and mature young people." Science Monthly p15 JI 8 '39

"Warner Brothers' efforts to recapture the success of last year's 'Four Daughters,' by using the same cast and a similar 'theme' . . . the film is by far the picture. Coura-
geous" works too hard over its series of rapid.

fire wisecracks and its obvious solution. Director Michael Curtiz, and cast . . . as well as they

can with a screenplay that lacks sincerity and depth of characterization. . . It's too bad that
motivations throughout weren't considered more
carefully; this cast is worth of something bet-

ter than all this shallowness." Philip T. Har-
tuny

+ + + Commonweal p259 Je 30 '39

"You'll find this a pleasant, occasionally lachrymose, thoroughly wholesome and typical record of the various romantic mo-
ments in the lives of the members of the Magill family. The picture is well pro-
duced, and pleasantly acted." Jesse Zunser

+ + Cue p4 Je 24 '39

"Recommended to study groups as a lesson in the intelli-

gent direction of dialogue. The picture is not for children, but young people

and adults will find it clean and interesting. Exhibitors will not have box-office

marques, but will be justified in exploit-

ing it as good entertainment. It is human,

simple and has its amusing moments." +

Hollywood Spectator p6 JI 8 '39

"Daughters Courageous," although it has a

scrambled plot and is considerably too long,

is an amusing lightweight show. If you found

'Four Daughters' to your liking you are almost cer-
tain to be entertained by this offering. Like its predecessor, the film is at its best when

it is not concerned directly with the daugh-

ters. John Garfield makes an end-

bittered young man and stealing the show
every time he comes on the screen." Howard

Barnes

+ N Y Herald Tribune p8 Je 24 '39

"It is a thoroughly pleasant entertainment—

how this film is that it has a truly pleasant cast to grace it. Mr. Rain is the best
part of it, but Fay Bainter as the mother, Mr. Garfield as the intruder, Donald Crisp as the soldier, and the others are scarc-

ely less successful. Possibly lacks the surprise of 'Four Daughters,' but there is

only that margin between them." Frank S. Nugent

+ + N Y Times p12Je 24 '39

"The average good, honest American family has been awed move people, as well it

and, their deference only too often leads to a slight dullness, which in this case may ex-

ercraps be remedied by a little more effort to expect something ten times more strenuous

and thrilling than 'Captains Courageous.'" John McCracken

+ + New Yorker p80 Je 24 '39

"While much of the narrative seems to be motivated by the author's penchant for

reality, the film's effect is spirited and youthful, with a good cast making the most of the story's elements. In the case, 'Daughters Courageous' is successful enough to justify the Warners in planning at least two sequels." + Variety p23 JI 3 '39

Photoplay p54 Ag '39

"Not a carbon copy, not a sequel, yet not entirely a fresh and uninfluenced cinema. 'Daughters Courageous' has a coldish, unaffected charm, considerable wit, an ill-concealed ad-

miration for its two picareuse but impossible male mainsbats.

+ + Time p35 JI 3 '39

Trade Paper Reviews

"The story has a familiar twang, but a very capt-

ivating, likable, and cast of principals.

job make it as fine a picture as one can de-

+ Boxoffice p71 Je 24 '39

+ Warners' Coura-
geous' may not measure up to the spontaneous inspiration that created 'Four Daughters,' But as far as audiences are concerned, the picture can be taken with pleas-

+ Digest p16 Je 20 '39

"Comparisons between 'Daughters Coura-
geous' and 'Four Daughters' are inevitable. If

anything, this second Warner production is superior, for it lacks the pathos of last

season's hit, the picture benefits by a sounder, convincing and refreshingly unusual story beau-

tifully rounded out. It gives the impression of great sympathy and warmth." David J. Hanna

+ + Film Bulletin p6 JI 1 '39

"A production with a high voltage of senti-

mental and romantic appeal, written to charm the American women of all ages from those of

high school age experiencing their first

flutterings of male-attraction to the mothers

with grown daughters watching them getting

ready to start homes of their own. For this

'Four Daughters' family follows the sure-fire

formula of the romantic appeal which slew the ladies of the nation a year ago. This one will trump it in hearts for the

nearest year."

+ + + Film Daily p6 Je 16 '39

"Warners return 'Four Daughters' to the screen in this direct-knit [ingredients] and in a fashion which will quite possibly advance the fortunes of the producers

and the various members of the clique. The boxoffice rewards of the play appear amply

assured both because of the predecessor and the intrinsic value of this moving drama.

+ + + Hollywood Reporter p8 Je 15 '39

+ + Motion Pict Daily p6 Je 18 '39

"There's a ready-made audience eager to see this film which is a followup although not a successor of Warners' 'Four Daughters,'

which was released last August and met with universal favor, critical praise and boxoffice

dram. And the situation the drama is based on

can stand up under too close scrutiny, but the flavor of the film as a whole is entertaining,

amusing, and occasionally sentimental." + Variety p16 Je 21 '39

"A fresh and captivating heart interest tale
cleverly lowered with comedy, rich in character and

plot, a happy-plucky plot, a beauti-

ful cast to grace it. Mr. Rain is the best
part of it, but Fay Bainter as the mother, Mr. Garfield as the intruder, Donald Crisp as

the soldier, and the others are scarcely

less successful. Possibly lacks the surprise

of 'Four Daughters,' but there is only that

margin between them." Frank S. Nugent

+ + Variety (Hollywood) p3 Je 15 '39
THE DAY THE BOOKIES WEPT. RKO
Announced for release S 15 '39 (Not yet previewed)

DEAD MEN TELL NO TALES. Alliance
70min J1 23 '39

Cast: Emlyn Williams. Sara Seegar, Hugh
Williams. Marius Goring. Lesley Brook
Director: David MacDonald
Screen writers: Walter Summers. Stafford
Dicks. Emlyn Williams
Mystery melodrama. Filmed in England. Based on the novel 'The Dead Men Tell No Tales' by
Francis Beeding. In 1939 the old Vitagraph
studio made a picture with the same title but a different story. Emlyn Williams plays a dual
role—that of a French loan-shark and murderer
and also that of a headmaster in a boys' school.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 18 '39

"A good mystery: Y & C: no."
Parents' M p500 O '39

"Mature."
Wky Guide My 13 '39

Newspaper and Magazine Reviews

"Murder mystery film with gruesome details
but an ingenious plot. Adults and young people."
Christian Science Monitor p15 Je 10 '39

"The effort, several notches below Empire
standard, serves as a vehicle for Emlyn
Williams, who comes pretty close to restoring
our faith in the English as the leading horror
merchants. But not even Mr. Williams can
turn the trick with this picture obviously made in
the 'quickie' manner. True, several times the
amateur sleuth will get the creeps and if he
can follow the low-pitched dialogue, a few
laughs, but generally the debit side overshadow-
the credits."
— + N Y Herald Tribune p8 J1 24 '39

"If you can pardon Mr. Williams' penchant
for the dual role (the Sacha Guitry side of
his nature) and just make the one little effort
necessary to imagine that anybody could suc-
cessfully perform the duties of a headmaster
in a boys' school at Norwich, and, at the same
time, those of a murderous money lender
known as Louis Friedberg, in London, then
you will still find in your enjoyment of Mr.
Williams' expertly enacted melodrama.
Ben R. Cline
— N Y Times p9 J1 24 '39

"Although the mystery element is perfectly
obvious from the beginning, I don't suppose
I should be surprised that might seem to
lock away any secrets. That there aren't any
secrets, actually, is the real trouble with the
story, a fault which it overcomes, however,
with some variety of incident and malevo-
ence."
John Mosher
— N Y, The Brooklyn Eagle p57 J1 29 '39

Trade Paper Reviews

"Possessing a good selling title, an effectively
creepy performance by talented Emlyn Williams
and enough treatment to brighten its more
grueling facet, the mystery thriller should
keep fans who like chills with entertainment
in a fairly constant state of jitters. After it's
all over an observer might remark that it is
positively too fantastic."
— Boxoffice p17 Ag 5 '39

"One of the best of the murder mysteries
of the season, and a fine example of the
British studios' skill in handling this type of
tale: suspense and deft characterization."
— Film Daily p6 Ag 3 '39

"A blood-and-thunder contribution by Eng-
land that has its drawbacks but can stand up
alongside some of the more famous of its coun-
try's output. The title should mean something on
Mar-
ess, although the names of the artists
work out. Emlyn Williams plays the dual
role but also a lot of dialogue, some of it a bit windy. Emlyn Williams, who plays
a dual role as distant as the two poles, wrote
some of the dialog. Not so much may be said
for his dialog and that of the two adapta-
tions, but of outstanding importance is his work
as a character actor. On the latter count he
handicaps as a strong prospect for Hollywood."
— Variety p27 J1 26 '39

DEATH GOES NORTH. Warwick 63min
J1 22 '39

James Thomas. Theresa Bradshaw
Director: Frank MacDonald
Screen writer: Edward R. Austin
Mystery murder melodrama. The Canadian
Northwest Mounted Police are called in to
solve a series of murders and attempted
stranglings. The young heroine who owns
timber lands cannot make any profits because
of rival lumbermen who want her to sell out.

Trade Paper Reviews

"And the audience goes out on this one. Pro-
duced as a quota quickie for one of the major
companies, the only authentic thing about it is
its Canadian setting. Aside from that, it bears
little resemblance to anything that may be con-
stituted as dramatic entertainment."
— Boxoffice p6 Ag 12 '39

"For a picture made for the neighborhood
trade, this one shapes up as very fine entre-
tainment. And there is an atmosphere of novelty
with its Canadian actors in authentic Canadian
scenery in the northwoods."
— Variety p6 J1 27 '39

"There is one bright spot in an otherwise
mediocre production. That is the outstanding
work of the dog, Rin-Tin-Tin, Jr. Will do all
right as secondary filler on duals, but might
get better results if Rin, Jr., got stronger
marquee billing. Picture is handicapped in the
first half by bad photography, lighting or
laboratory print work. Sound recording could
have been better also."
— + Variety p57 J1 26 '39

DEATH OF A CHAMPION. Paramount
67min S 1 '39

Dana. Joseph Calleel. Dorothy DeHann. Susan Paley
Director: Robert Florey
Original story: Frank Gruber
Screen writers: Stuart Palmer. Cortland
Pitzsimmons
Mystery story. Three people are murdered
after a mutual gambling partner slays a champion
dog at a dog show. Lynne Overman, a book agent who
is a self-styled human encyclopedia, solves the
crime.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

"A & Y: entertaining; C: no."
+ Parents' M p50 O '39

Newspaper and Magazine Reviews

"Admits the gambling ploy makes things
Christian Science Monitor p19 S 2 '39

"It is a bad mystery film drama... Frankly,
'Death of a Champion' is pretty dull spoofing."
Robert W. Fried
— N Y Herald Tribune p12 Ag 24 '39

"The comic talents of Lynne Overman are
considerable, and considerably are they drawn
upon in order to render 'Death of a Champion'
the tolerably amusing murder-circus it is."
Ben R. Cline
— N Y Times p17 Ag 24 '39

Trade Paper Reviews

"An extremely novel murder mystery, laid
against a dogshow background and introducing
Lynne Overman as a wisecracking amateur
sleuth in his first film. But if this is a new series,
this measures up to program standards in every
respect."
— Boxoffice p35 S 2 '39
DEATH OF A CHAMPION—Continued

"Death of a Champion" is not very hot stuff, even In the '39 bracket. It is one that can be passed up without any great loss, if you have any privileges left under your contract, or suspected adores of the brethren. Director didn't have much chance with the screenplay provided, but at that, Robert Florey should have tackled it if he didn't see a chance to keep it intelligible and even paced.

— Digest p17 S 1 '39

"It must be marked down as just one of those 'oddities' for which we bade Malibu good-bye. Starting with the powerful story idea of the murder of a blue ribbon dog, this strange concoction proceeds to murder three people and attempts to stir up a lot of excitement over practically nothing at all. Entertainment values are very cleverly contrived and be that as it may, the value will probably correspond.

— Film Daily p77 S 7 '39

Reviewed by Roscoe Williams

+ — Motion Pic Daily p78 Ag 25 '39

"It won't be a run-of-the-mill fare. A fair dally in total. Director didn't smooth once it gets past the initial few minutes where-in the bulk of the plot is a confused bounding around of events utilizing stunts and newsreel shots of various dog shows and winners.

— Variety p14 Ag 30 '39

"Spotty direction, which at times, permits unfoldment of a not-too-potent story to sag to point of boredom, dooms 'Death of a Champion' to a death of its own. While it may serve for juvenile matines in neighborhoods, it will not rate as entertainment in adult circles."

— Variety (Hollywood) p38 Ag 30 '39

DUST BE MY DESTINY. Warner 88min S 16 '39

Cast: John Garfield, Priscilla Lane, Alan Hale, Janis McLaugh, Billy Halop, Bobby Jordan. Written by Graeme Raggevin, Henry Armetta

Director: Lewis Seiler

Screen writer: Robert Rossen

Crime melodrama. Based on novel of same title by Ag Rossen. Garfield portrays a cynical and hardened vagrant who has served a prison term for a crime he did not commit. Picked up by police as a vagrant in a southern town, he is sent to the county workfarm and falls in love with Priscilla Lane. Garfield has a fight with Priscilla's step-father and killing him. The couple marry and are hunted for murder. When she gives him up, he gains his acquittal.

Audience Suitability Ratings


D. A.

+ — Fox W Coast Bulletin Ag 19 '39

"Adults.

— Mat Legion of Decency S 7 '39

"A & Y: thoughtful: C: no."

Parents' M p55 O '39

"Family."

— Wky Guide S 2 '39

Newspaper and Magazine Reviews

"John Garfield and Priscilla Lane give such appealing performances in 'Dust Be My Destiny' that they almost make this melodrama convincing. Things go from very bad to much worse, especially towards the end. Old hands are mostly stacked against embittered Joe [Garfield]. You can't believe the false story any more than can the sneering audience in the film believe in the wedding that unites Joe and Mabel on the stage of a little theater."

— Philip Morthart

+ — Commonweal p51 S 15 '39

"This is strong melodramatic stuff—occasionally illogical, frequently over-theatrical, but just as satisfyingly tense and gripping in its swift, episodic story... The film, repetitious and exaggerated as it often is, nevertheless manages to hold its audience and dwell on its admission the benefit of excellent performances by Garfield and Priscilla Lane."

— Film Daily p8 S 9 '39

"Meandering and confusing as to intent, though possessed of an unwholesome bitterness. Some good performances."

+ — Hollywood Spectator p15 S 2 '39

"The movie itself, though not the romance, ends in a courtroom with a nice, if worthy, acquitting side, 'Dust Be My Destiny' is a fairly competent crime melodrama, providing considerable excitement and suspense, aided by the sincere performance of John Garfield and Priscilla Lane."

+ — Newsweek p12 S 11 '39

Trade Paper Reviews

"Powerful and completely engrossing melodrama which merits acclaim as the most striking celluloid indictment of social injustice since 'I Am a Fugitive'. An adventitiously wrought screen-play provides a welcome mitigation of the theme's austerity through the injection of a vein of comedy and romance without detracting one whit from the strength of the feature, which is entertainment from start to finish and for all age groups.

— Boxoffice p111 Ag 19 '39

"It would seem rather difficult, if not impossible for Warner Brothers to fail of reaching heights when playing one of their magnificent formula yarns... But neither do they fall completely in 'Dust Be My Destiny'. But neither do they come through with flying colors. So we will split the difference: In most spots the picture will make plenty of money, because the theme in Warner hands always has a chance, because John Garfield and Priscilla Lane turn in grand jobs. There are spots where its temenos over-endings repetitious story will get wide yawns."

— Variety p42 Ag 16 '39

"Although inferior to other Warner Brothers social dramas, 'Dust Be My Destiny' is sufficiently interesting and entertaining to satisfy less discerning audiences. Best scenes are those in the story—a rambling affair which never quite accomplishes its purpose until the closing sequence. However, the good performances of the finale and several other punchy, forceful moments compensate for these defects."

— J. H. Lacy

+ — Film Bulletin p18 Ag 26 '39

"Add 'Dust Be My Destiny' to the long and growing list of prison-break, crime stories of Warners. It's a long story, a long picture; one that reaches great entertainment heights and grand ending. It is bored out of its head in almost all its entirety, but with it all a fair show."

+ — Film Daily p6 Ag 17 '39

"It is a criminal melodrama, with sufficient action scenes amid the in-over-valve satellite to carry through as a strong programmer. Where starring combination of John Garfield and Priscilla Lane is not built sufficiently the picture will mean that much more. Although story is over-long and episodic, these deficiencies are partially overcome by the excellent performances of Garfield and Miss Lane."

— Variety p44 Ag 16 '39

"Quint-of-life drama, with accent on the tear-jerking nature of 'Dust Be My Destiny'. Provides sufficient entertainment to fulfill the support spot requirements in majority of situa-
EACH DAWN I DIE. Warner-First national 92min Ag 19 '39
Director: William Keighley.

Prison drama. Based on the novel of same title by Jerome Oдум. James Cagney portrays a newspaperman who is framed by unscrupulous politicians because he has uncovered the cheaters' racket. Humphrey Bogart is the detective who is unabashedly involved in the racket in order to get a pardon. He meets an underworld leader, George Raft, who doggedly follows him to the end. Raft dies and Cagney regains his freedom.

Audience Suitability Ratings
"A: depends on taste; Y & C: by no means."


DAR
"It is difficult to find justification for this picture outside of the fact that James Cagney and George Raft are in it. The opportunity to appear in he-man, human-nature-in-the-raw parts in which they both excel. It is full of unbridled brutality and distorted social values. The prison is manned by a depraved staff and is as degrading and vicious as the worst prisons of the deep South some years ago. It is bad material, well acted and well produced. Adolescents, 12-16 & children, 8-12: impossible. Adults." Women's Univ Club, Los Angeles.

Fox W Coast Bulletin Jl 22 '39
"The members of a capable cast are excellent in their characterizations, but the brutality of prison punishment for infractions of inhumanity strings rules on the face, regardless hate, the gruesome killings all contribute to a picture that is not only revolting but is also destructive of social values. Adults." Calif Cong of Fair & Teachers.

"A tense, emotionally exhausting melodrama. Adults." Calif Fed of Business & Professional Women's Clubs (W Coast).

"Exceptionally efficient direction has united the elements of this story into a unit of powerful realism. Adults." Gen Fed of Women's Clubs (W Coast).

"A tense, brutal prison melodrama, convincingly acted and directed with virility and sustained suspense. Adults." Nat Council of Jewish Women.

"Entertainment this film certainly is not! It seems to be a compilation of all the worst prison conditions which have ever prevailed in any penal institution. The purpose of this hour of unrelieved horror is not clear. Limited audiences of adults only." Nat Soc of New England Women.

"For those interested in 'prison films' this particular one will prove outstanding. An excellent cast, well directed. Adults." S Calif Council of Jewish Women.

Fox W Coast Bulletin Jl 29 '39
"Objectionable in part."


Newspaper and Magazine Reviews
"As a diatribe against injustice the film is more forceful in its physical aspects than in its argument. The conviction of the guards' brutality and to occasional overly-sinister lines... But only praise can be dealt out for the well controlled performances by C. Hartung..."

Commonweal p539 Ag 4 '39
"With the capable help of deadpan George Raft, Jimmy Cagney whips this prison melodrama out of its gothic milieu with vivid, continually exciting melodrama. Warner Brothers—who have shipshape, slick, gutsy direction and other underworld terms familiar to every American pipe-smoker—are experts at this sort of thing. In 'Each Dawn I Die' they shoot the works."

Jesse Zunser + Cue p11 Jl 29 '39
"A profoundly exciting melodrama, but one that incorporates some stirring emotional scenes, the whole fiercely attacking the misery and degeneration to which convicts assertedly are subject... A strong,dukedom, the skill with which it is told. Pretty grim stuff for the kids, though. Bert Hurlen..."

Hyperion p59 Ag 5 '39
"The Warners are specialists in cell symphonies. Their jailhouse melodramas have power and punch. It is a brutal, sordid, cruel story."

"Each Dawn I Die" liberty hill.

"The story is of the kind that you would have to see to disbelieve... The action, the treadmill background, the incidental men, are brought over with the kind of vividness we expect of pictures. But the writing is as fantastic as they put the muddily poetic of its title." Otis Ferguson + New Republic p20 Ag 9 '39

"The Warners have lost none of their knack at prison melodrama. "Each Dawn I Die" is a grim and exciting screen show. The plot is conventional enough, but it has been saved by a rattling, tense, thundering production. It is a knock-out melodrama, cut to pattern, but so artfully cut to a melodramatic pattern that it stands up staunchly on its own account." Howard Barnes + N Y Herald Tribune p4 Jl 22 '39

"It is painful to have to report that it is of secondary quality. Tough as the Cagney-Raft combine was bound to be, it is not nearly so tough as the task of having to serve out a term in a sordid, brutal, low-down-out-and-off-the-map picture every month... The story is one of the most wildly implausible of the year, but Mr. Cagney almost plays it straightly while Mr. Raft ably seconds him."

B. R. Crisler + N Y Times p12 Jl 22 '39

"It's a Cagney prison piece and it goes the limit. No, I am inclined to take that back. It goes so far only and then shies off a bit, gets hazy in spots with a kind of spiritual irradiation, and softens at last for a finale of happy romance. I have noticed a tendency of late in the Warner Brothers' underworld productions to install a touch of the higher feeling. I am not sure the touch helps. One perceives a certain vagueness here and there throughout. Each Dawn I Die" and other pictures of underworld life may commend thereat. Balancing these coddled incidents, there is enough force, I think to place the film in the first class among prison studies."

John Mosher + New Yorker p57 Jl 29 '39

"Both Cagney and Raft high-light the film with performances that rank with the best in their careers. In fact, the combined effort of exceptionally able supporters...offset the film's theatrical realism with forthright characterizations that serve to keep every forward drive up a froth of moral indignation against crooked politicians and a vicious penal system; actually the film's writers succeed chiefly in demonstrating that a reliable theme of yesteryear, revitalized and sustained by skillful action, is a sure-fire formula for screen entertainment."

Newsweek p30 Jl 31 '39
EACH DAWN I DIE—Continued

"The impact of this should knock you out of your seats, if you're not off prison pictures for life."

*Photo play* p65 O '39

"It is the most authentic and exciting prison picture since 'The Big House' (1930), one of the noisiest and tricksiest for heard outside an airplane, epic, enough slug, shooting, bullyragging and brutality to make the most hardened criminal think twice before tangling with the same breed. In addition to its cracking screen play, its sharp camera eye, 'Each Dawn I Die' is made memorable by the easy mastery of its two principals."

+ + *Time* p22 JI 31 '39

"The Warner Brothers still hold the monop- oly on how to make a prison picture. They know all the tricks and plot turns—they repeat them without a blush—and they lay on the heavy stuff without punches. The film will stand up in the parade. Its box office value will be enhanced by the marquee names of Cagney and Raft, the fine direction, and a cast picked by experts in underworld types; its box office value will be weakened where they have begun to grow a bit tired of going to prison with the Warner Brothers."

+ *Digest* p7 JI 24 '39

"Specialists in prison dramas, the Brothers Warner have made 'Each Dawn I Die' among the best of its type. They have packed the picture with punch and thrills—the kind that spell first rate mass entertainment. George Raft and James Cagney vie for top honors, giving performances that will please their fans. Their combined followings and the exploitation opportunities offered by this Warner opus will make 'Dawn' a box office hit." —David J. Hanna

+ + *Film Bulletin* p6 JI 29 '39

"This prison drama is distinguished by a strong cast, good story, that gives James Cagney and George Raft opportunities to go to town with some heavy dramatics. Both acquit themselves admirably."

+ + *Film Daily* p7 JI 18 '39

"'Each Dawn I Die' is one of the best pictures to come out of this industry in many a day. It's a typical Warners' dramatic socko that hits as hard as any picture you have ever seen. It's a stark, heavy two-fisted melodrama from the first to the last foot, with hardly any relief during the length of its unrolling. It should click with the top grossers of the day and push above 90 percent of them. It's all real movie meat, and a hundred yards wide."

+ + *Hollywood Reporter* p3 JI 1B '39

Reviewed by Gus McCarthy

+ + *Motion Pict Daily* p1 JI 21 '39

"This is the first on the Warner lot for George Raft. He is co-starred with James Cagney, and it is a happy combination, indicating that the change of production setting may be beneficial both to Warners and Raft ... It's melodramatic fare which should draw fairly well on the strength of the male stellar names ... Story structure is a bit thin in spots despite the best efforts of William Kelshiegh, who isn't always above the cover-up."

+ + *Variety* p12 JI 19 '39

"Grim and powerful prison melodrama, grooved for widest popular appeal, is 'Each Dawn I Die.' Names, story, nature of the material and performances that will be talked about give it a natural box office hit setup."

+ + *Variety (Hollywood)* p3 JI 18 '39

ELSA MAXWELL'S HOTEL FOR WOMEN. 20th century-Fox 122min Ag 19 '39


Director: Gregory Ratoff

Music: Elsa Maxwell

Music director: David Buttolph

Original story: Elsa Maxwell. Kathryn Scola. Darrell Ware

Screen writers: Kathryn Scola, Darrell Ware

Comedy drama. The story deals with the problems of a well-furnished "family" run by commercial ad models. Linda Darnell comes to New York to resume a broken romance with a young man her home town. He has become a social success and renews the girl who goes to live at a women's clubhouse. She decides to try for a job as a model and shortly rises to a spectacular success. The young architect, jealous of her, falls in love again, after a complication involving a shooting.

Audience Suitability Ratings

"A: depends on taste; Y: too sophisticated; C: no."

*Christian Century* p1866 S 6 '39

"Good. Highly diverting comedy. Adults." —DAR

*Fox W Coast Bulletin* JI 29 '39

"A very clever, human-interest story with lots of snappy dialogue. Mature." —Am Legion Auxiliary

"Entertaining for adults." Calif Cong of Par & Tear

"The picture has a sparkle and is spotted with brisk dialogue, but it is Ann Sothern who puts new life into a trivial story. Mature." —Calif Fed of Business & Professional Women's Clubs

"A lavishly produced picture, endowed with some fine characterizations, sparkling dialogue, humor, sophistication and homely philosophy. Highly diverting entertainment for mature audiences." —Gen Fed of Women's Clubs (W Coast)

"In spite of its "True Story" flavor, the picture is most enjoyable. Adults." —Nat Council of Jewish Women

"A well written story, tersely directed, carefully and beautifully photographed, and made very much alive by its vigorous and realistic acting. Adults." —Nat Soc of New England Wom en

"An amusing picture, highly sophisticated, modern and featuring "female players." The dialogue is clever and very amusing. Good entertainment for adults." —S Calif Council of Fed Clubs, Women's Auxiliary

+ + *Fox W Coast Bulletin* Ag 5 '39

"Adolescents, 12-16: much too sophisticated; children, 8-12: no." —*Motion Pict R* p5 Ag '39

"Adults." —*Nat Legion of Decency* Ag 10 '39

"Adults." —*Parents' M* p68 S '39

"Mature. Lively and bright in the "columnist" style, with Elsa Maxwell appearing briefly as a skilled investigative writer."

+ + *Wkly Guide* Ag 5 '39

*Newspaper and Magazine Reviews*

"Unsavory. Moments of humor do not offset its disquieting elements."

—*Christian Science Monitor* p13 Ag 12 '39

"Those who expect something scintillatingly smart from Elsa Maxwell are going to be disappointed with this film. Even Gregory Ratoff's direction fails to make anything unusual out of the shoddy story." —Phillip T. Hartung

+ + *Commonweal* p400 Ag 15 '39
"Miss Darnell, as the heroine of the proceedings, is pretty and capable, and will undoubtedly make a good screen actress some day. Miss McCarthy well illustrates, but in a minor key." — Jesse Zunser

Cue p39 Ag 26 '39

"New York viewed as a glittering world of wealth and success, along with its fancy furs, flowers, night clubs and all the trimmings. Escapist drama par excellence." — Bert Harlen + Hollywood Spectator p8 Ag 5 '39

Reviewed by Beverly Hills Liberty p41 S 16 '39

"Elsa Maxwell isn't as much in evidence in the film as one is led to expect. In fact, I rather think one would like to see more of the lady and regrets that she has chosen this especial experiment for a display of reticence." — John Mordaunt

New York p55 S 2 '39

"This is a flimsy Cinderella story. The picture has its moments—but not for men." — Newweek p28 S 2 '39

"New Linda Darnell should turn into a bright star, and Ann Sothern is very good indeed, but the story is ground out between occasional amusing passages of dialogue." — Film Daily p7 Ag 1 '39

"Darryl Zanuck comes up with a refreshingly novel treatment. "Elsa Maxwell's Hotel for Women," a picture that will be one of those "pauses for refreshment" to box office patrons and a joy to filmgoers and frivolity." — + Digest p7 Ag 1 '39

"Not unlike a well directed orchestra, the film starts off with the baton best of beat, personality and rhythmic perfection—qualities it never loses throughout the entire film. It is a picture bound to appeal to the masses." — Film Bulletin p8 Ag 12 '39

"Ti-pi! Here's one for the book. A glamour picture if there was ever one. As glamorous a piece of sock entertainment as has been delivered in quite a while. You may take it that your reviewer liked the film. Audiences should go out talking about it. Picture should hang up swell grosses returning 20th-Fox's money in double dough." — + Hollywood Reporter p3 Ji 28 '39

Reviewed by Gus McCarthy + Motion Pict Daily p6 Ag 2 '39

"The story has been told over and over again on the screen for many years. It is an old-fashioned and decidedly obvious Cinderella yarn. The picture is fluffed up with a generous display of latest fashions; some incidental comedy and smart cracks by Ann Sothern; and it has that life and pace that comes from the above the script material provided. On its own, without much in the way of general marquee values, it will get by neatly as a strong program supporter in the duals. Where exploitation energy is exerted to hypo the Elsa Maxwell angle of it, it means anything outside of the metropolitan centers—picture may carry through for nominal grosses." — + Variety p10 Ag 2 '39

EVERYTHING'S ON ICE. RKO-Lesser 65min O 13 '39

Cast: Irene Dace, Roscoe Karns, Edgar Kennedy, Lynne Roberts, Eric Linden, Mary Hart

Director: Earle C. Kenton

Music: Victor Young, Paul Webster, Milton Drake, Fred Stryker

Music director: Lud Gluskin

Stage writers: Adrian Landis, Sherman Lowe

Comedy with music. Roscoe Karns discovers that his niece, Irene Dace, has unusual skating ability. He buys her a job at the night club. There is a romance between Lynne Roberts and Eric Linden which Karns is always disrupting. The whole plot is dressed up as a millionaire and all is well.

"Audience Suitability Ratings: 5

"General patronage."

Nat Legion of Decency S 14 '39

END OF A DAY. Regina Iul8min S 11 '39

Cast: Victor Francen, Louis Jouvet, Michele Simon, Madeleine Ozeray, Gabrielle Dorziat

Director: Julien Duvivier

Screen writers: Julien Duvivier, Charles Spaak

Drama. Filmed in France with English subtitles for reissue. Non-replacement of a group of men and women relive post triumphs and youthful successes. There is an aged Don Juan who almost persuades a girl to commit suicide; an actor of the classical school who never achieved the fame he merited; and one who spent his whole career being an underdog.

"Newspaper and Magazine Reviews:"

"This French film, with English titles, won't be overly popular. Its plot is too fragile and blurred to win the masses. But for acting, masterful direction, and exquisite photography it ranks high." — Julien Duvivier has directed this realistic, human story with stirring beauty and understanding. As the revolts in the Hause, the wedding scene and the funeral are like Daumier pictures brought to life by movement and sound. Philip T. Harlow

+ Commonsweath p481 S 15 '39

"It is a powerful and moving film. End of A Day is at once a stirring tribute to the theater and the young writer and an engrossing cinematic experience. The gifted Julien Duvivier has written and staged it with great artistry and feeling and it has been played superbly by a cast which is as familiar with the world of the footlights as that of Kleig lights. The Filmakers have done a good start again, with a fine and poignant French motion picture." — Howard Karnan

+ N Y Herald Tribune p28 S 12 '39

"The distinction of opening each new season at the Filmakers traditionally is reserved for a distinguished French film. The Filmakers is making no exceptions this season, come hell or high water. Once again it is putting its best foot forward and in 'End of A Day' it is presenting one of the great films of any screen year, an enduring and eloquent work that cannot fail of consideration when those cinematic bookeepers, the New York film critics, start tooting up the year's bests next January. Few films this abroad have been so wittily written (or so well translated by the dialogue scribes), and few films, whether from abroad or here, have so well interpreted the joys and sorrows of the stage." — Frank S. Nugent

+ N Y Times p28 S 12 '39

"Trade Paper Reviews:"

"With this battery of draw names, it would have a good chance at success in France ordinarinly, though the story cannot be called strictly a French product. But add a film direction of Julien Duvivier, with his finesse for understanding and reproducing human reactions, and this film is a draw anywhere." — + Variety p16 My 3 '39
EVERYTHING'S ON ICE—Continued

Trade Paper Reviews

"Six-year-old Irene Dare, given her first starring opportunity, makes the most of it in a pleasing bundle of entertainment capitalizing on the current popularity of ice-skating as a film subject. Producer Sol Lesser has surrounded her with better-than-average production values, a number of scintillating skating routines which more than compensate for the run-of-the-mill story." — Boxoffice p25 S 9 '39

"Skating enthusiasts and women generally will find much to amuse and interest them in love stories and romances surrounding around skating rinks." — Film Daily p6 S 7 '39

"Lesser has given his little star [Irene Dare] thoughtful consideration in the presentation of this film. Irene Dare and company have done a job that will draw applause from the audiences for her phenomenal figure skating... The story is an amusing affair." + Hollywood Reporter p3 Ag 31 '39

Reviewed by Gus McCarthy + Motion Pict Daily p6 S 6 '39

"Everything's on Ice" is a trial balloon picture, and title bids for public acceptance of the moppet Irene Dare in the future. When little Irene is displaying her technique on the blades, she's interesting. But youngster is self-conscious in reading of lines, and screen presence is obviously amateurish... Moppet's initial film story is not too strong a showcase, and indications are that it will have trouble getting the right kind of stories as background for pictures exploiting little Irene's prowess on the blades." + Variety p14 S 6 '39

"It emerges from production mill as not merely another programmer, but rather as a worth-while supporting feature for any dudler. La Dare, only six and one-half years old, proves herself as capable at hi-trionetics as she is at caviarting on silver blanket." + Variety (Hollywood) p8 Ag 31 '39

FAST AND FURIOUS. MGM Announced for release S 29 '39 (Not yet previewed)

FEUD OF THE RANGE. Metropolitan-Webb 55min Ja 15 '39

Cast: Bob Steele, Richard Cramer, Gertrude Messinger, Frank La Rue

Director: Harry S. Webb

Western melodrama. A western bad man starts a range feud just to stir up trouble and in order to seize property. Steele steps in and stops him.

Audience Suitability Ratings

"General patronage." — Nat Legion of Decency My 4 '39

Trade Paper Reviews

"Hoary Western that won't pull much business. Picture is an incredibly poor sagebrusher, and will cost Bob Steele most of his following. Only for houses where fans are insatiable for any sort of Western, good, bad or indifferent." — Variety p12 Jl 19 '39

FIFTH AVENUE GIRL. RKO 77-83min S 22 '39


Director: Gregory La Cava

Music: Russell Bennett

Screen writer: Allan Scott

Pare comedy. Connolly portrays a millionaire who is shunned by his indifferent family. On his birthday he meets an unemployed and sophisticated working girl, Ginger Rogers, and asks her to help him collect his money. Later he employs her to make his wife, who has been going out with younger men, jealous and to aid his polo-playing son and frivolous daughter.

Audience Suitability Ratings

"Mediocre. Jarred notes re Labor vs. Capital, Community of Interest, Double Entendre for a Reno-bound marriage mark this uncomfortably farcical. Adults." — DAR

+ Bay Coast Bulletin Ag 26 '39

"An excellent cast, a refreshing story combined with the direction of a very capable director all make this picture an entertaining and delightful small comedy. The acting here is poked at the would-be proletarian chauffeur seems the best solution for treatment of these disgruntled yearners for Utopian economics. Adults." — Am Legion Auxiliary

"Excellent selection of mirth-provoking incidents, keen satire on fads and anti-capitalistic notions prevalent today make this delightful adult entertainment. Exceptionally well cast and was directed. Adults." — Calif Cong of Par & Teachers

"Light satirical comedy. Adults." — Calif Fed of Business & Professional Women's Clubs

"A noble attempt to capture the social spirit, limited by excellent characterizations, highly amusing situations, and clever, pertinent dialogue that pokes in the nose. Adults will have much entertainment out of this laden film. Adults and young people." — Gen Fed of Women's Clubs (W Coast)


"An amusing social comedy ably directed, with special technique and other characterizations. Adult fare." — Nat Soc of New England Women

"Mature." — S Calif Council of Jewish Women + Fox W Coast Bulletin S 2 '39

"Adults." — Nat Legion of Decency Ag 31 '39

"A: good; Y: sophisticated; C: no." + Parents' M p35 O '39

"Family. A light and amusing comedy. Not as good as some of Ginger's pictures, with overmuch dialog, but full of good bits for all its patchiness." + Wkly Guide Ag 26 '39

Newspaper and Magazine Reviews

"Like a refreshing breeze on a mid-summer's day comes 'Fifth Avenue Girl,' one of those spirited comedies that will win no prizes for depth, but will make you laugh heartily and feel useful for its clever lines, smart direction and lively performances." — Gregory La Cava, who directed "My Man Godfrey" three years ago, should know. He very nearly duplicates the story in 'Fifth Avenue Girl.'... The film is refreshingly, mildly amusing, well paced and gaily written—nearly, if not quite as entertaining as Mr. La Cava's earlier 'My Man Godfrey,' but would consider that high praise." — Jesse Zunser + Cue p38 Ag 26 '39

"The names of Ginger Rogers and Walter Connolly mean something at the box office and exhibitors need have no hesitation in promising a highly diverting piece of screen entertainment. Picture motion picture appreciation classes should note the excessive amount of dialogue and determine for themselves whether they approve it. Despite the action of the millionaire in picking up a poor girl in the park and bringing her home with him, the story is as clean as a hound's tooth and has nothing for the most biting censor to get his teeth into." + Hollywood Spectator p11 S 2 '39
“Everyone is at the mercy of a weak script... There are the pleasant comedy stretches we expect on the screen side, but without the foundation of a ‘Bachelors Mother’ because it will get rau-
cous and mean to people to get a laugh—which like a ballet requires a certain amount of nu-
ance. But if I could say it was a bad picture, I won’t say it is a good picture. I’m not talking, see?”

Otis Ferguson

New Repub p32 S 6 '39

“The great Gregory La Cava has not made his best film in ‘Fifth Avenue Girl’, but he has turned out a delightfully entertaining one. Although he settled for a familiar fable, which has worn thin enough, and repeated the road he has succeeded in giving it new and amusing accents. With Ginger Rogers, Gregory La Cava has added a third streak to his film.”

Vlt

“Sophisticated, it be as militantly. ‘Fifth Avenue Girl’ is a fresh, cool, breezy comedy peak. Aided by Ginger Rogers’ facile talent, it is not an easy sit-down, however, the picture tersly turns a stereotyped story into a thoroughly engaging film.”

New Yorker p63 Ag 26 '39

“To spectators who saw neither ‘My Man Godfrey’ nor any of the variants of it since mimeographed in Hollywood this week, ‘Fifth Avenue Girl’ may well seem one of the best pictures of the year.”

Time p47 Ag 26 '39

Trade Paper Reviews

“Chalk up another fine-grained performance for Ginger Rogers, this time in a delightfully satirical farce which subtly laughs at the rich, those who envy them and current sociological theories.”

Boxoffice p51 Ag 26 '39

“Sophisticated entertainment, but with a Cinderella background that will hit with all classes. You will be happy to meet the customers at the door as they come out.”

Digest p14 Ag 24 '39

“As seen at the preview, this needs some cutting. With the druggy spots eliminated, ‘Fifth Avenue Girl’ would be a breezy comedy full of human element that should have vast popular appeal. Story is clever, the dialogue amusing and original. In the second, the hire of the hero in the show and ‘Bachelors Mother,’ will carry in the majority of locations on the strength of Ginger Rogers’ name. Only action houses will find it below par.”

David J. Hanna

Film Bulletin p18 Ag 26 '39

“Sparkling comedy makes refreshing screen
to that will appeal any type of audience.”

Film Daily p17 Ag 22 '39

“Ginger Rogers’ smile just advances another vital step upward, and without benefit of her nimble feet, in ‘Fifth Avenue Girl’. It is un-
questionably the star’s most gorgeous to her recent ‘Bachelors Mother,’ and to many it may prove
difficult to choose between the two.”

Film Daily p17 Ag 22 '39

“Ginger Rogers’ smile just advances another vital step upward, and without benefit of her nimble feet, in ‘Fifth Avenue Girl’. It is un-
questionably the star’s most gorgeous to her recent ‘Bachelors Mother,’ and to many it may prove
difficult to choose between the two.”

FIGHTING GRINGO. RKO 59min S 8 '39

Cast: George O’Brien, Lupita Tovar, Lucia Villegas, William Royle, Glenn Strange, Slim Whittaker, LeRoy Mason, Mary Field

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

Western melodrama. This is the last of RKO’s O’Brien Westerns for the 1938-39 season. A crooked banker-rancher steals a ranch from an old man. O’Brien and his pals free the old man of a trumped up murder charge and get the ranch back.

Audience Suitability Ratings

“General patronage.”

New Legion of Decency S 7 '39

“A: fair; Y & C: good.”

Parents’ M p59 O '39

Newspaper and Magazine Reviews

“A standard George O’Brien Western, with perhaps a little more ridin’ and shootin’ than usual.”

Bert Harlan

“Gun-toting George O’Brien and his brave buckaroos follow the prescribed ritual in out-
smarting the villain and bringing justice to the range. ‘Bachelor Mother’, with a slight garnishment of Spanish sauce, it will please the outdoor fans who like to see everybody killed but the clerner.”

Boxoffice p33 S 2 '39

“George O’Brien isn’t going any particular place, but at least it can be said that he is standing still, and not slipping back, as long as he stick to formula and trick it up with enough of a riding, shooting stuff...”

Digest p8 S 1 '39

“The latest of the George O’Brien follows a familiar path, but neither gun nor riding slow the level of others in the series. Its chief virtue is the work of O’Brien, Lupita Tovar, LeRoy Mason and Merlin Olsen. Its best score is Laemmle’esque scenery and excellent Mexican music; its chief fault is lack of freshness and novel twists in the storyline, and complete absence of comedy moments.”

Hollywood Reporter p3 Ag 23 '39

“Has enough ingredients on the plausible, or at
least understandable side, to give it a sound and quite entertaining structure. All in all, it is a painstakingly clever and highly finished production.”

Hollywood Reporter p3 Ag 17 '39

Reviewed by Edward Greif

Motion Pict Daily p1 Ag 18 '39

“Following close on release of Bachelor Mother, this one confirms impressions of the latter picture that Ginger Rogers holds some-
thing more than dancing prowess to maintain her status as Hollywood’s definite winner and Ginger Rogers another bright mark on her score card. A fine piece of high fare, ably expounded by Ginger Rogers and Gregory La Cava, and having as foundation on of the best scripts of socko motion pictures.”

Variety p14 Ag 23 '39

“Gregory La Cava’s lush and satiric work of comic parody scores over the dean definitive winner and Ginger Rogers another bright mark on her score card. A fine piece of high fare, ably expounded by Ginger Rogers and Gregory La Cava, and having as foundation on of the best scripts of socko motion pictures.”

Variety (Hollywood) p3 Ag 17 '39
FIGHTING GRINDO—Continued
Reviewed by Roscoe Williams + Motion Pic Daily p7 Ag 25 ’39
"It hangs plenty of riding, shooting and fighting on a formula tape to maintain standards of its five predecessors. While story doesn’t measure up to others, fans of O’Brien and oaters won’t notice discrepancy due to large doses of excitement."
+ — Variety (Hollywood) p3 Ag 23 ’39

FIGHTING RENEGADE. Victory-Katzman 54 min S 1 ’39
Director: Sam Newfield
Screen writer: William Lively
Western melodrama. Tim McCoy disguises himself as a Mexican bandit in order to aid a scientific expedition which hopes to find Indian burial relics for museums.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ag 24 ’39

Trade Paper Reviews
"As Westerns go this is just satisfactory. The story is handled in slapdash fashion. The one point of interest is the injection of action fore and aft of the running time."
+ — Boxoffice p25 S 9 ’39
"May be dismissed. A Western bandit—de best damn caballero—role, pretty familiar stuff by now, attempts to dress up Western bad man formula by cloaking the proceedings in a pseudo-scientific expedition. Idea had possibilities. Writer has mangled theme so badly, however, that final result is nothing more than the usual roundup of band of desperadoes and killers. There’s riding and shooting but nothing to excite more than ordinary interest for action fan houses."
— Variety p19 S 6 ’39

FIRST LOVE. Universal Announced for release S 29 ’39 (Not yet prevewied)

FIVE CAME BACK. RKO 74 min Je 23 ’39
Director: John Farrow
Music: Roy Webb
Original story: Richard Carroll
Screen writers: Jerry Cady. Dalton Trumbo. William West
Melodrama. The plot involves a group of "Grand Hotel" characters on a Caribbean plane which is forced down by storms in a jungle. Only half the group may be taken back on the plane and a searching appraisal is made of each passenger’s character before the decision by the few survivors is made to condonedly and being returned to South America for execution.

Audience Suitability Ratings
"A: very good of kind; Y: strong thriller; C: no."
+ + Christian Century p911 Jl 19 ’39
"This picture presents a very interesting portrait gallery of human types, using as its vehicle the familiar but not yet hackneyed device of the airplane trip ... The final scene of human heroism, soaring to its loftiest heights, as the repaired airplane disappears behind the bank of clouds, is one of the finest bits of drama presented by the screen for many a day. And the drama is truly fine. Adolescents, 12-16: no needs adult evaluation; children, S-12: unsuitable."
+ — Motion Pic R p4 Jl 19 ’39
"Family."
— Wky Guide Jl 10 ’39

Newspaper and Magazine Reviews
"The best thing about this is the ending, the first one I’ve seen in some weeks that didn’t compromise with the facts and so originally told that it’s more than worth while going to see."
John Gibbons + — Transient Film Jl 7 ’39
"Adults and young people."
Christian Science Monitor p18 Jl 5 ’39
"Director Farrow builds up an excellent suspense with scenes of an even more grim nature in his large cast which is without stars but has several good performances. The Robinson Crusoe experiences are particularly fine moments in the picture’s slow beginning."
Philip T. Hartung + — Commonweal p239 Je 30 ’39
"This is a budget melodrama which has more interest, excitement, and suspense to the running foot of celluloid than most of the larger-budgeted productions. And the director, Mr. Amy, has a lot of talent. It is tight, tense, excellently directed, and superbly played melodrama."
— Jl Ziegler + — Cue p14 Jl 1 ’39
"Unusual melodrama of an air crash, very resourcefully and skillfully told and extremely well executed, is a most unexpectedly interesting, this is a 'surprise picture' that is well worth seeing."
+ + Film Wkdly p31 S 2 ’39
"Another class ‘B’ picture more entertaining than most A’s. . . On the whole a gripping drama, with a number of good performances. . . HARDY for children; devoid of comedy; plenty of action to appeal to adolescents; and its dramatic sound effect will be especially entertainment for intelligent audiences. I see nothing in it for study groups, but students who see it should note the importance of naturally spoken dialogue as a factor in making scenes believable."
— Hollywood Spectator p6 Je 24 ’39
"Occasionally an inexpensive, unpretentious film comes along which is every bit as good as the screen’s Class ‘A’ offerings. Such a film is ‘Five Came Back.’ Credit should go to Jack L. Warner, a ‘B’ producer, and to the capable direction of John Farrow which makes the picture look better than it is. It’s a melodrama, filled with a burden of suspense which you will rarely find in shows of its kind, while remaining remarkably plausible. Shrewdly directed and played with powerful restraint, it definitely deserves to be placed among the more notable motion pictures of the year."
Howard Barnes + + — N Y Herald Tribune p12 Jl 5 ’39
"It is a rousing salute to melodrama, suspenseful as a slow-burning fuse, exciting as a pinwheel, and peculiarly explosive as an aerial bomb. . . Although Dalton Trumbo and his fellow airmen might be advisable to insist their plot virgin territory, they have landscaped it very well, writing punchy dialogue, constructing an occasion and relying on John Farrow’s direction and a well-ordered cast to make the melodrama grow. If it’s excitement you’re after, with a finale which will make the arrival of the Marines, then ‘Five Came Back’ is a thriller to be seen."
Frank S. Nugent + + — N Y Times p20 Jl 5 ’39
"It hasn’t any very novel story. However it has been handled so well, each characterization developed with such care, and a general element of common sense employed so obviously that the whole movie becomes unexpectedly plausible and compelling. No undue melodrama, no rackets, and the melodrama reminds one that this is all fiction."
John Mosher — New Yorker p85 Jl 8 ’39
"Worked up on a modest budget, the authors of this film, the excellent cast, and John Farrow, director, have turned out a refreshing and absorbing stage drama."
— Newsweek p29 Jl 3 ’39
"Most of the characteristics are believable, and you are forced to believe, at last, in the situation."
Photoplay p86 S ’39
"A good screen story, a capable unstarred cast and direction that supplies suspense of Alfred Hitchcock caliber. The Five Came Back out of the Swiss Family Robinson class and up to the distinction of a sort of ‘Stagecoach’ on wings."
+ + Time p45 Je 26 ’39
Trade Paper Reviews

"Once in a blue moon a conservatively-budgeted picture comes out of Hollywood which smashes to bits the more elaborate spend, spend, spend, theories of success. During a given year, pictures of this caliber could be counted on the fingers of both hands. 'Five Came Back' is such a picture, and deservedly ranks as a blue-ribbon winner in its group. It is a fine film in every respect--story, direction, acting and production. . . There is plenty of excitement to satisfy the action fans." -- David J. Hanna

Film Bulletin p8 Jl 1 '39

"This is an unpretentious picture, apparently produced on an expended-bucks budget, but it is superlatively made and should prove a distinction sleeper. A famous story is forcefully told, brilliantly directed, persuasively played and sustains interest to a potent finish. Cast excel on performance and material, the marquee; film will get favorable reviews and steady word-of-mouth. Looks like a solid click all around." + Variety p16 Je 21 '39

FIVE LITTLE PEPPERS AND HOW THEY GREW. Columbia 55-58min Ag 22 '39

Cast: Edith Fellows, Clarence Kolb, Dorothy Peterson, Ronald Sinclair, Charles Peck, Dorothy Ann Seese

Director: Charles Barton

Original story: J. Robert Bren, Gladys Atwater

Screen writers: Nathalie Bucknall, Jeffer-son Parker

Domestic comedy drama. Based on the book of same title by Margaret Sidney. This is the first of an intended serial, and although the characters, Edith Fellows portrays Polly, an all-too-familiar type who must take care of the other children after her mother dies and her mother goes out to work. Clarence Kolb plays a wealthy school bus business man who tries to get control of some mining stock owned by the Peppar family. He is so captivated by the children that he decides instead to aid them.

Audience Suitability Ratings

"A: fair; Y & C: good." + Parents' M p58 S '39

Trade Paper Reviews

"This is one of the neatest programmers turned out by producer Irving Ernskyn in many a day. Built on an unexpected budget, the story of a group without any marquee names to boast of, it emerges as fine entertainment that will bring enjoyment to children between the ages of six to sixty. It is liberally spiced with good comedy and just the right amount of heart tugs to give one that lump-in-throat feeling. Well done." + Hollywood Reporter p3 S 2 '39

"Here is a neat little package of clean and wholesome entertainment for the family and juvenile trade. Unpretentious and a moderate budgeted programmer, it will please generally, with its blend of wholesome comedy and homespun drama. . . A little four-year-old, Dorothy Ann Seese, captures attention in her first film." + Variety p16 S 6 '39

"Five Little Peppers and How They GREW gets the basic story from the book by Margaret Sidney, off to an advantageous start in a neat and wholesome piece of family entertainment. It has little of melodramatic and mellow hokum eloquently played by a group of talented children." + Variety (Hollywood) p3 S 2 '39

FIVE TIMES FIVE. RKO-Pathé 21min

Cast: Dionne Quintuplets, Alexander Woollcott

Director: Frank Donovan

Screen writers: Academy Award winner Woollcott

Short subject. Alexander Woollcott acts as narrator and actor in this filming of the fifth birthday of the little girls. It includes their preparation for their visit to Toronto as guests of the British King and Queen.

Audience Suitability Ratings

"It is entertaining to all who are unable to visit or see these children, for it brings a clear idea of the innocent tomfoolery and life which is pleasing to old and young. Family." -- Am Legion Auxiliary

"Family." -- Calif Cong of Par & Teachers

"Excellent. Family." -- DAR

"Extremely well done, and by far the most pleasing and interesting presentation so far made of this quintet. For all ages." -- Gen Fed of Women's Clubs (W Coast)

"Should be seen by the entire family." -- Nat Council of Jewish Women

"Charming and of all ages." -- Nat Soc of New England Women

"Family." -- S Calif Council of Fed Church Women

+ Fox W Coast Bulletin Ag 12 '39

Newspaper and Magazine Reviews

Reviewed by John Mosher

New Yorker p57 Jl 29 '39

"It verifies Dr. Daffodil's suspicion that his little charges could stand a reducing diet. . . Most of it is too often for comfort unless you're a fervent admirer of the Quints or radio's 'Town Crier.'" + Newsweek p11 Ag 7 '39

Trade Paper Reviews

"It is a trim box office article. . . The appeal of the five Dionne quintets is as great as ever. Which means a remarkably interesting 21 minutes has been wrapped up in covering their everyday childish pranks and tricks. Makes this short an unusual featurette. . . Woollcott's running narrative is top notch, his own choice of words fitting his familiar radio personality." + Variety p27 Jl 26 '39

FLIGHT AT MIDNIGHT. Republic 66min Ag 28 '39

Cast: Jean Parker, Phil Regan, Robert Armstrong, Noah Beery, Jr, Rocsoe Turner

Director: Sidney Salkow

Music: Ralph Freed, Burton Lane

Music director: Cy Feuer

Original story: Daniel Moore, Hugh King

Screen writer: Elliot Gibbons

Aviation melodrama. Phil Regan is a devil-may-care mail pilot, Jean Parker is a transport plane hostess and Robert Armstrong portrays the landing field chief. After a dangerous flight, Regan is grounded by Armstrong. Regan’s mechanic is killed because of Regan’s negligence. In the climax Regan makes a heroic sacrifice to atone for his irresponsibility.

Audience Suitability Ratings

"General patronage." -- Nat Legion of Decency S 7 '39

"A & Y: good action film; C: no." -- Parents' M p59 O '39

"Family." -- Wkly Guide Ag 26 '39

Newspaper and Magazine Reviews

"It is a second (or third) rate aviation triangle-melodrama, with the usual set-up. . . There are the usual complications, crashes, romantic moments, with death in the air and love on the ground. Count it a time-filler for the second half of a double-feature, and nothing more." -- Jesse Zunser

-- Cue p39 S 9 '39
FLIGHT AT MIDNIGHT—Continued

"This is but one instance of a badly written poorly directed minor film. Congratulations to Colonel Filmdom for making sure that we have a background as much as he does!" —R. W. Dana

— N Y Herald Tribune p18 S 7 '39

"As a suggestion to the War Department, couldn't something be done about providing filmmakers with their own anti-aircraft batteries to keep at hand?" —Such jenius, such crudes, are the bally wired vegans and thousand screen engagements. "The picture should have been grounded in a neighborhood house on a double bill, not permitted to solo on Broadway." —Frank S. Nugent

— N Y Times p29 S 7 '39

Trade Paper Reviews

"There is all that might be desired by the exhibitor in this film, plus salable names and the opportunity for spectacular exploitation. The story is a compact affair, well written, plausible and capably directed." +

— Boxoffice p38 S 2 '39

"With a sufficient cast of action, a capable and pleasant little cast, and a briskly paced story, this new Republic release will neatly fill exhibitors' needs." +

— Film Daily p7 Ag 28 '39

Reviewed by Ed Grief

— Motion Pict Daily p7 Ag 29 '39

"Discounting the story, whose transparency is evident, the new 'Flight at Midnight' has been well cast to suggest possibilities for the duals. Camera is standard while action often lags. Extraneous, meaningless language is another factor. Colonel Roscoe Turner, who's starred along with Jean Parker and Bill Fruteau, gives the picture some picture authenticity, with the casting at times shrouding the poor story's weight. +

— Variety p14 Ag 30 '39

FORGOTTEN WOMAN. Universal 63min Jl 7 '39

Cast: Sigrid Gurie, William Lundigan, Eve Arden, Donald Briggs

Director: Harold Young

Music director: Charles Previn

Original story: John Kobler

Screen writers: Lionel Houser, Harold Buchanan

Drama. Miss Gurie and her husband place an advertisement in the papers for someone to take an evening for them. The Florida Gangsters answer and are accepted by the couple. On the way they kill the husband and Miss Gurie is arrested as an accomplice.

Audience Suitability Reviews

"A: hardy; Y: unsuitable; C: no." +

— Christian Century p1119 S 13 '39

"This interesting dramatic story, with the help of an excellent cast, and direction, should be good entertainment. Adults." —Am Legion Auxiliary

"Emotional social drama with a story that is far-stretched and, at times, a bit disconnected. The acting by convincing, production is good, and suspense is sustained throughout. Adults." —Calif Cong of Par & Teachers


"Well-narrated, depressing social drama. Adults. DAR

"Fairly interesting. Adults." —Nat Council of Jewish Women

"A weak story with involved situations, demonstrating the fallacy of circumstantial evidence. Well acted and constructed in that good overhear and underact. Adults. Nat Soc of New England Women

"The characters all move with convincing action through this realistic picture. The ethical values are nil until the end. Mature." —S Calif Council of Fed Church Women

="The story of this melodrama should be set to music and sung in 14 stanzas with appropriate music. This is a splendid Gurie has enough charm to interest spectators in her fate, but she has a hard time fighting her way through the excessively sentimentalized plot... Adolescents: too emotional; children: entirely unsuitable. Adults." —Women's Univ Club, Los Angeles

Fox W Coast Bulletin Jl 8 '39

"Adults."

— Fort Legion of Decency Jl 6 '39

"A: good; Y & C: no." +

— Parents' M p59 S '39

"Family. The direction and acting make a not very glorious film, but it is rather interesting." +

— Wlky Guide Jl 1 '39

Newspaper and Magazine Reviews

"Class 'P' melodrama with preposterous plot. Adults and mature young people."

— Christian Science Monitor p15 Jl 22 '39

"Trivial and dull. At a small price it parades a quantity of the most dreary and unconvincing twaddle I have seen in moons. . . An obviously made melodrama, offering little entertainment value." —Berl Harlen

— Hollywood Spectator p10 Jl 8 '39

"Forgotten Woman" is an awful concoction which, for length of time, has the gas before the signal. No one would sit through something like the presence of Sigrid Gurie. It is hard to decide whether her unusual screen personality is genuine or just an added fake impression of a dilettante who photographs splendidly." —Franz Hoelderlin

Nation p205 Ag 19 '39

N Y Herald Tribune p10 Ag 3 '39

"There is nothing quite so conducive to boredom, even in an air-cooled theatre as this old story of a plot which is the age-old line. Still, it will make a satisfactory second feature for smaller houses. . . It makes an interesting little bit of a promotion, on the box office side, whether audiences are in the mood right now for the melancholy Scandinavian schlock of Miss Gurie." +

— Photoplay p36 S '39

Trade Paper Reviews

"An uninspired melodrama, this moves along at a slow pace and probably will prove no more than acceptable as program material for average audiences." —Bosom p29 Jl 8 '39

"Strain on melodramas presented by convincing players makes 'Forgotten Woman' O. K. program fare. Its principal drawback is in the direction of its plot, which is the age-old line. Still, it will make a satisfactory second feature for smaller houses. . . It makes an interesting little bit of a promotion, on the box office side, whether audiences are in the mood right now for the melancholy Scandinavian schlock of Miss Gurie." +

— Digest p7 Je 30 '39

"Sigrid Gurie, after her big build-up and subsequent let-down in erotic roles gets her first chance at a modern dramatic role and gives an entirely acceptable account of herself. Unfortunately, the new vehicle chosen for her is a routine story based on implausible coincidences." +

— Film Bulletin p4 Ag 12 '39

"A tear-jerker which gives Sigrid Gurie a chance to do some heavy dramatic work. This picture should please the feminine audience." +

—Hollywood Reporter p3 Je 28 '39

Reviewed by Gus McCarthy

—Mct Daily Jl 5 '39

"This is Sigrid Gurie's picture. She sets herself up as starring timber. There is not much in the hackneyed fable which hasn't been done many times before. Yet she makes her script misfortunes, her desire for happiness and strug-
MOTION PICTURE REVIEW DIGEST

FIVE FEATHERS. United artists-Korda 190-130min Ag ’39

Cast: Ralph Richardson, C. Aubrey Smith, John Clements, June Duprez, Jack Allen.

Director: Zoltan Korda

Screen writers: R. C. Sherriff, Oliver H. P. Garrett

Military spectacle. Filmed in England in Technicolor. Based on novel of same title by A. E. W. Mason. The filming of the entire production was done on the exact locale, on the east bank of the Nile, where the incidents depicted actually happened in 1898. Natives and machines, furniture of the Sudan, were actually used in the film. This is the third version of the story filmed. The locale is the Egyptian Sudan, the location of that General Mit- chener’s spectacular capture of Khartoum. Behind the exciting battle scenes is the story of a British colony in the desert, lost and conquered, four white feathers and branded a coward by fellow officers and of how he heroically redeemed himself.

Audience Suitability Ratings

“A: fine for all kind; Y: very strong; C: no.”

+ + Christian Century p105 Ag 30 ’39

“Good. Superb scenic backgrounds. This story of a coward who forces himself to take the best shot in the desert is unconvincing because illogically presented; the hero’s make-up would deceive no Arab, his heroic resolve is too abruptly taken, his exploits too foreign to his capabilities. However ‘Four Feathers’ is a picture not to be missed. Mature-family.”

DAIL

+ Fox W Coast Bulletin JI 22 ’39

“A very interesting story with an excellent cast, very well directed and excellently photographed and historically accurate. Adults.”

Am Legion Auxiliary

“The horror scenes, the cruelty and brutality, make it unsuitable for any but adult audience.”

Calif Cong of Pä & Teachers

“Highly exciting entertainment. The amount of convincing detail tends to prolong battle scenes, and the personal adventure and romance may not be convincing to the more skeptical. Adults.”

Calif Fed of Business & Professional Women’s Clubs

“A thrilling account of the Arab uprising in Egypt with vivid contrasting situations. Family. Calif Fed of Music Clubs

“A magnificent production presented in unusually lovely Technicolor. A picture of the highest order. Adults and young people.”

Gen Fed of Women Workers (W Coast)

“A tense, thrilling and exciting picture done in beautiful Technicolor. ‘Four Feathers’ proves a triumph for its producers and absolutely interesting. Mature-family.”

Nat Council of Jewish Women

“Direction and acting are excellent, and constraints and technical values are presented. Older family.”

Nat Soc of New England Women

“A gripping story, in which the delineation of characters is outstanding. It is regrettable that this worth while picture has too many harrowing war scenes which detract from its entertainment values.”

8 Calif Council of Fed Church Women

“A man’s picture and a Britisher’s, ‘Four Feathers’ is an exciting, gripping tail of war and the glory of the Empire. It is very fine in its way. The attitude towards war will be displeasing to many thinking people who believe that cool sanity should be preserved at all cost. Without exception, acting is splendid. Acting and direction are commendable. Adolescents: too brutal; children: decidedly not. Adults: ‘Four Feathers’ is an exciting picture.”

+ ++ Fox W Coast Bulletin Ag 5 ’39

“General patronage.”

Nat Legion of Decency Je 29 ’39

“A: excellent; Y: good except for violent scenes; C: no.”

+ + Parents’ M p16 Ag ’39

“Falsely understated. A magnificent spectacle of the desert and its terrors, of long lines of marching men, and of exciting battles—all done in splendid Technicolor. Referred to the Committee on Exceptional Photoplays.”

+ + Wkly Guide Je 21 ’39

Newspaper and Magazine Reviews

“Well acted but out of touch with the times and definitely for the devotees of the big boy- wow spectacle stuff. Adults and young people.”

+ + Christian Science Monitor p13 Ag 13 ’39

“If movie-goers must assist in the building of the British Empire, let them have films like Alexander Korda’s ‘Four Feathers’. It has never been overly fond of A. E. W. Mason’s story.”

Philip T. Hartung

Cultural weekly p40 Ag 18 ’39

“It is a whopping fine military show—with a gripping background story to keep it going—jammed to the hilt with action and acted splendidly Technicolored, superbly produced, and splendidly acted. Altogether, you can count this one of the most wildly entertaining pictures of its type yet to roll through the projectors.”

Jesse Zunser

+ ++ Daily News Ag 5 ’39

“The film is very British in interests and the slowness of movement is another factor which may render the film of little appeal for the general public. The production is, however, a stretching of British motion picture production is handsomely mounted.”

++ Hollywood Spectator p6 Ag 5 ’39

“The scenes along the Nile have exquisite beauty, and there is a quiet loveliness to the British drawing rooms. The chief trouble with ‘Four Feathers’ is the acting. Nobody has personality, nobody does much of anything historically. Unless it is Richardson as a British hero who goes mad from the burning desert sun.”

Beverly Hills

++ Liberty p35 Ag 22 ’39

“The producers of ‘Four Feathers’ shows exciting war scenes in perfect Technicolor, noble English culture, and barbaric Moors.”

Franz Hoellerling

NATION p204 Ag 19 ’39

“It is a piece of thorough absurdity as far as the story is concerned, but worth mention (if not attendance) for some very fine production values. The boats on the Nile, the camps breaking up and camels getting under way, the riding and fighting in the desert, are fine stuff—the best of their kind, I believe. All being done with sense, there was more difficult than usually the case; and more pity that any so handsome should be thrown away on such noble hokum. Otis Turner

+ + New Republic p20 Ag 9 ’39

“It is an eye-filling entertainment. The British empire builders have rarely received a more full-dress dramatic tribute, even by our studios. Nevertheless, the sheer opulence of the show and its fondness for flag waving makes it incomparably the most entertaining. With the finest sort of acting in several of the principal roles, ‘Four Feathers’ would be more sprawling than serious. It is all very, very British, and American audiences have always had a ‘lonesome’ nostalgia for this sort of things. They will find the film to their liking, I believe.”

Howard Barnes

+ + Herald Tribune p8 Ag 4 ’39

“Mr. Korda has made a fine, stirring, gorgeously Technicolored, explosively cinematic job. To ‘Four Feathers’ therefore, we give a surrender, notwithstanding the fact that the sixth feather—for Mr. Korda’s cap. Mad and romantic and bombastically British as the
FOUR FEATHERS—Continued

story of 'Four Feathers' undeniably is... it is also the most splendidly spectacular of all. The Capitol has the biggest and best show in town." Ben R. Crisler

'A' Variety p11 Ag 4 '39

"The serene daffyness of 'Four Feathers' certainly entitles it to first place on the week's cinema list... I hope nobody will accuse me of excessive enthusiasm if I say that the film has many of the inspired qualities of a Mickey Mouse picture, with Englishmen instead of Mickey Mouse.

+ + + New Yorker p49 Ag 12 '39

"One of the most ambitious productions to come out of England, 'Four Feathers' indicates almost as many feathers in the capes of the Hungarian-born Kordas—Alexander Korda, producer; Zoltan Korda, director; brother Vincent, art director... Yet for all the accent on individual and mass action, the characteristics of the film are well above average."

+ + Newsweek p40 Ag 7 '39

"For sheer spectacle, this British picture is unmatched for sheer brutality and an impressing somberness of color that can display any extant but 'must' for every filmgoer who can both take his pictures seriously and enjoy them."

+ + PhotoPlay p63 S 7 '39

"[It is] the British Bull's-eye [of the week]. Although this fable is energetically enacted, 'Four Feathers' is most memorable for its thrilling battle scenes, dyed in the renowned Korda Technicolor."

+ + Time p32 Ag 14 '39

Trade Paper Reviews

"A military spectacle of the British Sudan carried out on a scale of impressive magnitude... The dazzling color photography will prove a test of the picture's best selling points."

+ + Boxoffice p17 Je 24 '39

"[It is] a great piece of showmanship. The subject was able to stand on its own feet in silent days—very strongly so—but there is no comparison to it... Our best tip to exhibitors is not to let the film slip into the wrong booking dates for fear that it is 'British.' It IS as British as the Union Jack, but it is also as universal in showmanship as a circus.""

+ + Digest p7 JI 24 '39

"One of the most spectacular and stirring films ever produced at the Korda Studios. Acting is of a high order, but lack of familiar cast names will be a handicap which will necessitate billing the country. A typically-British tale of military adventure, the film is often absorbing and frequently moving, but it suffers from being overlong."

Frank Leyendecker

+ Film Bulletin p8 JI 29 '39

"There has probably never been a production with more stirring and spectacular battle scenes than the two that highlight this picture. The story, however, is another matter, for its in the tradition of the Korda Studios. It is more thrilling than the battle stuff, and you've got something to shout about. Nothing like it has ever been done. It's terrific, superb, spectacular, and sensational. And you can quote us on that.""

+ + Film Daily p7 JI 24 '39

"Alexander Korda has brought to the screen in 'Four Feathers' one of the most impressive subjects ever to be photographed from the pages of British history. It is a massive production, the most monumental task, all in Technicolor and acted and directed by a most competent group of motion picture creators. The story was written by a monument show, and one that will restore much of the glory that was Korda's immediately following his production of 'The Thief.'"

+ + Hollywood Reporter p3 JI 21 '39

Reviewed by Charles S. Aaronson

+ + Motion Pict Daily p1 JI 24 '39

"Few pictures of such magnitude have ever been produced in this country (England) with the exception of 'Four Feathers' looks set for international success. But before its general release it requires at least a half hour's detention."

+ + Variety p12 Ap 26 '39

"Magnificently produced, impressively related blocks of action, a warm melodrama of fighting men in their hours of high passion and crucial tests. A man's picture. Solid, valid, British. Almost overwhelming in its terrific battle crescendos unparalleled since 'The Big Parade' and 'All Quiet on the Western Front' in the smashing impetus of the Korda storms of volleying guns and hacking swords."

+ + Variety (Hollywood) p3 JI 21 '39

FRONTIER MARSHAL.

20th century

Fox 70min JI 28 '39

Cast: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes, John Carradine, Eddie Foy, Jr

Director: Allan Dwan

Music director: Samuel Kaylin

Screen writer: Sam Hellman

Western melodrama. Based on the book of the same name by Rear Admiral E. H. Thomas. The story of Wyatt Earp, famous marshal of the frontier town of Tombstone, Arizona.

Audience Suitability Ratings

Good: Mature, typical family audiences. Adults.

Fox W Coast Bulletin JI 23 '39

"A fairly good Western story, with too many barroom scenes and not enough outdoors. A good, credible, directed, although one couldn't forget one was seeing a movie. Mature."

Am Legion Auxiliary

"An excellently staged melodrama staged with the usual Western routine. Matter of taste. Adults."

Calif Cong of Par & Teachers

"It has an excellent cast and is filled with action, humor and suspense. Recommended."

Calif Fed of Business & Professional Women's Clubs

An interesting and exciting Western with excellent direction, good acting and splendid photography. Adults."

Calif Fed of Music Clubs

"Teeming with exciting action and thrilling interest, this Western vividly presents the mushroom growth of Tombstone. Too heavy for your Youth and Family."

Gen Fed of Women's Clubs (W Coast)

"A better-than-most, rip-roaring Western melodrama. Family, Nat Council of Jewish Women

A good Western for those who like the type."

Adults. Nat Soc of New England Women

"A strong, gripping Western. The picture teems with drinking, brothels and ruthless killing. However, there are some excellent characterizations. Adults."

S Calif Council of Fed Church Women

"Although the main outlines of a Western story are familiar to most of us, this one is done in a manner which makes it convincing. The characters react like real people, and there is actually more emphasis on saving human lives than in fighting them. Athletic Western: children: too exciting. Mature family."

Women's Union Club, Los Angeles

Fox W Coast Bulletin Ag 5 '39

"Adults."

Nat Legion of Decency Ag 3 '39

"A & G: Good. C: No."

+ + Variety p10 M p63 S '39

"A vigorous and colorful story. Good characterization. Family."

+ + Variety p10 JI 29 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p18 S 2 '39

"Although Director Allan Dwan deviates little from the standard of tough Westerns that have marked his film success, it is regrettable that this film, designed for the young, should
show an excess of killing and carousing."

Philip T. Hartung

+ Commonweal p380 Ag 11 '39

"The atmosphere, settings, and general over-all conduct of 'Frontier Marshal' make the movie a feasible 'adventure' film."

Jesse Zunser

+ + Cue p11 Ag 5 '39

"An exceptionally good Western, with a certain historical value because of which the vigorous life of Tombstone, during the prospecting days, is portrayed."

BertramRelated

+ + Hollywood Spectator p11 Ag 5 '39

In 'Frontier Marshal' Wyatt Earp was the law in Tombstone. Reports have stated that Tombstone is not nearly as florid as most of its companion pieces in the current cycle of super-Westerns, and that is one of its distinct advantages in superimposing the conventional romantic and melodramatic variations on a sound story, it permits a more or less factual historical account and intriguing characters to carry the film. The result is a lusty action picture which is almost continually entertaining. Without more big names in the cast [it] may not be a riot at the box office, but it is a Western well worth seeing." Howard Barnes

+ + N Y Herald Tribune p66 Jl 29 '39

"The story of Wyatt Earp, who brought the law to Tombstone. Arts... belongs to frontier folklore; to have touched it at all, and not to have made a great Western out of it, would be a cinematic crime, even lower than horse-stealing. But in the case of 'Frontier Marshal' nobody can say that this screen biography has not been faithful to the great tradition. With a grand cast, and an excellent job of directing by Allan Dwan's Earp's story, the screen biography becomes entirely worthy of its fabulous subject... It is a cracking good Western, and in the movies there's nothing much better than that." B. R. Crisler

+ + N Y Times p15 Jl 29 '39

"It doesn't take up much time and is a lively Western of the 'hang-up' type."

Eddie Foy, Jr., however, adds a certain fresh, droll touch when he appears as his father, John Moshier.

+ + New Yorker p4 Ag 5 '39

"This is a lively Western." + Newswest p11 Ag 7 '39

"There's plenty of action, a good deal of tragedy, and some humor. Good cinema anyway, if somewhat in the cycle-rut 'Stagecoach' started." + Photoplay p89 O '39

Trade Paper Reviews

"This may be pegged several notches above the average boots-and-saddles offering and just slightly below the super-sugarbush sagas of which we have been proving a staple fare of the past year. For youngsters and western fans it is a bonus entertainment parcel possessing a good suggestion of the vividness and suspense, and the sufficient action to more than satisfy the less rabid action addicts."

+ + Boxoffice p83 Jl 29 '39

"The picture is a honey for most theaters of America. The marque value is in the hands of Randolph Scott, who turns in one of the best 'silent hero' characterizations of his career. A knockout for action audiences. And don't pay any attention to sophisticated critics who will be trying to find out why it isn't art."

+ + Digest p11 Jl 24 '39

"In nine out of ten, when Hollywood decides to allot an 'A' budget to the perennial 'horse opera' the result is something far less than the original authors intended. But in the unexpected 'Frontier Marshal' again demonstrates the theory that action is far more vital than production costs in Westerns, and that a supernatural melodrama—one that ranks with any of the biggies to come through the pass this year." + + Motion p6 Ag 15 '39

"Rattling good Western gives Romero and Scott strong action parts."

+ + Film Daily p2 Jl 31 '39

"Since the success of 'Stagecoach,' producers are giving more attention to Westerns with 'Frontier Marshal' being given particular care by producer Darryl F. Zanuck. This result develops a gun-toting, fast shooting action drama of the old West. With all its swell entertainment and name cast and extravagant production it has not been able to get away from the formula plot—or was there anything else to it? At least it has some mighty ably writing and is given an excellent screen adaptation. So—the picture should be a good gold group business of those name draws, and good entertainment." + + Hollywood Reporter p8 Jl 22 '39

Reviewed by Rosco

+ + Motion Pict Daily p1 Jl 25 '39

"Picture unfolds as acceptable and lurid melodrama of the early West for general audience appeal. It appeared as a lower 'A' in budget, 'Frontier Marshal' just misses hitting requirements for general top billing in the major keys. It will call on the good services of its bookings in the major houses, and stand on its own in the subsequents. A fast shooting, six-gun type of melodrama, it carries particular appeal for general audiences."

+ + Variety p15 Jl 26 '39

"Potent combination of rowdy comedy and lurid melodrama is written into this episode of Tombstone's heyday, gauged to general audience level and certain to please in majority of situations... An excellent cast is entrusted with the roles of these doughty antagonists, and they deliver with more than usual competence."

+ + Variety (Hollywood) p8 Jl 22 '39

FUGITIVE AT LARGE. Darmour-Columbia 63min.

Cast: Jack Holt, Patricia Ellis. Stanley Fields, Gloria Winters.

Director: Lewis D. Collins

Music: Hall Johnson

Original story: Eric Taylor

Screen writers: Eric Taylor. Harvey Gates

Melodrama. Jack Holt portrays a dual role—that of a fugitive evading the law and that of a race track entrepreneur. And also that of an engineer in a construction camp.

Audience Suitability Ratings

'A: fair; Y & C: no.' + + Parade p98 O '39

Trade Paper Reviews

"Replete with action and suspense, this gives iron-armed Jack Holt a greater opportunity to display his virile, two-fisted personality than have his other Columbia pictures. It is a film that should score on all counts with Holt fans."

- + Boxoffice p15 Jl 5 '39

"Put it down as about the best of the Jack Holt. And while you are doing it, check it against some of the more highly publicized 'B's' from some of the more splendidous majors."

+ Digest p8 Ag 1 '39

"Differing somewhat from most of the former Jack Holt stories in plot and locales, this production is nicely geared and will please mass audiences. Larry Darmour, the producer, has given the piece nice mounting, and the direction is capable."

- + Film Daily p8 Ag 2 '39

"Packed with more action than has been injected into the more recent Jack Holt starring vehicles, 'Fugitive at Large' emerges as a suspense melodrama that will serve as suitable fare on the lower end of a double bill. One of the best Holt pictures turned out by producer Darryl F. Zanuck is a capable cast, good screenplay, and director Lewis D. Collins has balanced his ingredients to good effect."

+ + Hollywood Reporter p8 Jl 29 '39

Reviewed by Vance King

+ + Motion Pict Daily p9 Ag 4 '39

"Paradoxically in its star, in its role, and surrounding him with better than usual supporting cast, 'Fugitive at Large' takes precedence over its Darmour melodrama in this Larry Darmour series. Offering will more than satisfy Holt fans, for it is crammed with both action and suspense."

+ + Variety (Hollywood) p3 Jl 28 '39

MOTION PICTURE REVIEW DIGEST 29

16x486
FULL CONFESSION. RKO 72min S 29 '39
Cast: Victor McLaglen, Sally Eilers, Joseph Calleia, Barry Fitzgerald, Elisabeth Risdon
Director: John Farrow
Original story: Leo Birinski
Screenwriters: Jerry Cady
Drama. McLaglen, a prisoner, confesses to a priest, Joseph Calleia, that he has murdered a policeman. Unable to aid a man condemned to die for the murder of the policeman because of the sacred nature of McLaglen's confession, Calleia starts an unceasing campaign to all the innocent victim and to obtain McLaglen's confession to the authorities.

Audience Suitability Ratings
"Adults." Nat Legion of Decency Ag 24 '39
"A: fair; Y & C: no."
+ — Parents' M p59 O '39
"Mature. The problem of a priest bound by the seal of the confessional makes an unusual drama, though a sombre one."
+ Wkle Guide Ag 19 '39

Newspaper and Magazine Reviews
"The whole point of it seems to be a proof that confession of a murder makes the religion, especially Legion-of-Decency religion. If it isn't a good picture, well that is not what they were trying to make anyway." Otis Ferguson
+ — New Repub p132 S 6 '39

Trade Paper Reviews
"Rather heavy stuff, this psychology-crime study, which finds Victor McLaglen in a role similar to the one in 'The Informer' for which he won Academy kudos, but which places the towering McLaglen in second place to Joseph Calleia, who, as a parish priest, completely dominates the picture. The feature, after a slow start, gathers momentum and has many moments of suspense and entertainment."
— Boxoffice p51 Ag 25 '39

"The main thing is something of an experiment. It is so truly Catholic in its conception that even your reviewer and many others will wonder about its possible reception. But on the other hand, it is so widely human in its premise, and so deeply human in its sincerity, that it will really fit for all of any age and any race. It is straight, heavy drama with a strong religious theme. Not for the marquee in every spot, but a whole of surprise in many. Boston, San Francisco, and New York subscribers, for example, can clean up if Joseph Calleia starts first and then realize its values."
— Digest p14 Ag 21 '39

"Some of the atmosphere of 'The Informer' has been captured by this modestly budgeted RKO drama—but that is about all. Although it is unusual stuff, it is slowly, lacks action and is too drab and sombre to be enthusiastically greeted by the public. It will serve as a substantial dudler in most locations, but action houses should be able to exploit it for good grosses on its own." David J. Hanna
+ — Film Bulletin p2 S 5 '39

"Powerful performances by McLaglen and Calleia in emotional drama make swell entertainment."
+ — Film Daily p5 S 11 '39

"'Full Confession' is a courageous attempt at drama built around a religious motif. But the subject matter is too tenuous to accumulate potent dramatic qualities in its screen-telling, and the best the picture may hope to do is give public satisfaction as a support to a double bill. The RKO picture has a few casually effective situations, but for the most part relies on desultory dialog and thinly constructed plot from dramatic premise.
— + Hollywood Reporter p4 Ag 19 '39

Reviewed by Roscoe Williams
+ — Motion Pict Daily p24 Ag 23 '39

"'Full Confession' is a rather interesting drama. Produced as a 'B', picture will grove nicely if that slot where dramatic support is required. Not strong enough in the upper brackets. Story is a simple one, embellished by John Farrow's direction."
+ Variaty p14 Ag 25 '39

"Reminiscent in mood and treatment of 'The Informer,' with Victor McLaglen in a similar character, 'Full Confession' is an excellent piece of craftsmanship and a general audience picture of substantial box office promise. Designed to do double duty, it has ample merits to hold up its end, with the strength to step solo in some situations where story rather than names count."
+ Variety (Hollywood) p5 Ag 19 '39

GIRL AND THE GAMBLER. RKO 62-64min Je 16 '39
Cast: Leo Carrillo, Tim Holt, Steff Duna, Donald MacBride
Director: Lew Landers
Screenwriters: Joseph A. Fields, Clarence Upson Young
Comedy melodrama. Based on the play The Doy. This is a remake of the story which was filmed as The Doy. Leo Carrillo, Mexican bad man, bets that he can induce Steff Duna, to return to his hideout. She is in love with an American gambler, Tim Holt.

Audience Suitability Ratings
"A: mediocre; Y & C: unsuitable."
— Christian Century p198 Ag 9 '39

"Adults." Am Legion Auxiliary
"Lightly amusing melodrama of the Robin Hood type. Adults." Calif Cong of Far & Teachers

"Mediocre. Adults." DAR

"Steff Duna's dancing and colorful Mexican music are the only redeeming features in this unoriginal Western, The Doy. A mildly entertaining Western drama. Adults."
— Gen Fed of Women's Clubs (W' Coast)

"Adults." Nat Council of Jewish Women
"A fairly amusing somewhat stereotyped comedy. Adults." Nat Soc of New England Women

"Gambling is prominent throughout the entire picture. Adults." S Calif Council of Fed Church Women
+ — Fox W Coast Bulletin Je 17 '39

"Nat Legion of Decency Je 22 '39

Newspaper and Magazine Reviews
"There is hardly a sequence in 'Girl and the Gambler' which has even synthetic excitement. I thought that a killing, a jail break and an abduction could make as dull seeing on the screen as they do in this instance. The truth is the photoplay is not only an old fashioned Western, but a bad one to boot."
Howard Barnes
— — Herald Tribune p14 Je 28 '39

"It isn't particularly digestible, either as comedy or melodrama, there being a limit to our enjoyment of Leo Carrillo's reiteration that he is 'the best' caballerito in all Mexico. There's no disguising a cold-storage bird: 'The Doy' is a dead duck." Frank S. Nugent
— — Times p7 Je 17 '39

"It is a breezy, 'B'-plus cinemakeover."
+ — Time p74 Je 19 '39

GIRL FROM MEXICO. RKO 69-71min Je 2 '39
Cast: Lupe Velez, Donald Woods, Leon Errol, Linda Hayes, Donald MacBride
Director: Leslie Goodwins
Music director: Roy Webb
Original story: Lionel Houser
Screenwriters: Lionel Houser, Joseph A. Fields

Comedy. A young radio agent goes to Mexico to sing for the radio. He discovers the lively Lupe. In New York she decides to break up the engagement of the agent and his fiancée.
**MOTION PICTURE REVIEW DIGEST**

**Audience Suitability Ratings**

"A: hardly; Y: not the best; C: no."

**Christian Century** p111 Sr 13 ’39

"The writing is often slapstick and the develop- ment of plot improbable, but it has a good deal of color and variety. Adolescents, 12–18 & children, 8–12: no."

**Motion Picture R** p6 Je ’39

**Newspaper and Magazine Reviews**

-- "Lupe Velez and Leon Errol offer an hour’s fun in ‘Girl From Mexico,’ a movie that would be nothing at all without those two substantial players. Errol does old, downing well, while the Velez uses her husky voice, her hips and fiery playfulness to best advantage." Philip P. Hart

-- "Commonweal" p249 Je 23 ’39

-- "To me, this cinematic musical has about a Mexican Rio Grande of which you see only the surface, bearing hips—dragged up from her native hacienda to cucaracha on big-time radio air lanes—is just so much cacophonous celluloid tripe. It isn’t funny and it isn’t melodious. But it is plain dull." Jesse Zunser

**Cus** p16 Je ’39

-- "Lupe Velez plays the overpignant little vivan. . . . The whole performance grows tiresome, while the story itself lacks.” David J. Hanna

-- "Film Bulletin" p30 Ag 26 ’39

"Fair number for the neighborhoods."

**Film Daily** p4 S 11 ’39

"It is fair average of melodrama interpolated with musical numbers, which affords its star, Movita, an opportunity to brighten up the production, her delivery of vocal and number values. In its present form, it uses too much footage with unimportant story details, but can be the vehicle with some minor improvements. Fortified with an able cast, the picture should give passing satisfaction on the lower rung of a dual bill."

-- "Hollywood Reporter" p8 Ag 11 ’39

"Slow-paced arson and stamp-collecting racket mystery with Movita on the romance and production values. Leans heavily on singing talents of Movita, to exploit her vocal accomplishments, leading distinction to an otherwise flat story. A dual entry."

**Variety** p13 8 ’39

"It will prove adequate fare for lesser situations but hasn’t much chance above smaller houses. Loosely-knit screen play, coupled with slow direction, proves too much for overpromised.

**Variety (Hollywood)** p3 Ag 11 ’39

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**GOLDEN BOY**. Columbia 98min S 5 ’39


**Director:** Rouben Mamoulian

**Music:** M. W. Stoloff

**Screen writers:** Lewis Melzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman

**Drama with prize fight background. Based on the play of same title by Clifford Odets. Luella Willard portrays a love of the violin who gives up the instrument in order to make money in the prize ring. He meets a poor manager and in time becomes a success and falls in love with the manager’s sweetheart. At first she advises him to continue fighting, then changes and urges him to return to the violin.

**Audience Suitability Ratings**

"A: very good of kind; Y: doubtful; C: no."

**Christian Century** p1119 S 13 ’39

"Exciting fight scenes and super production values. Adults." Calif Cong of Par & Teachers

"Constructive. A skilfully written, directed and acted play based on Odets’ Broadway success, with a love story of art though happier ending. Adults." DAB

"The picture is well produced, the photograph- ically excellent, the music is very good and the acting convincing, especially the character parts. . . . Prolonged fight scenes, brutalizing for youth. Adults." Gen Fed of Women’s Clubs (W Concord)

"A well presented prizefight picture in which the usual crude atmosphere of the ring is over-shadowed by the enduring influence of a simple home with its honest ideals and standards. The story is interesting and un- usual for this type of nature. Liberal Council of Fed Church Women

**Fox W Coast Bulletin** Ag 19 ’39

"Brilliant acting of principals with smooth, clever direction make an interesting story. . . . The music recording is beautifully done. Adults." Nat Council of Jewish Women

**Fox W Coast Bulletin** Ag 26 ’39

"Adults."

**Nat Legion of Decency** Ag 31 ’39

"A: good; Y: too mature for many of this age; C: no.

**Parents’ M** p59 S ’39

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**GIRL FROM RIO.** Monogram 63min Ag 7 ’39


**Music director:** Edward Kay

**Original story:** Milton Raison. John T. Neville

**Drama with music. Movita portrays a singer in Rio who is paid by a gang leader to help her kid New York’s gang around. Leon Errol is Lupe Velez, you will find a great deal more vigor in this unprepossessing little film than you might expect. Lupe is sure a lulu."

**Stage** p6 Je ’39

**Newspaper and Magazine Reviews**

"A detective yarn embellished with songs and some attractive background. Satisfactory for a supporting spot on the double bills." Bert Hart

**Boxoffice** p45 Ag 12 ’39

"‘Girl From Rio’ rates as average entertain- ment in a butler classification. There is a fair-to-middling dramatic story, heightened by some excellent song numbers from Movita, and the film makes pleasing in production values."

**Digest** p7 Ag 16 ’39

"Slow-moving and actionless, this will prove only mildly diverting in the smaller neighbor- hood houses. The good acting and Movita’s lovely singing voice provide the entertainment which the first-rate story lacks." David J. Hanna
GOLDEN BOY—Continued

"Mature. Outstanding. Well done, with an excellent cast in which two newcomers, William Holden and Lee J. Cobb stand out. It referred to the Committee on Exceptional Photoplays."

+ + Wkly Guide p26 '39

Newspaper and Magazine Reviews

"Those who saw Clifford Odets stage's hit will find the movie made from 'Golden Boy' sélection by comparison. Nevertheless, 'Golden Boy' is still an exceptionally interesting and moving film. Its use of forced dialogue, as made the Bonaparte family episodes and the scenes in the Madison Square Gardens, are in touch with Joe's dream complex, quite as vigorously to life. He has guided William Holden in his first picture and allowed the boy's characterizations, which are sound, natural and faithful.

Broadway."

"It was a smash hit on Broadway two years ago. Modified in its ending to provide a more climactic, the current film version should be every bit as popular as its stage original. Despite these changes and alterations, the film version of the play... You'll like 'Golden Boy'."

Jesse Juner

"What counts most is that the picture is highly entertaining. The story has inherent virtues, not fully realized by the screen treatment, which is too far removed from a very good box-office. Exhibitors have some established names to exploit and need not pull their punches in exploiting William Holden as a new star."

- Hollywood Spectator p10 S 2 '39

"The savage vigor of the drama has been tempered and there is a laconic ending, which does much to negate the whole theme. Even those who considered the play a provocative and superior work may find such a conclusion disappointing."

On the other hand, 'Golden Boy' is still several notches above the customary prize-fight film and that is what matters to most film-goers. The plot may be familiar, but the incidents and certain of the characterizations are fresh and exciting."

Howard Barnes

- + N Y Herald Tribune p18 S 3 '39

"It is an interesting, entertaining, dramatic, but unusually routine motion picture. While it has changed the ending of the Odets allegory, it remains, on the whole, a sincere, adult and faithful translation of his work. It is something as being too true to an original, too conventional and a stage-bound pattern. There is an over-supply of dialogue, much of it repetitious. It has a tendency to hysteresis when the drama might have been served by the intensity of understatement. It was a good play and one you will want to see secondhand if you missed it first-hand on Broadway... It is the sort of film we can endorse heartily in spite of its shortcomings."

Frank S. Nugent

- + N Y Times p23 S 3 '39

"The adaptors of 'Golden Boy', have seen fit to preserve much of the life of his language throughout the film, though the story has been rearranged and woven into the shape of more usual film material," and John Mosher

New Yorker p72 S 9 '39

"Each of the three leading film releases of this week marks the debut of a promising screen newcomer. By far the best of the film is Columbia's 'Golden Boy'; and the Golden Boy himself—William Holden—proves to be one of the year's outstanding finds... It is a fresh and provocative screen play."

- + Newsweek p23 S 4 '39

Trade Paper Reviews

"It deserves praise on many counts. First, it gives its young unknown star a big screen role and introduces him to film audiences in a performance of which many of Hollywood's more seasoned is well and truly proud. Next, is the obvious fact that the producers spared no expense or pains in transferring the story to celluloid."

- + Boxoffice p71 Ag 19 '39

GOOD GIRLS GO TO PARIS.

Columbia 70-75min Je 30 '39


Director: Alexander Hall

Music director: M. W. Stoloff

Screen writers: Gladys Lehman. Ken Englund

Comedy. Based on the short story Miss Aesop Butters Her Bread by Lenore Coffee and William Joyce Covey. Douglas portrays an exchange professor from England who meets a lovely girl, a waitress, in Hollywood. She is anxious to go to Paris and expects to get the money through a breach of promise suit.

Audience Suitability Ratings

"A: depends on taste; Y: very doubtful; C: no."

Christian Century p83 Ag 9 '39

"Good. A light, sophisticated comedy. The opening complications are ill-conceived but keep the audience amused. Adult." DAR

+ + Fox W Coast Bulletin Je 24 '39

"Adults."

Nat Legion of Decency Je 29 '39

"A: very amusing; Y: sophisticated; C: no."

Entertainment's M p46 Ag '39

"Family."

Wkly Guide 1 J 1 '39
"Good Girls Go to Paris." John K. Hutchens

"Some of the situations are very amusing: some miss the mark. Adults."

- + - Christian Science Monitor p15 Jl 22 '39

"It's a rare film to begin with, a good actress or even a good actress, but there's certainly one role that she plays to perfection. When she's a waitress, she's both a distantly related but equally accomplished actress, a bit of a farce, and a bit of a very smart farce. In 'Good Girls Go to Paris,' a rather slight but quite amusing comedy, Joan is at her best as a waitress, and the direction and the capable performances of the two leads and Walter Connolly make this little farce seem much funnier than it is." Philip T. Hartung

+ - Commonweal p278 Jl 7 '39

"It is a reasonably amusing little comedy, considerably enlivened by the performances of Melvyn Douglas and Joan Blondell. Jesse Zutin

+ - Cue p15 Je 24 '39

"Broad farces, broadly told. It should get good notices. It's a fairly good farce. Ever, ever so slightly risque, but not objectionable for the kiddies. Bert Harlen

+ - National Pictorial p18 Jl 24 '39

"The gayest screen comedy that has hit town in a long time is at the Music Hall. 'Good Girls Go to Paris' hasn't much of a story, but it has made the very most of what there is. While the plot is thin, the characters are enormously engaging and the dialogue fairly crackles. It is a corking summer entertainment. For that matter, it is a corking entertainment for any time of the year. The particular distinction of the film, I would say, is its felicitous characterization. Mr. Hall and his company deserve thanks for a bright and zestful film." + - N Y Herald Tribune p12 Je 23 '39

"The picture skips along, Miss Blondell in front all the way, and it's thoroughly moral and inexpensive now that the Hays office cleaned up the title." Frank S. Nugent

N Y Times p22 Je 23 '39

Reviewed by John Mosher

New Yorker p64 Jl 1 '39

"The plot and implausibly stagey climat don't prevent the assured coxstans from making this an ingratiating comedy." + - Newsweek p11 Jl 29 '39

"This is a perfectly marvelous movie. It's a comedy, and as funny a comedy as you have witnessed for months. There are fresh twists to the material, photography and direction being below par. . . . Alexander Hall failed to get the best out of his material, directing in what seems to have been a dismally numeric."

- + - Film Bulletin p8 Jl 15 '39

"'Good Girls Go to Paris' is a swell, fast-moving comedy that will please any type of audience, whether production and direction were exceptionally good. Hall has kept the pace of the picture and a comic can join heartily and see to it that the situation is brought out so that the audience does not miss a thing."

+ - Hollywood Reporter p3 Je 17 '39

Reviewed by Gus McCarthy

+ - Motion Pict Daily p9 Je 20 '39

"It's one of those frothy romantic farces, a bit on the wacky side, but reasonably well knit, thanks chiefly to good cutting and yeoman grouping. It can't stand analysis much, but it pleases. For there are no weaknesses in the film, it makes it all right for the summer box office." + - Variety p14 Je 25 '39

"Still the same direction, and performances combine to make 'Good Girls Go to Paris' swell hot weather entertainment. In this exhibitor's words, 'This is a swell screen comedy which will relegate cooling systems to second position in marquee billing, and send opening day customers out to drum up trade for screenings to follow.' + - Variety (Hollywood) p3 Je 17 '39

GOODBYE, MR. CHIPS. MGM 110min My 15 '39

Cast: Robert Donat, Greer Garson, Terry Kilburn, John Mills, Paul von Harnried, Judith Purce, Lynn Harding, Milton Rossmer, Frederick Lyster

Director: Sam Wood

Screen writers: R. C. Sherriff, Claudine West, Eric Maschwitz

Drama. Filmed in England with an English cast and direction, and based on the novel of same title by James Hilton. This is a sentimental tribute to a teacher in an English public school, a generation ago. Donat portrays Mr Chips who comes to Brookfield and teaches four generations of youngsters. An unusual picture with a moral, and with a start, he marries a charming woman, sees her die in child birth, and ends his days as a superannuated institution in the school.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A & Y: excellent; C: good." + - Christian Century p863 Jl 5 '39

"It is a film which will appeal to discriminating audience and which is worth for the high production values and for the beauty of its theme, the Family." Women's Unif Club, Los Angeles + - Fox W Coast Bulletin Je 24 '39

Newspaper and Magazine Reviews

"'Goodbye, Mr. Chips' is one of the very best of that school of films which the trade knows as tear-jerkers. It is intelligent, literate and restrained in its writing and direction, and it is played with remarkable skill by, chiefly, Robert Donat. There is even a good deal of humor here. This film is for the family circle, and all, in everybody except possibly the gangster-film public is going to be quite content if misty-eyed about it. John K. Hutchens + - Boston Transcript p20 Je 30 '39

"Adults and young people."

Christian Science Monitor p17 Jl 1 '39

"Well, I like Hollywood production together with British artistry and you get pictures like 'The Citadel' and like this beautiful, moving film called 'Goodbye, Mr. Chips.' " + - Photoplay p64 Ag '39
GRAND JURY SECRETS. Paramount 69min Je 23 '39
Cast: Jo. Howard, Porter Hall, Gail Patrick, William Frawley, Jane Darwell
Director: James Hogan
Original story: Davy Reis. Maxwell Thane Melodrama. The tale of two brothers, one a repentant tax assister of District Attorney, who quarrel about disclosing court secrets and also about a girl both love.

**Audience Suitability Ratings**
"A social drama with plot rather old but finished in a new way. . . The well-brought-out part by the 'Harry radio fan' in these days is most interesting. Adults." Am Legion Auxiliary

"A melodrama with a moderately interesting story and with enough suspense to hold the attention of a not too critical audience. Adults." New York Herald Tribune

"Exciting melodrama. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Rather confused. Amateur radio operators, however, may like this radio story. Adults." D AR

"A very interesting drama, marked by swift tempo and an exciting climax. . . An entertaining and particularly interesting to radio amateurs, but subject matter unsuitable for young audiences. Adults and young people." Gen Fed of Professional Women's Clubs (W. A. P. T. E.)

"A moderately interesting story. . . There is some good acting but, as a whole, the film is unsatisfactory. Adults." Nat Soc of New England Women

"An unpleasant plot although the actors are good in their parts, the picture fails to enthrall. Adults." Calif Council of Fed Church Women

**Fox W Coast Bulletin Je 24 '39**

"It includes so many episodes that one is left with a feeling of mental indigestion. Some of the individual performances are good, but the plot as a whole is too involved to sustain interest and never rises above mediocrity. Adolescents, 12-16: too much emphasis on trickery; children, 8-12: nor Pat & Teachers

"General patronage." Nat Legion of Decency Je 29 '39

**Newspaper and Magazine Reviews**

"Adults and young people," National Examiner p15 Jl 15 '39

"There's been a rush of cops and robbers melodramas to Broadway in recent weeks, and the moral of all seems to be that crime still doesn't pay. While this one has the same intention, you can skip this one. . . It's fast, actionful melodrama of its type, with several quite exciting sequences." Jesse Zunser

"Cue p44 Jl 1 '39

"This lower-budget action film is a bit above the ordinary and as a whole is too involved to sustain interest and never rises above mediocrity. Adolescents, 12-16: too much emphasis on trickery; children, 8-12: nor Pat & Teachers

"General patronage." Nat Legion of Decency Je 29 '39

**Trade Paper Reviews**

"This is a typical pulp magazine yarn, this has a large enough quota of thrills and suspense to please the average action fan. More exciting audiencewill find the character of the unctual news reporter quite unbelievable and they will also discover several plot absurdities. "— Frank Leyendecker + Film Bulletin p20 Jl 15 '39

"Just another 'B.' "Grand Jury Secrets," obviously a low-cost picture, grapples its way carefully and offensively to an anticipated finish. It deals in many absurdities, flounders around with compromises, but will take no one by storm, is distinguished among other things, for some unimpressive acting." + Variety p18 Jl 5 '39

**HARVEST.** French cinema center 80min Cast: Gabriel Gabrio, Edouard Delmont. Fernandell, Orane Demazis Direction: Marcel Pagnol Music: Arthur Honegger Screen writer: Marcel Pagnol Drama. Based on the novel Regain by Jean Giono. Filmed in French with English subtitles in Movietone. The French Board of Censors has condemned this film because of the absence of a marriage ceremony. A simple, sentimental tale of a peasant man and a woman who leaves an itinerant knife-grinder and goes to live with the man. He is the last person in the district and all others having left. Together with the woman he tills the spent soil and their great love for each other makes the soil fertile once again.

**Audience Suitability Ratings**
"Mature. Outstanding; especially worth seeing, as above the average 'selected' picture. A picture of very unusual qualities, recommended to the Committee on Exceptional Photoplays. Recommended for libraries. + Wkly Guide Ag 5 '39

**Newspaper and Magazine Reviews**

"It has been forbidden by our censors. This act of censorship is more stupid and less comprehensible than any in the past. 'Harvest' is a great poem of the utmost simplicity and chastity; there is not one second in it that is not real. He is offering at the cheap sensations on which American pictures as a usual thing are based—pictures which pass the censor unobserved. It is a question whether one of the few films that can be classed as art. It is true that the lovers are not married, but to condemn for this reason a picture in comparison with which 'Bachelors Mother' or 'Winter Carnival' is a swinish affair is the height of idiotic hypocrisy," Franz Hoellering + Nation p154 Ag 5 '39

"Its handicap as a film lies in a pretty complete innocence of the motion of pictures. The actual screen credits do not list Maurice Pagnol as director, though the program notes do. But whoever may be responsible for this unimaginative and almost surreptitious translation of the novel into film, the scenario is obviously responsible for the diminished effect. Characterization is strong, the film is drawn from novel material, but one is supposed to guess why they act as they do—and then for the most part they don't act at all. Yet Fernandell, who is only a minor stage device, is given thousands of valuable feet for overpantomimic comedy. Emphasis and means of transition are too out of whack (and surely emphasis is almost the art of story telling itself) that at times the characters might just as well all be Chinamen. In spite of its faults, 'Harvest' is a film that somehow establishes a good mood rarely found in pictures." Otis Ferguson + New Repub p75 Ag 23 '39

**Trade Paper Reviews**

"It is difficult to see why this French importation should not succeed. It is a simple, heartfelt story of the French Corses. It is an adult picture, simple and austere, and devoid of any suggestiveness whatsoever. . . . It is a French story with the Frenchéd romanticism that suffers most from poor cutting. Acting and direction, nevertheless, are first rate."

"Possessed of ruggedness, honesty and interest—because it deals with fundamentals in the structure of life and living, and does it well. The story is well told, the acting is well done, the dialog is natural, the photoplay which should be received with enthusiasm by discriminating adult audiences."

" + Film Daily p9 Jl 25 '39
HAWAIIAN NIGHTS. Universal 64min S 15 '39
Cast: Johnny Downs. Mary Carlisle. Con- stance Moore. Eddie Quillian
Director: Albert S. Rogell
Musical: Mary Malneck. Frank Loesser
Original story: John Grey
Screen writers: Charles Grayson. Lee Loeb
Musical. Johnny Downs. son of a hotel magnate. passes up business opportunities to organize a band in Honolulu. When his father sends him to Honolulu. Downs takes his band along and makes a success of a rundown hotel.

**Audience Suitability Ratings**

"Very light social comedy. Family." Calif Cong of Par & Teachers

"Romantic Hawaiian nights. shadows o'er moonlit waters. the rustle of grass skirts in the soft breezes create a pleasant atmosphere for this melodious comedy. Family." Calif Fed of Business & Professional Women's Clubs

"A light. airy picture, with a pleasing romance. refreshing comedy and tuneful music. to entertain and give enjoyment." Gen Fed of Women's Clubs (W Coast)

"The photography is exquisite and the blend- ing of the music with the various situations is interesting. Family." Nat Council of Jewish Women

"Hawaiian music and dancing are the chief attraction of this film. Photography is poorly lighted. The plot is thin and lacking in novelty. conditions portrayed are rather unbelievable. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Cost Bulletin S 2 '39

"General patronage." Nat Legion of Decency Ag 24 '39

"A & Y: enjoyable; C: no."

+ Parents' M p59 O '39

**Newspaper and Magazine Reviews**

"Rhythmic Hawaiian tunes, some spirited performances, and lulling Hawaiian scenery make it pleasant light entertainment of the dueler sort." Bert Harren

+ — Hollywood Spectator p13 S 2 '39

"A minor and aggressively youthful musical dedicated to the usual Hawaiian hoopa and the justly acclaimed Hawaiian bandleader son."

— Newsweek p25 Ag 28 '39

**Trade Paper Reviews**

"Tuneful musical interludes and a colorful Hawaiian setting number among the highlights for the story deficiencies of this moderately entertaining programmer."

+ — Boxoffice p51 Ag 26 '39

"A welcome little surprise picture that will be valuable in a lot of spots because of its light airiness and satisfying music. and a bargain buy for many neighborhoods."

+ — Digest p16 Ag 24 '39

"This is an unpretentious little 'B' musical. but it has more entertainment than many a lavish musical spectacle. Starting slowly. it races up with such high momentum right down to the finish." David J. Hanna

+ — Film Bulletin p51 Ag 26 '39

"It is a trim little affair which moves along at a merry clip. The production is a light. whimsical musical comedy. which although lacking in marque names should give ample satisfaction in the second division for which it is shaped. Highlighted by Matty Malneck and his band. as its main attraction. director Al Rogell has turned out a creditable production."

— Hollywood Reporter p3 Ag 16 '39

**Review by Vance King**

+ Motion Pict Daily p10 Ag 22 '39

"Here is a neat package of light and breezy filmusical entertainment that will provide adequate enjoyment for its age group. Suitable for the lower dual brackets. Setup and pace is speedy in the unwindeing. with production numbers effective through lack of elaborateness. Picture also presents several tunes that are nicely spotted and delivered. Story is not new. but interesting for the purpose in a different set- ting."

+ Variety p14 Ag 23 '39

"Intriguing tunes linked together by laugh- generating story, the whole backed by able performances and deft direction. build 'Hawaiian Nights' to the delighted entertainment. Highlighting the contrasting efforts of Matty Malneck's swing- ers and Sol Hoopi's Hawaiian stringers, offering both the softest of manners as well as those with ears attuned to the softer island melodies."

+ Variety (Hollywood) p5 Ag 16 '39

HEARTBEAT. Pagnol-French motion pic- ture 88min S 4 '39
Cast: Orane Donazis. Fernandell. Henri Monnerot
Director: Marcel Pagnol
Screen writer: Marcel Pagnol

Drama. Filmed in France with English sub- titles. Based on a novel Un de Baurnueges by Jean Giono. Sir Alfred Fox in England. The film was made there several years ago. A young peasant girl brings sorrow to her narrow provincial parents. whetted away with a dissolute man. After he leaves her she becomes a prostitute and is rescued and returned home by a farmhand.

**Newspaper and Magazine Reviews**

"Michel Pagnol's direction unites the earthy. untheatrical acting of his fine cast with lovely Southern France scenery to produce an effec- tive picture of rural life." — John T. Hartung

+ — N Y Herald Tribune p15 S 5 '39

"Pagnol affords intimate and kindly glimpses of the peasant life. He is not sentimental but rather pleasantly realistic. On that note the picture holds the interest of a foreigner. But take the story and you will probably find the history of a trash novel of a dozen films... Take it by and large. though. a company of good actors is wasted in a thin story." — P.

+ — N Y Daily News p21 S 5 '39

"Whenever Pagnol turns his cameras upon the fertile French Provence and his company of actors who so veraciously play the simple. solid peasants thereof he comes away with a picture which. regardless of its fictional merits. is one of the most attractive phases of South and fragrant earth and rustic abundance.. In 'Heartbeat' he has taken a story from Jean Giono which has the touch of being banal and thus is less than adequate. Being somewhat soiled by repetition and an unavowed devotion of the camera man. the picture has a faint air of foreign to the bucolic effect which is so carefully sought. Also it is tediously told and the main characters lack dramatic flexibility. But the atmosphere of Provence is so pleasingly captured and a couple of scenes between Fernandell and Edouard Delmont as a pair of bumpkins are so richly humorous that the film is worth the while of any Francophile." Bosley Crowther

+ — N Y Times p21 S 5 '39

"'Heartbeat' is a slow and sombre study of peasants and their family horror. There is force in the story." — John Mosher

+ — New Yorker p73 S 2 '39

**Trade Paper Reviews**

"It is compelling drama. . . Toward the conclusion there are many fine moments of first-rate acting. The production utilizes ex- cellent outdoor locations and there is a constant air of reality."

+ — Boxoffice p55 S 6 '39

Reviewed by Ed Greif

+ Motion Pict Daily p6 S 6 '39

"Pagnol's French film. well produced and containing some fine character portrayals. but far too ponderous in unraveling. failing to contrast the sayer mood with the harsh dra- matic atmosphere. yet is not acceptable in the sure-seaters. but won't create much excitement."

+ Variety p18 S 6 '39

MOTION PICTURE REVIEW DIGEST 35
HELL'S KITCHEN. Warner. 81min J1 8 '39
Cast: Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Bernard Punsley, Margaret Lindsay, Ronald Reagan, Grant Mitchell. Stanley Fields
Directors: Lewis Seiler, E. A. Dupont
Original story: Crane Wilbur
Screen writer: Crane Wilbur. Fred Niblo, Jr.
Melodrama. The Dead End Kids, after a session in the reform school, are sent to a shelter home for boys where the brutal discipline of the superintendent makes their lives unbearable. A reformed convict aids them.

**Audience Suitability Ratings**

*A: stupid; Y & C: poor."

**Thought unpleasing, this picture provides dramatic, thought-provoking film fare.**

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*J. C. Center p119 S 13 '39

** adults.**

Nat Legion of Decency J1 13 '39

**Newspaper and Magazine Reviews**

**Boston Transcript** p24 J1 28 '39

*We hope that soon the 'Dead End' Kids will get a better sort of exposure than they ever get in the old 'boys town.' Meanwhile they are setting a bad example among their younger followers with the melodrama of 'Hell's Kitchen.'"

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*N Y Times p10 J1 3 '39

**Thoughts.**

*N Y Herald Tribune p4 J1 3 '39

*The boys are remarkably docile on the whole and are seen more frequently than they were heard (which is all right, too)."

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*Trade Paper Reviews**

**A swell selling title tops off this jumble of unentertaining moments, particularly when the 'Dead End Kids' are around.***

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*Jl Tribune p17 J1 24 '39

**Hell's Kitchen' has all the fire and verve of the Warner Brothers in its title, but the dynamite stops about there—for once, the Warners didn't go through with the job the whole route."

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*For the Loop trade in Chicago and such all-hispanic metropolitan centers, okay. For family trade—forget it. For Canada—"Remember that word Hell."*

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*Photoplay p86 S '39

**A confused drama. Stanley Fields carries the picture the whole way with his good natured comedy characterization. The 'Dead End' Kids seem to be greatly overworked in spots, and their emotionalism does not always register as sincere. The story is obviously patterned after 'Boys Town' and is a sort of 'Deed End' Kids will be washed up. It rates just so-so on a double-bill."

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*Motion Pic. Daily p6 J1 10 '39

**Production starts off auspiciously and then gets tangled in the final reels when devious and absurd counter-plots assert themselves. It never completely untracks itself. Result is not the worst, and it tops the picture into secondary or dual classification.**

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*Variety p4 J1 5 '39

**Storying out with real promise, 'Hell's Kitchen' rapidly loses itself in its own plot entanglements, with result it emerges as second-rate."

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*HONOR OF THE WEST. Universal 58-60min Ja 13 '39
Cast: Bob Baker, Marjorie Bell, Carleton Young, Jack Kirk
Director: George Wagner
Screen writer: Joseph West
Western melodrama with music. A gang of cattle rustlers entice a young ranger into their group. The sheriff, friend of the ranger, shows him the error of his ways.

**Audience Suitability Rates**

*Objectible in part."

Nat Legion of Decency J1 5 '39

**Trade Paper Reviews**

*Only a fair amount of action is included in this Western which has some personable features. The most notable is Bob Baker, who makes a likeable hero. Unfortunately, he is provided with a sub-standard, stereotyped script. He also sings nicely but is restricted to a couple of numbers."

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*Variety p27 Ag 5 '39

*Good average western melodrama with a singin' sheriff, slow to anger, but quick on the draw. Has enough story and production value to hold its own where mustangers are favorites."

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*Variety p27 J1 26 '39

**I STOLE A MILLION. Universal 75-78min J1 21 '39
Cast: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory, Joe Sawyer
Director: Frank Tuttle
Original story: Lester Cole
Screen writer: Nathaniel West
Crime melodrama. George Raft becomes enmeshed with the law for a minor infraction. From that point on, it goes downhill until he manages to get himself out of prison, and there he leads the life of a common crook."

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**Audience Suitability Rates**

*"A: depends on taste; Y & C: unsuitable."

*Christian Century p105 S 30 '39

*Mediocre-unwholesome. An unconvincing melodrama, with an unsound premise. Adults."

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*DAR

*Fox W Coast Bulletin J1 22 '39

**A tense, exciting crime drama. The acting is very good but there are many harrowing scenes, and the action is too prolonged to make the picture worthwhile or the picture entertaining." Adults."

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*Gen Fed of Women's Clubs (W Coast)

**Engrossing, thought-provoking, significant social drama. Adults."

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*Nat Council of Jewish Women

**A rather unpleasant character study. Adults."

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*Calif. Coalition of Fed Church Women

*Fox W Coast Bulletin J1 29 '39
"This film belongs to the case history type and will appeal only to those who are interested in studying a depressing record of a misguided life. The tale is a testimony, without any gauging of the effect of this sort of picture upon the thousands of impressionable young people who are influenced by it, for while it does not attempt to excuse the acts of its hero, neither does it present any constructive solution for his problem. "It's a Racket" will appeal to the fan of a fine young girl who may it difficult to re- membrance that the punishment is just. Adolescents, ages 12-16; unsuitable children, 8-12; impossible."

Motion Pict R p6 '39

"Adults."

Nat Legion of Decency Ag 3 '39

"A: fair; Y & C: no."

Hollywood Review p4 '39

"Family. Fairly well played, exciting and morally sound despite an unconvincing plot."

+Wkly Guide Jl 22 '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Jl 22 '39

"It is a somewhat better than usual you-can't-look-away film for a younger audience."

+Cue p11 Ag 5 '39

Reviewed by Bert Harlen

Hollywood Spectator p8 Jl 22 '39

"It is fair to compare a run-of-the-basket program film with a feature, but the George Raft of 'I Stole a Million' at no time approaches the George Raft of 'The Hunch in Dixie.'"

Bever- Hills Liberty p5 S 2 '39

"Taken as a simple study of criminal psychology, the story of a man pushed by sharp, but legal, business methods over to the wrong side of the fence is interlaced with the roles of Katharine Hepburn in 'The Hunch in Dixie.' The story is less an indictment of a social system than a long-winded cops and robbers chase. The scene is kept lively by the double-picture-patron in suspense as to the outcome."

+ N Y Herald Tribune p8 Ag 7 '39

"It is difficult to recommend it to the frankfurter and window-fudge trade."

Don R. Crisler

N Y Times p11 Ag 7 '39

"If it's gangster stuff you want, I can recommend it. ... The attractive thing about it is that it's no epic. Russell Maloney

Trade Paper Reviews

"George Raft reasserts himself as toughest of the screen's tough guys by embarking upon a career of unrelenting super-crim. However, excessive and tedious footage, unresolved by comedy, nullifies the dramatic strength of what might have been a compelling social document, dragging the picture down to average program calibre which will find its best market among male patrons of the cops-and-robbers school."

+ Boxoffice p69 Jl 22 '39

"Thanks to the class touch of Frank Tuttle's direction, the picture has some redeeming qualities through for Universal in a picture that should make a lot of money. And in weaker hands, it might have had an awful egg. For, truth to tell, 'I Stole a Million' is not any great shocks of a story. It could very easily be dated as 1929 melodrama, but Tuttle gives it the touch; from George Raft and Claire Trevor he gets fine performances, and behind it all the time there was a showmanship idea."

+ Digest p11 Jl 22 '39

"George Raft finds the cards stacked against him in this routine melodrama and, as a result, he takes a larger share from the story in addition to being punished for law-breaking. As general entertainment, the film is decidedly on the depressing side." Frank Loevender

+Film Bulletin p6 Ag 26 '39

"Setting a fast pace at the opening gun, this picture will hold the attention of audiences until it is over. It has action, melodrama, a love story, an interest story and a good cast to put it over." + Film Daily pi7 Ag 22 '39

"The story will appeal to its fans, by any means, but the coldly calculating picture of crime and its consequences painted by Universal's pur- portedly not soSuper-Crim. It is a bulkier dramatic qualities. It is a story which will exert pulse- quickening effect on audiences of both sexes, and with the same super-crim and cast, it should prove a substantial box office success at the top of the bill."

-Hollywood Reporter p5 Jl 14 '39

+ Motion Pict Daily p4 Jl 18 '39

"It is a crime melodrama with sufficient dramatic content and exciting flavor to insure a large appeal. Kay Francis is at her best, and most persuasive performances in a picture which will justify itself on any bill and stand as a credit to Universal's box office and strength."

+ Variety (Hollywood) p3 Jl 14 '39

IN NAME ONLY. RKO 92min Ag 18 '39

Cast: Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson. Katharine Alexander

Director: John Cromwell

Screen Plays has Richard Sherman

Drama. Based on the novel, Memory of Love, by Beszie Breuer. Formerly called Kind Men Marry. Against a background of Connecticut life and love, the film is laid, and this is a tale of a married couple who never should have married and of a courageous widow who finally rises him from his cold, scheming wife. Carole Lombard is the young widow who falls in love with Cary Grant, husband of Kay Francis, a woman who wants only his money and refuses to let him go until her actions open his eyes.

Audience Suitability Ratings

"This is an exhausting problem play portraying some very bitter little love thwarted love. ... It seems improbable that anyone would enjoy the theme, although it is handled interestingly enough. Adolescents: all together bad; children: no. Adults." Women's Only Clubs Los Angeles

For W Coast Bulletin Ag 12 '39

"This social drama is diverting, adult entertainment."

Calif Cong of Par & Teachers

"Adults." DAR

"The fine work of the distinguished cast gives compelling interest to this excellently produced and skillfully directed drama, Adults and young people." Gen Fed of Women's Clubs (W Coast)

"The brilliant acting of the three principals and the excellent, ever-daring direction make a trite and unconvincing story an interesting picture. Adults." Nat Council of Jewish Women

"Ethics debatable. Adults." Nat Soc of New England Women

"The cast is excellent and the director has made good, with a time-worn story theme. Highly sophisticated. Adults." S Calif Council of Fed Church Women

For W Coast Bulletin Ag 19 '39

"Objectionable in part."

Nat Legion of Decency Ag 10 '39

"Adults."

MCN Parents' M p65 S '39

"Family. Eternal triangle story, unusual in that it brings to the screen a fairly frank treatment of a husband and wife in conflict over the husband's desire for a divorce." + Wkly Guide Ag 5 '39
IN NAME ONLY—Continued

NEWSPAPER AND MAGAZINE REVIEWS

Christian Science Monitor p19 S 2 '39

"Adults.

"The heavy plot stumbles all over itself and dully gets nowhere; it could stop in the middle and make a good business of it, ending up with the 'other woman' to the bedside of the husband stricken with pneumonia. John Cromwell's direction, Richard Barry's inspiration in dialogue and good acting throughout save this adult film from being a cheap, true-confession, triangle drama. Philip T. Hartung"

" — Commonweal p400 Ag 18 '39

"Not for the rabid champions of a clean screen, even though no objection can be taken to the manner of the acting and the direction, the film is a good taste that is its dominating feature. Exhibitors with adult audiences in class and in larger centers the picture should do well. I cannot recommend it for small-town audiences.

" + Hollywood Spectator p8 S 2 '39

"Just how this social drama advanced past the outposts of the Hay's Code is a mystery. . . . The film could have used more humor without destroying its effect, but as it is, Carole Lombard, Cary Grant, Kay Francis and John Cromwell, the director, have made it a first-rate emotional film. . . . It is a psychological, fatalistic film without an ounce of sentiment. It tells the story of a marriage and the direction of the film is heavy, realistic strokes. If you like realism of a heavy, soft sort, you will find the film a fine and entertaining one, as we did." Robert W. Dana

" + N Y Herald Tribune p8 Ag 4 '39

"Love and the eternal triangle are subjects toward which the movies have never been particularly averse. . . . It is particularly gratifying to encounter a film which does unblushingly deal with the problem of the marriage of husband, wife and other woman, which we have avoided because of the fact that made directness and which permits the 'other woman' a contrived but satisfyingly vivid, highly superior quality. And it is magnificently done. . . . The cast contribute in making this one of the most adult and enjoyable pictures of the season." Bosley Crowther

" + N Y Times p11 Ag 4 '39

"It displays Kay Francis, Carole Lombard and Cary Grant to advantage. The story is on the dull side, but there is some entertaining dialogue handled by a talented and decorative cast." Russell Maloney

" + New Yorker p19 Ag 12 '39

"John Cromwell's understanding direction and a uniformly excellent cast turn the vintage plot into a refreshingly adult squaring of the eternal triangle.

" — Newsweek p25 Ag 24 '39

"If you're the pushover for Cary Grant and Carole Lombard we think you are, this will be worth every long minute you sit watching it. . . . It is just such good acting. Unfortunately, the writer Richard Sherman had a pretty sickly basic story to work with.

" — Playbill pO Ag 39

"It will puzzle cinemagoers who thought they knew just what high jinks to expect when Screen Magazine falls in love with Screwball Carole Lombard. Far from high jinks is the sombre situation. . . . It is a mature, meaty picture, knowing but moving time, definitely underscored by Director John Cromwell, well brought out by a smoothly functioning cast. No surprises are the happy ad-libs of Cary Grant and Lombard, the enameled professional finish of oldtime Actor Charles Coburn. Surprising to many cinemaddicts, however, will be the effectively venomous performance of Cinematographer Kay Francais."

" + Time p28 Ag 14 '39

TRADE PRESS REVIEWS

"Sophisticated and smartly-dialogued society triangle drama, possessing sufficient story ingredients and established names to assure wide patronage. Box-office announcements acclaim. It has a thoroughly fine cast."

" + Boxoffice p35 Ag 12 '39

"It has a lot to recommend it as entertainment. . . . It convinces the warning to exhibitors. . . . Be careful that your patrons know they are not seeing Carole and Cary, the team, in another motion picture comedy. If they come to laugh, they will be disappointed. The picture is a great chance for adult entertainment."

" + Digest p8 Ag 8 '39

"The critics won't like this domestic drama nor will the so-called 'intelligentia' find it unnecessarily sentimental. But the women will enjoy it tremendously. It's a somewhat different triangle, slightly overdone, too drawn out, but happy in the finish. In all these faults it packs plenty of adult feminine appeal and may be depended upon to give the girls a grand cry."

" + Film Bulletin p6 Ag 12 '39

"Unusual romance of wife losing out to the other woman has strong appeal."

" + Katonah Daily P19 Ag 3 '39

"IKO cracks through with another whale of a picture. 'In Name Only' is too entertaining for any type of and every type of audience, and with the various top attractions of the picture, it should play to as big an audience as any theatre can hold. It is a love story, and as such is quite a relief in the general entertainment that has been produced around Hollywood for some time."

" + Hollywood Reporter p3 Ag 2 '39

" + Motion Pict Daily p19 Ag 3 '39

"It will get maximum playing time and the best dating the country offers, being a late summer release. It has all the elements of audience appeal, together with three star names as strong convictions, where played, it will carry the full burden of responsibility and should it. . . . It is sophisticated, adult material which has been handled in a very intelligent manner and, among its attributes, enjoys suspense up to the final footage. Many happy elements combine to make this one of the best pictures of the year, not the least of these being Haight's superior production, the inspired direction and the French newspaper dialogue and performances of a skilled cast."

" + Variety p14 Ag 9 '39

"The tale is rather an old-fashioned triangle, tricked out with all the flower that film specialists apply in parts, but approaching the lugubrious in others. It is decidedly uneven in quality and creates the impression rather early in the proceedings of drama being forced beyond its legitimate limits in an effort to keep the mass audience and the stature of its excellent name-power cast. Indications are that the box office results will be equally spotty after the second week of the run."

" + Variety (Hollywood) p3 Ag 2 '39

IN OLD CALIENTE. Republic 55-57min Je 19 '39

Cast: Roy Rogers, Mary Hart, George Holmes, Jack LaRue, Katherine De Mille
Director: Joseph Kane
Screen writers: Norman Houston. Gerald Geraghty

Western melodrama, with music. Story of early days in California where a young American sets out to show his Spanish friends that all Americans are not like the outlaws who take their gold.

AUDIENCE SUITABILITY REVIEWS

"General patronage."

Nat. Legion of Decency Je 29 '39
IN OLD MONTEREY. Republic 65-73min
Ag 14 '39

Cast: Gene Autry, Smiley Burnette, June Storey, George 'Gabby' Hayes, Billy Lee. Jonathan Hale
Director: Joe Kane
Screen writer: Gerald Geraghty

Western melodrama with music. The government wants a certain cattle range for use as an aerial proving ground. Cattlemen resist the efforts of the government to buy up their property. Gene Autry, a cavalry sergeant, is sent to the territory to induce the ranchers to sell.

Audience Suitability Ratings
"General patronage.
Nat Legion of Decency S 7 '39
"A & Y; good action film; C: exciting." + Parents' M p60 O '39
"Family." + WKy Guide Ag 26 '39
Newspaper and Magazine Reviews
"Those Gene Autry Westerns have been so successful, Republic decided this time to toss in a bonus. As a result you get not only a picture up to the usual Autry standard, but a lot more entertainment.

Trade Paper Reviews
"A thrilling measure of action, comedy, hard riding and music, coupled with a well-slanted and original story, puts this near the top of the true starrier and one that should be received with enthusiasm by all fans of the boots-and-saddles school.

MOTION PICTURE REVIEW DIGEST
39
INDIANAPOLIS SPEEDWAY—Cont.

"It contains just about every cliché such type melodrama can have. It will find its chief market in the final situations. Nearly half the footage is given over to racing scenes that are hardly thrilling and mostly boring because of their great length and repetitiousness. With the exception of McHugh who does manage to get some laughs, the entire cast suffers from script trouble."— Variety p18 J1 15 '39

LA INMACULADA. United artists-Alalaya 95min

Cast: Fortunio Bonanova, Andrea Palma. Antonio Sierra, Tana, Luis Diaz Flores.

Director: Louis Gascier

Music: Fortunio Bonanova, Pilar Arcos. Nilo Menendez, Cecil Burleigh, Lorenco Reyes Feito, Jr. Kemp

Music director: Alberto Coumbo

Screen writer: Paul Perez, Gabriel Navarro

Drama with music. Based on a novel of same name by Bilbana. LA Inmaculada is a bilingual language drama, first of a new series to be made by Fortunio Bonanova and Maury M. Cohen, for United Artists release in the Spanish film market. The story tells of a country girl who comes to the city and meets a wealthy wastrel with whom she falls in love. When she later realizes her mistake she returns to her home. Tiring of her return, he returns to his former friends, falls ill and returns to his wife, a homely woman. Although she is in love with another, she gives up thought of happiness and cares for her husband.

Trade Paper Reviews

"Produced for the Latin market and those American houses with exclusive Spanish patronage, this is probably an impressive offering in its home market. There is nothing in it, however, to offer entertainment to those who do not understand Spanish."— Boxoffice p51 Ag 15 '39

"This Spanish picture should do well in the Latin-American field for which it is intended. Louis Gascier's direction is smooth, and the singing of Fortunio Bonanova, who also plays the lead in the picture, adds greatly to the entertainment value, for he has an excellent voice. The triangle story has intriguing qualities for Spanish audiences, and as a whole is good film fare."— Film Daily p19 J1 19 '39

"It is a heavy drama sprinkled throughout with song numbers. The production is a well mounted tear jerker that should fare well in the market for which it is intended."— Hollywood Reporter p3 J1 15 '39

Reviewed by Vance King

+ Motion Pict Daily p7 J1 18 '39

"It may be the type of promising distribution in Spanish language countries, but by Hollywood standards is an overworked story picture that smothers its players with slow pace and drawn-out scenes. Its production mounting, technical contributions and playing are all of high standard but lose their worth in the story bag. Running time of 95 minutes should be heavily cut,"— Variety (Hollywood) p3 J1 15 '39

INSPECTOR HORNLEIGH. 20th century-Fox 76min Ap 21 '39


Director: Eugene Forde

Screen writer: Bryan Wallace

Mystery story. Filmed in England. Based on character created by Hans Wolfgang Prinwin. Gordon Harker portrays Inspector Hornleigh, a middle-aged detective whose hobby is collecting stamps. He catches a murderer who has stolen state secrets.

SEE ALSO issue of June 26

Newspaper and Magazine Reviews

"Sedentary sleuths should find this well integrated yarn a welcome change from the run-of-the-mill mystery stories. It is done up neatly in clipped syllables and humor. The item is of more than passing interest because Gordon Harker, as policeman and philatelist, comes up to fictional standards of a Scotland Yard inspector."— Herald Tribune p18 J1 15 '39

"Improved by a nice assortment of British accents, out of the mouths of such competent British actors as Gordon Harker, Hugh Williams, Wally Patch, Edward Underdown and Gibb McLaughlin, this 'Inspector Hornleigh' has, at least the pleasing quality of seeming the man he was even though it is another detective picture cut to form."— Bosley Crowther

+ NY Times p7 J1 15 '39

Time p45 Je 26 '39

Trade Paper Reviews

"Suspenseful murder mystery has strong and original plot and fine acting."— Film Daily p11 J1 19 '39

"Scotland Yard murder mystery of above-average thrill values, aside from slight confusion, caused by British and Scottish dialects of principal protagonists, which audiences in this country will find annoying. Although confined to only a few passages, the emphasis is heavy on plot and suspense to make for general box-office appeal. Director Forde got the picture off to a good start by casting Alastair Sim as a well-meaning but blundering detective sergeant."— Variety p18 Je 21 '39

IRISH LUCK. Monogram 58min Ag 29 '39

Cast: Frankie Darro, Dick Purcell. Lillian Elliott, Sheila Darcy

Director: Frank B. Bretherton

Screen writer: Mary C. McCarthy

Drama. Frankie Darro, a bellhop, gets into trouble because of his amateurish attempts to become a detective. When he allows an alleged murderer to escape, he wins the enmity of the hotel detective.

Audience Suitability Ratings

'A & Y: amusing; C: no.'— Parents' M p60 O '39

Trade Paper Reviews

"A neatly constructed mystery melodrama, this presents young Frankie Darro to better advantage than heretofore. Given him with a competent cast and belying its small budget by meriting consideration in all but the most important exhibition situations."— Boxoffice p51 Ag 26 '39

"Good actioneer, especially for Saturday matinées, with an extra pull where the Irish part of the title has a draw."— Digest p17 Ag 24 '39

"Monogram delivers a right smart little 'sleepy eye' under the 'Luck' title. It is the best Frankie Darro vehicle this reviewer has ever seen. It may be a trifle out of the opening spot and is still picking up speed when the 'End' title flashes on. There's nothing Grade 'A' about the production, but it packs across entertainment with a bang."— Film Bulletin p4 S 3 '39

"Easily the best Frankie Darro offering to date, 'Irish Luck' is a Steve Keene vehicle with just the right amount of Irish humor and background, is certain to prove highly enjoyable to the average Darro fan."— Hollywood Reporter p4 Ag 19 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p6 Ag 22 '39

"Monogram has an entertaining picture in 'Irish Luck.' Film, first choice of Grant Withers as an associate producer, will garner plenty of laurels in spots for which it is directed."— Variety (Hollywood) p3 Ag 19 '39

MOTION PICTURE REVIEW DIGEST
INTERMEZZO, A LOVE STORY. United artists-Selznick Announced for release S 15 '39 (Not yet previewed)

ISLAND OF LOST MEN. Paramount
63min Jl 25 '39
Director: Kurt Neumann
Music: Frederick Holland. Frank Loesser
Screen writers: William R. Lipman. Horace McCoy
Melodrama. Based on a play Hangman's Whip by meloman Reilly Baine and Frank Butler. Naish portrays a brutal czar of several jungle tribes who protects renegade white men in return for their labor. This is a remake of Paramount's White Woman, which starred Charles Laughton and Carole Lombard.

Audience Suitability Ratings
"With a plot too obvious for suspenseful entertainment, this sinister story of an Oriental undertaker offers its full capacity for brutality to man and beast. Exotic scenes of wild life are misplaced in this horror picture whose entertainment is a matter of taste. Adults," Calif Cong of Par & Teachers
"Tensely dramatic and filled with exciting action at every turn, it's a utter terror to those who like strong fare. Adults." Gen Fed of Women's Clubs (W Coast)
"An unbelievably true story entirely overshadows the efforts of an excellent cast, well directed. Adults." Nat Council of Jewish Women
"A picture such sadistic horror? Adults only." Nat Soc of New England Women
"A sinister, gruesome and disagreeable story. Unfortunately, Actors." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 19 '39
"Adults." Nat Legion of Decency Ag 3 '39
"A: fair; Y & C: no." + Parents' M p60 O '39

Newspaper and Magazine Reviews
"Unpleasant but effective. Adults." + Christian Science Monitor pl7 Ag 19 '39
"This is one of a matter of taste—your taste. If you like your melodramas simple, uncomplicated, menacing—and definitely third grade buckle down this one. "Island of Lost Men." Jesse Zunser + Cue p38 Ag 19 '39
"Much melodramatic ado, with a splicing of horror, in a colorful jungle setting in the interior of Malay. As entertaining as the run of C films." Bert Harlen + Hollywood Spectator p15 S 2 '39
"The lost men conspire with the good old cinematic jungle to stir up a fair amount of horror and excitement. "Island of Lost Men" tells as little as possible, but tells it violent and realistic. The best moment in [the film] and what one can imagine is pretty foolish fiction. It leaves itself open to too many questions without supplying the answers," Robert W. Dana + N Y Herald Tribune p12 Ag 17 '39
"When there isn't a thing but scraps and oddments left in the cupboard, a thrifty housewife thinks of hask, and the boys in the Panoply of Small Things furnished up their share of the same. Much drinking. Adults." + Christian Century p17 Ag 20 '39
"It builds and maintains audience interest sufficiently to boost it into top position when it hits neighborhoods. While story thread is weird and offbeat, it is a bit brittle. It is seasoned with sufficient in the way of lighter material to satisfy all types of customers." Variety (Hollywood) p3 Ag 2 '39

IT COULD HAPPEN TO YOU. 20th Century-Fox 72min Je 30 '39
Director: Alfred Werker
Screen writers: Allen Rivkin. Lou Breslow
Combining the title was used by another film released by Republic in 1937. Erwin plays a young advertising copy writer who can't get his name in the big time, and must recognize his merit. He becomes involved in a murder case and is sent to jail. When his wife tries some harmless blackmailing, the audience is freed and his talents are recognized in his job.

SEE ALSO issue of June 26

Audience Suitability Ratings
"A: fairly good; Y: better not; C: no." + Christian Century p1031 Ag 23 '39
"Fairly entertaining murder mystery with a good dramatic buildup. Effective in plot. Much drinking. Adults." Calif Cong of Par & Teachers + Calif Fed of Business & Professional Women's Clubs
"An exciting social drama with a murder mystery angle. Good direction and an excellent cast... with lots of excitement. Entertaining and far more exciting than anticipated. Adults." Calif Fed of Music Clubs
MOTION PICTURE REVIEW DIGEST

IT COULD HAPPEN TO YOU—Cont.

"Mediocre. Adults." DAR

"A well titled murder mystery which
combines comedy and suspense in a most amusing
and entertaining manner... Exhilarating
drinking scenes, though necessary to the motivation
of the plot, they are very well handled, but make the
picture unsuitable for family entertainment.
Adults." Gen Fed of Women's Clubs (W Coast)

"Mildly entertaining, this well directed,
icily camera work is logically developed and
sincerely acted... Over-long drunken scenes
somehow detract. Adults." Nat Council of
Jewish Women

"A fairly interesting picture with a some-
what novel plot, natural dialogue, some good
comedy, and sincere acting, the tempo of
which is maintained. Adults." Nat Soc of New England
Women

"A mediocre story with a loosely woven plot.
... Too much drinking and too long drinking scenes
incredible. Adults." S Cull Council of
Fed Church Women

Fox W Coast Bulletin Je 21 '39

"The picture begins with an excellent sketch
of the life of a young married couple... A
vivid and distasteful contrast follows with scenes of a 'stage party with wild chorus girls
and drunken company executives... The
direction is good in holding suspense to the
very end. It is, 12-16: no, objectionable scenes;
children, 8-12: no." + Motion Pict R p5 Ji 39

"A good story marred by drinking; C: no."
+ Parents' M p47 Ag '39

Newspaper and Magazine Reviews

"In spite of appealing performances by
Stuart Erwin and Gloria Stuart, 'It Could
Happen to You' misses the good chance to bring
to life an old but engaging story about a
milquetoast underdog who rises to the top."
Philip T. + Commonweal p240 Je 22 '39

"Very ordinary stuff... Run-of-the-mill 'B'
product. Decidedly not for children, because of
the prolonged drinking scenes in the story.
"Bert Harlen

+ Hollywood Spectator p8 Je 24 '39

"There's a morbid interest in trying to put
yourself in the horrible position of an innocent
person accused of murder... The suspense
holds throughout."

+ Photoplay p86 S '39

Trade Paper Reviews

"It is O. K. program entertainment. For
the exhibitor in the family trade houses the
picture has potential exploitation values. For,
as the trailers and advance press releases un-
doubtedly point out, the occurrences in 'It
Could Happen to You' could happen to any
one of the ordinary folks in the Saturday
night audience. This angle should be used for
what it is worth."

+ Digest p11 Je 23 '39

J

JAMAICA INN. Paramount 99min O 13 '39

Cast: Charles Laughton, Leslie Banks, Erna
Wright, Maureen O'Hara
Director: Alfred Hitchcock
Screen writers: Sidney Gilliat, Joan Harri-
on, J. B. Priestley
Adventure tale. Filmed in England. Based on
the novel of same title by Daphne du
Maurier. The time is the early 19th century
and the setting is on the wild, rocky
Cornish coast, where land pirates prey on
ship-wrecks. Laughton is an impoverished squire who lives well by
running a gang of ship-wreckers.

Audience Suitability Ratings

"Adults.

Nat Legion of Decency A7 17 '39

"A: excellent of its kind: Y & C: no."
+ Parents' M p60 O '39

"Mature. Outstanding: especially worth see-
ing; as above the average 'selected' picture.
Refer to the Committee on Exceptional
Photoplays."
+ + Wky Guide Ag 12 '39

Newspaper and Magazine Reviews

"The role of Sir Humphrey is a spectacular
one, possibly Laughton makes the old rake a little too studied and ostentatious. There
are ship-wrecks, murders, courageous deeds. It is
all in the pattern of high swashbuckling."
Beverly Hills

+ Liberty p35 Ji 22 '39

"It hadn't really enjoyed a picture, in sight of
assorted merits, until I came to 'Jamaica Inn'—which has assorted defects. It represents
Alfred Hitchcock and Daphne du Maurier
working under story difficulties and Charles
Laughton—who is too large for a Hitchcock
type. But in spite of some crucial situa-
tion, it is true enough in general outline and
in the part of Laughton absolutely genuine,
meaningful, characteristic. In short, every-
thing for potent business but several marquee
names. Cast has extraordinary performance
strength, but Charles Laughton, is the only
sure box office draw." + Variety p1 My 31 '39

L

LADY OF THE TROPICS. MGM 91min
Ag 11 '39

Cast: Robert Taylor, Hedy Lamarr, Joseph
Schildkraut, Gloria Franklin, Ernest Os-
sars, Mary Taylor
Directors: Jack Conway
Screen writer: Ben Hecht
Drama. This is a tale of Indo-China. Hedy
is a half-caste native girl who falls desperately
in love with an American pilot, Robert
Taylor. They get married and blissfully happy
until an influential admirer seeks to break up
the marriage. In the end, the unhappy girl kills
both her husband and the admirer.

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C:
no."

Christian Century p831 Ag 22 '39

"Good. Hedy Lamarr gives an outstanding
attraction for this tripe story. Adults." DAR

"Important to fashion experts is the news
that Miss Hedy Lamarr in numerous carefully
posed close-ups introduces 20 costumes de-
signed by Adrian and featuring the new Orien-
tal influence. The rest of the picture is
important but possibly confusing for the
Taylor-Lamarr fans. Joseph Schildkraut
reaches the peak of villainy, and Miss Lamarr
The screen writer's last line of defense: grand opera tragedy. As for Miss Lamarr's virtues as an actress, now that she has inadvisedly been given an opportunity to act as an actress, it is necessary to report that she is essentially of those museum pieces, like the Mona Lisa, who are more beautiful in reproduction than in original. — N Y Times p28 S 8 '39

It demonstrates that Hedy Lamarr has progressed from the cartoonish dopamine to a mastery of competent make-believe. The episodes that pyramid to the film's unhappily episodic denouement are contrived. At their best they provide an exotic locale for effective photography and an excuse for a catalogue of look-alike love scenes that click boxoffice turnstiles.

Newweek p32 Ag 25 '39

"It's so sad not to point out whether or not it makes any difference that the heady Lamarr can't act worth a tinker's expression of irritation. This follows the only possible formulation of making the Lamarr torpidly seem exotic."

Time p16 Ag 25 '39

Trade Paper Reviews

"Torrid love story of the 'Never-the-twain-shall-meet' variety which will be right down the alley of those who crave neither film realism nor sizzling, and which temperature, more importantly, should mark its record at the turnstiles."

Boston Transcript p28 S 1 '39

"Adults."

Christian Science Monitor p19 S 2 '39

"Years ago we saw many pictures about hill, a typeology who, like those with Manon, a beautiful half-caste in a warm, exotic country...Ben Hecht rehashes all this with facetious facetiousness and a fine China setting."

Commonwealth p139 S 1 '39

"It is a bit long, a wobby, creaky tale...It's all pretty wild stuff, but amusingly pantoing, if you know what I mean. On the whole, I rather think the fault for 'Lady of the Tropics' is Ben Hecht's, for he, surprisingly enough, wrought this mixture of flapdoodle and badgerash..."

Cue p38 S 9 '39

"Glamorous picture. It should give general satisfaction. The exploitation given Hedy Lamarr should make her name mean something on a marquee." — Spectator p8 S 2 '39

"No matter how dull its story, 'Lady of the Tropics' has Miss Lamarr, and the lady shows the public that she can act. It is pretty hard to describe in one word, the film. They don't matter very much... 'Lady of the Tropics' starts out by being quite dull. But that is before Miss Lamarr begins to work. The secret of her fascination lies in her face, her movements. Ben Hecht has another love story, pretty and tragic, but not very new or very interesting." — N Y Herald Tribune p15 S 8 '39

"With his tongue thrust conspicuously into his mouth, the cast obligingly took at the Hays office (for whom at least one inevitable ending to these trans- Equatorial, trans-Exotic, trans-American stories has achieved an amusingly artificial piece of cinema by the simple device of falling back on the

MOTION PICTURE REVIEW DIGEST 43
LADY OF THE TROPICS—Continued

"The film has one thing of decided value to its producers and to exhibitors: it demonstrates in a colorful and exciting role that not all the ladies of the Tropics are alike. It has a story, and performances against exotic setting which will appeal to both male and female audiences, indi-
cations are strong for prosperous business. The story basically is trite stuff.

+ Variety (Hollywood) p3 Ag 1 '39

LADY OF LIBERTY. MPPDA 157min
Je 15 '39

Director: Cecil B. De Mille
Editors: Herbert L. Moulton, William H. Pine. Francis S. Harmon
Historical consultant: James T. Shotwell
Narration: Jeanie MacPherson. Jesse Lasky,

Documentary film. More than two million feet of film were scanned for this compilation which was made by Hollywood producers, as these, the films in both New York and San Francisco. Shorts, newsreels and 125-minute documentary cut together to produce a running sum-
mary of American history from the actual founding of this country to the present. Fifty-three 'Ladies' films were used in the film which is bound together by newly-screened material and uses an off-
stage narrator. The film will be shown at the Federal Building, Court of Peace, at the New York World's Fair.

Audience Suitability Ratings

"Excellent. Family." D&R

"Well made expressly for showing at the San Francisco and New York World's Fairs—
the picture should be made available for pub-
lic and school engagements. Family. Nat Coun-
cil of Jewish Women

"This masterpiece, despite its consisting of supposedly disconnected scenes, moves with remarkable economy and paying tribute to the great men whose courage and foresight have un-
folded this great country. Developments of the age are all intelligently brought into a picture which will prove priceless in class rooms, bringing to life the men of the past and their legacy to the present generation. Excellent for the family." S. Cafil Council of Jewish Women

+ + Fox W Coast Bulletin Je 17 '39

"Visitors to the two fairs will find it well worth while to attend a showing of 'Land of Liberty,' Pictures Industry's exhibit. It is an ambitious, extremely interesting, and novel production. It is suitable in content for all ages, and if shows up at the fair, it would make it tiring for young children." + + Motion Pict R p5 Ji '39

"General patronage." Nat Legion of Decency Je 29 '39

'A & Y: excellent; C: too long.

+ + Parents' M p58 S '39

Newspaper and Magazine Reviews

"This extremely interesting, if extremely long compilation of selected scenes is subtitled 'An Historical Drama of the United States.' It is a thrilling, inspiring film. While I saw it, the film seemed to be a tremendous work, with all the disadvantages involved in its gigantic size: it was bulky, unwieldy, and frequently dull. But for all that, there are many thrilling and unforgettable scenes. The picture would, undoubtably, be better for considerable cut-
ing." Jesse Zunser

+ + CUE p16 Je 24 '39

"Comed from 150 different pictures made du-
ting the past quarter-century, amplified by cut-
ings from newsreels, and made into a dozen or so reels of screen entertainment flow across the screen as smoothly as if they had been the work of one studio turned out no later than this week. Photography throughout is of the same even quality, and there is nothing to suggest that, after all, the production is just one big, big, big film, that should be shown in every school auditorium in the country."

+ + Hollywood Spectator p7 Ji 8 '39

"Hollywood's contribution to the World's Fair is a breathtakingly enough, if not a mag-
ificent picture; better still, it is a remarkably fine one. The motion picture industry, which sponsored the expedition, and the producers, who have used, these twenty-five years, covered every phase of our national history. But, for all its gaps, it remains a tribute to the motion picture industry and to Hollywood as well as to our democracy. For it serves again to remind us of the cinema's skilful, cumulative power and to make a permanent record of the present. And if this latter seems to be the charge of the new picture against the old, at least on the entertainment film side, we can at least be grateful for that." Frank S. Nugent

+ + + Y Times p27 Je 16 '39

"A thousand sequences from a hundred and twenty-five shorts and feature pictures have been used, together with material which was shown.

'The Ways of the World.' A tale of the real Hollywood has found the pickings good (Recon-
struction, World War, etc.), authentic chiefly when the film has the screen."

+ + Time p45 Je 26 '39

Trade Paper Reviews

"This unique production is in a class by itself. It has been a herculean task. The film is by no means purely historical, with a patriotic overtone which of course it has to an impressive degree. It is a production of the highest order of seriousness, and as such it is a great contribution to the American film industry. The public of the world will be astounded, and there is no doubt that it will be a great success."

"This is indeed the opportunities of en-
counter and exploration in a medium such a
broadly absorbing entertainment as that afforded by 'Land of Liberty.' It has the makings of an amazing entertainment force, capable of holding a rank-
and-file audience spellbound through its en-
tire length. No single effort on the part of the film industry, regardless of expenditure or discernible ramifications, could do so vital a task as this production in enlightening the public on the vastness and importance of mo-
tion pictures to society as this film created excitement for the twin World's Fair."

"This undoubtedly the most comprehen-
sive compilation of historical American pic-
tures ever done by the film industry. It has
been shot together with uncanally precision un-
der the direction of the director. It has a remarkably well related story. As an historical document, the feature is truly a 'Cavalcade of America.' It's a worthy contribution to the motion picture industry to the Federal government and the N. Y. World's Fair. . . Soli fault of the tremendous effort that more extraneous matter was not sliced before the final version was
finished. As it stands, many Fair visitors, who will be viewing the film during the next two years, may find it overboard. Since it's
is designed for exposition consumption, this is a flaw which is almost inevitable over a two weeks by cutting footage. . . It is a splen-
did document for classroom use. Film is cleverly put together and narrated, and it
should be of immense value as an educational subject, either in its entirety or at the rate of one reel a day."

+ + + Hollywood Reporter p3 Ji 14 '39

"Lenin in 1918. Mosfilm-Amkino 130-
15min Je 26 '39

Cast: Boris V. Shchukin, M. G. Gelovani.
Music: Makhov, K. Zlotagorova

Historical drama. Russian dialogue film with

English subtitles. Second in the biographi-

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Music: Makhov, K. Zlotagorova

Historical drama. Russian dialogue film with

English subtitles. Second in the biographi-
MOTION PICTURE REVIEW DIGEST


A: "good of kind; Y & C: no interest." + Christian Century p335 J1 26 '39
Newspaper and Magazine Reviews

"Aside from its great length and its completely partisan viewpoint, this Russian film is quite an interesting piece of cinema. As an example of excellent historical data and as an exhibition of fine acting, it has not often been surpassed. Though it frequently lags as a drama while speechmaking takes over the screen, there are compensations in watching the extraordinarily human performance of Nikolai Cherkassov as Maxim Gorky." Jesse Zueger

Cue p44 J1 8 '39

"This thorough falsification of history is told with skill, acted excellently, and directed cleverly. The very fashion in which the scene was not believe their ears at the time of the Moscow trials now may believe their eyes. People who have not seen this film, even regard this picture as 'an honest and convincing recreation of the past.' This sentence, however, was written by Howard Barnes of the New York Herald Tribune, who is quoted here on page 15 of the film. It is a cast of characters who covered themselves with shame in discussing as crude and unscrupulous a piece of propaganda as any directed ever presented as 'history.'" Franz Hoellering

Nation p52 J1 15 '39

"It runs two hours and a quarter without enough story to keep it in motion an hour and a half. . . . The material used here is heroic. But the vague and confusing and nafiveté of the general treatment seems wrong of the speaker with all the facts in the world at his fingertips and the truth of God on his side, who still goes rambling and sidetracking himself and getting lost in the bushes. . . . As a film it still has its virtues. The only thing in average Russian films has been their comprehension that history, even if you want to twist it more than arranges characters however large and living. . . . Add to this the Russian genius for life through realism, and you have the foundation upon which you build anything on it or not. . . . [The film displays] Russian tradition of action, with its length, with its size in excess talent. 'Lenin in 1918' has a rousing subject, manages some good human situations and has thrilling acting and an engaging production." Otis Ferguson

+ New Repub p335 J1 26 '39

"'Lenin in 1918' continues the brilliant job of screen biography and history started with 'Lenin in October.' With Boris V. Shechkin playing the leading role magnificently once more and an impressive gallery of lesser portrayals, it is a vivid and fascinating account of world-shaking events. It is a fine film, running to something more than two hours, and the character-deteil in Lenin's career which has more academic than dramatic interest, but on the whole it is a film with an engaging and engrossing production." Howard Barnes

+ N Y Herald Tribune p18 J Je 27 '39

"The Soviet film biography of Lenin is threatening to degenerate (dramatically) into a minutiae-swamped personal and party history. It is almost a Livid partisan intention. Except for a few sequences of lively action—the downhill rout of the White Army, the mob scene in Lenin's street, and the San-Francisco is uncommonly static, a sign that Director Mikhail Romm was more concerned with party duty than with the drama. If this, fortunately, is a valid asset, is the uniformly excellent performance of its cast . . . a legitimate and writers; the least they should have had was a compact and dramatic script. And that is exactly what 'Lenin in 1918' lacks." Frank S. Nugent

+ — N Y Times p27 Je 27 '39

"The picture indicates no desire on the part of its makers to attract any public not already eager for Russian movies." John Mosher

New Yorker p86 J1 5 '39

Trade Paper Reviews

"With unerring fidelity to the cause, this expansive picture is a laudable Russian film, with English titles, makes the most of a significant historical chapter, the episode embodying splendid drama, human interest and humor. Yet it is designed wholly for that segment of Soviet sympathizers who are not emotionally stirred by anything in Lenin's the existentialism in its deepest red. The story is too long for comfortable consumption, due to the completeness with which it is told."

Boxoffice p29 J1 8 '39

"The characterizations are sharply and skillfully delineated by the cast and able direction keeps the film interesting at all times. If any fault can be found with the film, it lies in the fact that the scenarios have gone so far out of their way in places to idolize Lenin that they lose the dramatic trend of the story. The Russian fans will like this fine very much."

Film Daily pt J1 13 '39

"Adherents of the Russian Socialist experiment will get a liberal confirmation of their beliefs from this film. Not for general audience consumption in this country, production will chiefly satisfy die-hard. The-wool has been woven, students of the cinema will find the scope of historical subject matter and the human portrayal of Lenin intriguing as well as dramatic." + Variety p20 J28 '39

MAGNIFICENT FRAUD. Paramount

75min J1 21 '39
Cast: Akim Tamiroff, Lloyd Nolan, Mary Boland. Patricia Morison, Ralph Forbes. Based on a short story Caviar for His Excellency by Charles G. Booth. The locale is a Central American country where the president and his administration have been accused of politicians anxious to gain control of the government invite a French actor, fleeing from a murder charge, to impersonate the president. Once president, the actor takes his work seriously and finally gives his life for his adopted country."

Audience Suitability Ratings

"Good. Notable for Tamiroff's diversity of characteristics. Adults." DAR + Fox W Coas Bulletin J1 15 '39

"A well acted drama. An interesting picture. Adults." + Am Legion Auxiliary

"An old-fashioned melodrama highlighted by the interesting impersonations of Akim Tamiroff. Unusually fine of some of the action. A scene not in the best of taste. Adults."

Calif Cong of Par & Teachers

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

"A swiftly paced, exciting and highly entertaining drama. A picture to interest and entertain a mature audience. Gen Fed of Women's Clubs (W Coast)

"Primarily a character study, this slight but intriguing film gives wide scope and opportunity to Akim Tamiroff to demonstrate of his histrionic ability in a dual role. Mature." Nat Council of Jewish Women
MAGNIFICENT FRAUD—Continued

“Family, although of scant interest for children.” Nat Soc of New England Women

“Above the average. Mature.” S Calif Council of Fed Church Women

“Wkly It Fox Motion.”

“It is a fairly exciting melodrama, in which trickery and deception are made attractive until the listener is completely taken in by the screen’s energetic, 12-16: poor standards; children, 8-12: no.” — Motion Pict R p6 Ag ’39

“Adults.” Nat Legion of Decency Je ’39

“A & Y: good; C: no.” + Parents’ M p47 Ag ’39

“Family, A clever and amusing story.” Whky Guide Je ’39

Newspaper and Magazine Reviews

“For those who like at least one fat bit of acting with their movies, ‘Magnificent Fraud’ is strongly recommended because of Tamiroff. For those others who don’t care about the acting, but who do like a story smoothly charted for interest and action, ‘Magnificent Fraud’ is also recommended. But for those who like the Mr. Nolan act, this is a magnificent fraud.”

Boston Transcript p20 Ag 25 ’39

“Ah, those good old mythical South American criminals and underhanded crimes committed in their name. Adults.” — Christian Science Monitor p15 Ag 26 ’39

“The Magnificent Fraud’ may be a fraud, but it’s nothing magnificient. . . it’s all so obvious and predictable from the beginning that it’s quite impressed with the apt title.”

Philip T. Hartung

Communic. p359 Ag 4 ’39

“This one hits a new low for downright hammy story, acting, directing, and whatever other elements enterd into its production. One might expect a filmic froodle to squeeze into a theatre where managers don’t mind administering cellular soporifics, but at the Paramount—my! Jesu Zunser”

— Cue p11 Jl 29 ’39

“Impersonations by Akim Tamiroff, done with master strokes, are highly amusing. but many picture-goers would find the story one in which they could place little credence. Some shoddy love scenes and other elements make it not the best entertainment for children, if indeed they would find it eventful enough.”

Bert Harley

— Hollywood Spectator p6 Jl 22 ’39

“Akim Tamiroff, who certainly deserves bigger and better roles, gets a bigger but not a better one. ‘Magnificent Fraud’ is it. It is thankless task which he has in the new film. . . . it is not his fault that a bad script and failing direction have resulted in an exceedingly dull motion picture. Call it a bad break, not only for Mr. Tamiroff but for all the players associated with him in an enviable enterprise.”

Howard Barnes

— N Y Herald Tribune p14 Jl 20 ’39

“It is possible that, even in a mood of midsummer prone to gulliability, you will not be taken in by ‘Magnificent Fraud,’ but when the smoldering Miss Morison bursts into flame even at the kiss of Leon Nolan, boy! What will she do if they ever give her a role opposite Gable?”

Ben R. Cramer

— N Y Times p16 Jl 20 ’39

“It is considerably more fraudulent than magnificient. . . The cast is unhappily involved in the preposterous proceedings.”

— Newsweek p81 Jl 31 ’39

“It’s good entertainment, at least, because of the assumed suspense and the good cast.”

— Photoplay p63 S ’39

Trade Paper Reviews

“Imbedded in this tale of Latin American intrigue is an idea that unfortunately is not exploited to its fullest potentialities. As such, the film works out as lightweight dramatic entertainment.”

— Boxoffice p19 Jl 1 ’39

“Nothing for the marquee, but fairly safe audience ‘B,’ well dressed, for the bottom end of any bill.”

Motions p10 Jl 17 ’39

“This will disappoint most people who see it. Its story idea is a herry. . . It fairly breathes originality, freshness and interest! But as presented in The ‘Magnificent Fraud’ it misses fire completely, due to the fact that the script was written as a comedy or drama—a half barked combination that has been smothered when filmed and its failure to establish reasons for the main character’s actions that crop up at the finish.”

A secondary berth on the average double bill is the best we can predict for this.”

— Los Angeles Herald-Examiner p13 Jl 29 ’39

“Highly colored melodrama of the Graustark school, with Tamiroff and his picturesque heroes making it palatable fare.”

Film Daily p11 Jl 20 ’39

“Magnificent Fraud’ is sterling entertainment. [It] has numerous commendable points, which are its unusual and currently topical subject matter, its exotic setting and several noteworthy performances. While it may hope for its greatest success among sophisticated audiences, it will undoubtedly make an exciting and profitable appeal to the general run of filmgoers as an ideal attraction.”

— Hollywood Reporter p8 Jl 13 ’39

Reviewed by Roscoe Williams

Mot. Pict Daily p6 Jl 17 ’39

“This is a one a mother pot pourri of political intrigue in a mythical South American country. Story never jells sufficiently to hold interest.”

— Pictorial Review p4 Jl 22 ’39

“Based on a synthetic and theatrical story which never quite reaches the level of reality. ‘Magnificent Fraud’ impresses only superficially and is far from the best in the business of mediocre direction. ‘Magnificent Fraud,’ lacking marquee strength, will drop into the second division as an extraneous filler underlining a strong offering.”

— Variety p12 Jl 19 ’39

“Based on a synthetic and theatrical story which never quite reaches the level of reality. ‘Magnificent Fraud’ impresses only superficially and is far from the best in the business of mediocre direction. ‘Magnificent Fraud,’ lacking marquee strength, will drop into the second division as an extraneous filler underlining a strong offering.”

— Variety (Hollywood) p3 Jl 13 ’39

MAISIE: MGM 74min Je 23 ’39

Cast: Robert Young, Ann Sothern, Ruth Hussey, Ian Hunter, Clift Edwards

Director: Edwin L. Marin

Music: Edward Ward

Screen writer: Mary C. McCall Jr.

Comment: Pol. Based on the novel, Dark Dame, by Wilson Collison. A vaudeville small-time performer, Ann Sothern, finds herself penniless in a western ranch town. She falls in love with a cowboy, Robert Young, who was once in love with a faultless girl in Chicago. How she wins him makes up the story.

SEE ALSO issue of June 26

Audio Audience Suitability Ratings

“A: hardly; Y: no value; C: no.”

Christian Century p577 Jl 12 ’39

“Mediocre. Adults.” DAR

—狐 Wood Coast Bulletin Je 10 ’39

An excellent new type story, believable, exciting and entertaining. Picly. Am Legiore Auxiliary

“While not an important production, the picture has freshness and charm. The dialogue is snappingly written and the direction is skilful, and the settings are attractive. Adult.”

Calif Cong of Par & Teachers

“Rating: very good! Adult.” Calif Fed of Episcopal Church Women’s Clubs

“An interesting Western with good cast and splendid photography. Adult.” Calif Fed of Music Clubs

“Mediocre. Adults.” DAR

46 MOTION PICTURE REVIEW DIGEST
"A breezy, highly entertaining social comedy. ... Though not suited to children, the picture ... will prove amusing and interesting to a ... audience." — Gen Fed of Women’s Clubs (W Coast)

"Sparkling dialogue, breezy direction and an ... excellent cast make this ... socially different entertainment; Family." — Nat Council of Jewish Women

"Adults," Nat Soc of New England Women

A fast-moving, glorified Western with a ... story Poor, funny little 'Maisie' is unexpectedly ... to her forte. Actors capable of finer portrayal, Adults. — S Califf Council of Fed Women’s Clubs

Fox W Coast Bulletin Je 24 '39

"A tough-but-honest, wise-cracking ... girl is no novelty on the screen, but 'Maisie,' ... as the poor, funny little 'Maisie' with her wagginess and self-confidence, is an achievement. She is originality personified — a through-and-through ... portrait of a character, and that character, 'Maisie,' is a superb creation." — Bally's Herald Tribune Je 23 '39

"Maisie" is technically a comedy. Actually, of course, it has moments which are touchingly sad and sentimental, and other moments which are delightfully droll. ... The character of 'Maisie' is, as promised, 'explosive.' Miss Sothern, hitherto a reasonably restrained actress, ... comedy-drama, an amusing picture. — New York Times p23 Je 23 '39

"As far as titles go, 'Maisie' may indicate anything. It throb, doesn't it, with mystery and promise? The picture doesn't do anything but throb. It just paddles along in a modest style and never gets very far. — John Mosher

— + New Yorker p81 Je 24 '39

"It is made moderately enlivening by Ann Sothern's strenuous efforts as a stranded honky-tonk chorus girl." — Newsweek p29 Jl 3 '39

"There is, depending upon the way you observe it, a great deal of humor in this film. Young people carry on happily, but it's Miss Sothern's picture. She gives it credibility and entertainment value." — Photoplay p35 Ag '39

"Time p35 Jl 3 '39

Trade Paper Reviews

"Another direct hit from Leo's second line of defense, this sparkling comedy transcends to a surprising degree its buildup and budget and will add lustre to the upper or lesser side of any program." — Boxoffice p21 Je 17 '39

MAN ABOUT TOWN. Paramount 82min Jl 7 '39

Cast: Jack Benny, Dorothy Lamour, Ed-ward Arnold, Binnie Barnes, Monty Wool-ley, Isabel Jeans, Phil Harris, Betty Grable, E. Clive, Eddie Anderson "Rochester"

Director: Mark Sandrich

Music director: Victor Young

Original story: Morrie Ryskind, Allan Scott. Z. Myers

Screenwriter: Morrie Ryskind

Comedy with music. Jack Benny, accompanied by his radio pals, Rochester and Phil Harris, are in London where Benny is producer of a musical show. He becomes involved with two neglected wives who decide to utilize him in winning back their happy husbands.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: very good of kind; Y: entertaining; C: probably amusing; + = Christian Century p77 J1 12 '39

"Adults," Am Legion Auxiliary

"Adults. Calif Cong of Par & Teachers


"Entertaining for the family, though some scenes may be questionable for the younger members." Gen Fed of Women’s Clubs (W Coast)

"Family." Nat Council of Jewish Women


— + Fox W Coast Bulletin Je 17 '39

"The production is fast-paced up-to-the minute entertainment in the manner of 'Benny' radio program. Adolescents, 12-16: sophisticated; children, 8-12: no interest." — Motion Pictr R p6 Jl '39

"Adults." — Nat Legion of Decency Je 29 '39

"Family. This is a cheery and very amusing picture."

— + Wkly Guide Je 24 '39

Newspaper and Magazine Reviews

"What wins one thing and another, including the radio, the chances are that you won't see Jack Benny in a musical comedy for quite a spell, and in the case, the new item is a tolerable substitute. ... 'Man About Town' is all right of its kind." — John K. Hutchens

+ Boston Transcript p29 Jl 3 '39

"Generally amusing. Adults and young people."

— + Christian Science Monitor p17 J1 1 '39

"Jack Benny in top form, with plenty of japes, is greatly helped by colored Rochester (Eddie Anderson), who practically steals the picture with his clever miming and dancing. The situations, wisecracks and even the big musical extravaganzas numbers rip right along under Mervin Sothern's in being and well-timed direction." — Philip T. Hartung

+ Commonweal p300 Jl 14 '39

"Brightest news in a week of celluloid mediocrity is this latest Jack Benny musical farce-comedy, best of Benny films in several years. Brightest star in the picture is, oddly enough, not Benny but his ebony-hued, sandpaper-voiced, irrepressibly funny man-stooge, Eddie Anderson. ... It is a picture, genial, fast, funny —entertaining. Of it beginning to end. The plot, to be sure, is pretty thin, the songs so-so, and the dance routines merely passable. ... The plot doesn't peter, in view of the lively pace and almost continual flow of gags and genial comicalities." — Jesse Zunser

— + p1 '39

"Better-than-usual comedy with music and dancing; clean enough for all the members of the family, but of no particular value for study. ..."
MAN ABOUT TOWN—Continued

If, as the business of inspiring merri-ment is left in the actors’ hands the new Para-mount show is exceedingly funny. It is when it attempts to incorporate various song and dance production numbers in the proceedings that they have a tendency to drag. If it weren’t for the top-heavy musical show interludes, ‘Man About Town’ would be eminently satisfying. As it is, there is enough histrionic hilarity in the action to make for better than average entertain-ment.”—Howard Barnes

N Y Herald Tribune p18 Je 29 ’39

‘Mark Sandrich has directed it skillfully, weaving in his song, dance and spectacle numbers without suggesting that the story has taken the afternoon off, wisely restricting his heroine, Dorothy Lamour, to melody. It is, in sum, a happy occasion for all concerned, including the audience.”—Frank S. Nugent

N Y Times p19 Jl 29 ’39

‘For music, if you must have it, there doesn’t seem to be anything new except Jack Benny’s ‘Man About Town,’ and the negative songs in this bit won’t lull you half as much as the story and the wit of the piece,’”—New Yorker p21 Je 24 ’39

‘It’s ‘awfully good cinemah, really. . . . Almost stealing the show is old-time character actor Eddie Anderson, who plays Rochester. Funny as he is on the radio, you’ll get a bigger bang out of him in this picture.”—Photoplay p36 S ’39

‘As lavish, tuneful, talent-packed as a good radio variety hour, ‘Man About Town’ is just about as entertaining, just about as memor-able.”—Time p27 Jl 10 ’39

Trade Paper Reviews

‘Frethy, refreshing frappe of sparkling mirth, well-timed gags and beautifully staged production numbers, here is ideal warm weather screen fodder which should easily reach the upper brackets in revenue.”—Boxoffice p31 Jl 17 ’39

‘‘Man About Town” is an evening of thorough enjoyment—all around mass entertainment, and at the same time finely furnished with the Mark Sandrich skill so that it has its touch of smooth, refreshing ‘class.”—It is the essence of good musical-picture formula.”—Digist p6 Jl 13 ’39

‘This is Hollywood’s best musical comedy in many months, and Paramount’s best in years. It is bright, fast moving, amusing, with clever dialogue, good situations and a generous share of excellent musical material. . . . all neatly tailored to the boxoffice.”—There will delight audi-ences in every situation. Word-of-mouth comment will be extremely favorable and will send ‘Man About Town” rolling along to big grosses.”—David J. Hanna

Reviewed by Charles S. Aaronson

+ Film Bulletin p4 Jl 1 ’39

+ Reviewed by Charles S. Aaronson

+ Motion Pict Daily p11 Jl 16 ’39

THE MAN FROM SUNDOWN. Columbia 58min Jl 15 ’39


Director: Sam Nelson

Music: Bob Nolan. Tim Spencer

Screen writer: Paul Franklin

Western melodrama with songs. The story concerns the search of Texas’ best in Texas to find a gang leader who has killed everyone who knows him so that they cannot testify against him.

Audience Suitability Ratings

‘General patronage.”

Nat Legion of Decency Ag 10 ’39

Trade Paper Reviews

‘Best of this season’s Charles Starrett hoas-poses from Hollywood, this picture should be handed the guarantee of the management to its patronage. It has one element of suspense throughout and another throughout the short hour’s running time.”

+ Boxoffice p17 Ag 5 ’39

‘Well done and written. It has plenty of action to please the six-gun fans.’’

+ Film Daily p7 Ag 26 ’39

‘A stock Western which makes room in a somewhat clumy manner for several songs of sagebrush flavor. There is a little too much of it, interference being created. Otherwise, the horses look fair. Really, the whole story is strictly formula and the usual liber-ties are taken.”

+ Variety p16 Ag 16 ’39

MAN FROM TEXAS. Monogram 60min Jl 21 ’39


Director: Al Hornick

Western melodrama with music. Tex Ritter, a railroad detective, arrives in a town in time to catch the chief from the bank job. The thief promises Ritter to go straight but immediately joins a gang who are getting valuable gold sheets for the railroad for a right of way.

Audience Suitability Ratings

‘General patronage.”

Nat Legion of Decency Ag 3 ’39

Trade Paper Reviews

‘This film is the best of the 1939 Monogram series . . . the territory where Ritter has been dropping back, this may act as a stop loss, and where he figures, it’ll do him good.”

+ Boxoffice p4 Ag 12 ’39

‘Monogram’s western star in his best effort to date. Trim and full of action, story of a railroad trouble shooter, outwitting, outriding and outdistancing the outlaw band, is paced and cut to a nicety. ‘It’s a box office attraction where Tex Ritter’s name means something.”

+ Variety p25 Ag 2 ’39

MAN IN THE IRON MASK. United art-ists-Small 110min Ag 11 ’39


Director: James Whale

Music director: Lud Gluskin

Screen writer: George Bruce

Historical melodrama. Based on the novel of the same title by Alexandre Dumas. Louis Hay-ward portrays dual roles—that of Louis XIV of France, and his twin brother Philippe. Louis has had an iron mask of fiendish construction placed over his brother’s head. D’Artagnan and the Three Musketeers, stalwart supporters of Philippe, take the mask from the imprisoned Philippe and place it on Louis who is killed while Philippe reigns wisely in his stead. First brought to the screen in 1939 with Douglas Fairbanks, Sr in the leading role.

Audience Suitability Ratings

‘A & Y: very fine; C: mature.”

+ Christian Century p1067 Ag 16 ’39

‘It is a lively action melodrama. Adolescents: excellently child friendly. Viewers—mature. Family.”

Women’s Univ Club, Los Angeles

+ Fox W Coast Bulletin Jl 1 ’39

‘Not authentically interesting . . . Some will not enjoy the prison scenes, but, they truly depict the spirit of the period. Family.”

AM Legion Auxiliary

‘Adults.” Calif Cong of Par & Teachers
"The performances of the capable cast are excellent, the direction vigorous, and the treatment is fresh, even though at times brutal. Adults." Calif Fed of Business & Professional Women's Clubs

Good. Mature-family. Not for children. An overrated presentation of Alexandre Dumas' engrossing, dramatic story is laxly spectacular, excellently portrayed by a distinguished ensemble. Swiftness, precision and dignity. While fascinatingly interesting, some scenes are too tense for young children and young people." Gen Fed of Women's Clubs (W Coast)

"Exciting, thrilling entertainment; though some dialogue lacks the strain required of the nerves, Family, but not for little children." Nat Council of Jewish Women

There are many scenes of brutality and violence, 'Mature-family.' Nat Soc of New England Women

"The whole is decidedly entertaining. Mature." S C Thompson, Brooklyn Church Women

Fox W C Coast Bulletin Jl 15 '39

"Adults." Nat Legion of Decency Jl 29 '39

"A & Y: good; C: too tense for many of this age." + Parents' p58 S '39

"Family-Juvenile, Outstanding. Recommended for ages 14 and over." + Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

Boston Transcript 5 S 8 '39

"Adults and young people." Christian Science Monitor p15 S 9 '39

"There is an amazing combination of under-acting and over-acting that is much hammer than even Dumas deserves. Louis Hayward as the twins, John Bennett lovely in a black wig again, Warren William, Joseph Schildkraut and the rest of the large cast perform as if their directors were James Whale. The Joseph Schildkraut and the rest of the large cast perform as if their directors were James Whale. The direction is ragged and the characterization throughout is that of the posturing, gesticulating school." Philip T. Hartung

Theatre Digest p4 Jl 15 '39

"Edward Small, who produced 'Count of Monte Cristo,' and director James Whale have brought Dumas' story to the screen in a thoroughly professional, authentic and precisely authentic setting. The picture unfolds smoothly, pleasantly, excitingly. . . . All in all, it is 'Man in the Iron Mask,' and I believe you will, too." Jesse Zunser

Los Angeles Times 4 pl4 Jl 15 '39

"Costume and drama elaborately produced with polish and well acting, especially by Louis Hayward in a double role. Good story, plenty of excitement, and a touch of spectacle make this a satisfying period piece." Film Wkly p31 S 2 '39

"Overstuffed costume and drama elaboratey produced. The movies trip up badly nearly every time they attempt the florid, decorative, 'oddsbodkin' days of yore." Beverly Hills

+ - Liberty p58 As 19 '39

"The new screen version of 'Man in the Iron Mask' is a handsome and slightly stilted, stately, impossibly picturesque romance of the Dumas original, the show shoots the 'Man in the Iron Mask' to the very pinnacle of Hollywood's swashbuckling and intrigue are present in large helping, but the picture is too impotent to stimulate the Dumas flavor." + National Newsweek p31 Jl 17 '39

+ - Edward Small has produced this with particular grandeur, and you will undoubtedly have a good time watching it. Yet, there is something a little stilted and slicked down that is not as good as the novel. The direction is ragged and the characterization throughout is that of the posturing, gesticulating school." Photoplay p62 S '39

"For Actor Louis Hayward, who has made several film and stage hits, 'The Three Musketeers' is too much to expect in the way of an Oscar attack on what the movie industry still calls a Douglas Fairbanks role may at least mean a place among the好莱木 moviemakers."

Time p43 Je 24 '39

Trade Press Reviews

"Rich in spectacle, unfaltering in the rapidity of its action, touchingly romantic and possessing most of the other proven elements of the best in entertainment. Louis Hayward, the young Hollywood's version of Alexandre Dumas does not have the charm, the dash, but he has the 'man in the iron mask.'"

Film Digest p11 Je 30 '39

"Although this new version of the Dumas classic reaches no great artistic or entertainment heights, it is a fairly well made costume drama with sufficient action and atmosphere to please the less discriminating filmgoer. Film's fault lies in its stiltedness and too long and seems determined to use every possible dramatic device. However, after cutting, United Artists will have a picture of fair popular appeal, which will get at least average grosses." David J. Hanna

+ - Film Bulletin p6 Jl 15 '39

"Here is a picture that has action, romance and suspense. It is a vivid picturization of Alexandre Dumas' classic 'The Three Musketeers.' Louis Hayward does his best screen work to date." + Film Daily p10 Je 30 '39

"It is an imposing and frequently ingenius tale, technic and direction of 'The Three Musketeers' will no doubt appeal to a wide cinema following, vindicating high expectations of its popularity."

+ - Hollywood Reporter p3 Je 27 '39

Reviewed by William R. Weaver + - Motion Pict Daily p1 Je 28 '39
MAN IN THE IRON MASK—Continued

"Picturization of Alexandre Dumas' classic, presented for the first time in film form, is a highly entertaining adventure melodrama geared to carry a goodly quota of summer trade. Edward Small has turned out a well-mounted and splendid production that despite its length of 110 minutes has a steadily absorbing pace which will amply hold attention."

Variety p14 Je 25 '39

"Edward Small delivers a winner to United Artists in this stirring and splendidly pictured regal melodrama... It offers strong, distinguished and topflight box office entertainment for mass and class. The picture has dramatic thrust and swagger, is lavishly produced, vigorous and highly directed."

+ Variety (Hollywood) p3 Je 27 '39

MAN THEY COULD NOT HANG. Columbia 64min Ag 17 '39

Cast: Boris Karloff, Lorna Gray, Robert Wilcox, Roger Pryor

Director: Nick Grinde

Music director: M. W. Stoloff

Original story: Leslie T. White, George W. Siege

Screen writer: Karl Brown

Melodrama. Karloff portrays a scientist who takes the life of a young student in order to try out his mechanical heart invention. When Karloff's invention is shown by the press to the mid of the experiment, the young student dies.

Audience Suitability Ratings

"Objecteble in part."

Nat Legion of Decency Ag 31 '39

"A: pov. X & C: no."

— Parents' M p69 O '39

Trade Paper Reviews

"Though incredible, it should satisfy on a dual bill."

— Boxoffice p71 Ag 19 '39

"It is a feeble effort in the murder thriller cycle that is more to be laughed at than scared by. With Karloff as the crazed scientist and some phonoy apparatus that is supposed to give new life to the dead, the staff has contrived a gruesome melodrama that could be taken seriously only by an audience with a mentality of not over six years of age. Picture went on for too long before the story got under way and wasn't helped much by its heavy handed direction."

Hollywood Reporter p3 Ag 21 '39

"Built on an absurd and, at times, wearisome story it belongs strictly in the filler classification. It is dme thriller magazine type stuff which, converted to screen purpuses, becomes unsuited for children and laughable to adults."

— Variety (Hollywood) p3 Ag 21 '39

METROPOLIS—1939. RKO—March of time 18min Ag 4 '39

Documentary film. March of Time presents the temperament of New York City and its seven million inhabitants. The camera eye looks at the fine shops, the cramped quarters of the poor, the various racial groups and the running of the State's government, particularly the police. The film is number 13, series 5.

Audience Suitability Ratings

"It should stimulate other cities to emulate this example of right living. Family."

Calif Cong of Family Life & Welfare

"Excellent. Family." DAR

"An inspiring and most informative pictorial of New York. Of real interest to all ages."

Gen Fed of Women's Clubs (N.Y. Coast)

"Highly entertaining and informative. Family."

Nat Council of Jewish Women


"Intensely interesting. Family." S Calif Council of Fed Church Women

+ Box West Coast Bulletin Ag 19 '39

"Family. Outstanding. A highly interesting survey."

+ Wkly Guide Ag 5 '39

Newspaper and Magazine Reviews

"It is a pictorial pagean to the City of New York, and incidentially to the La Guardia administration. The factual-editorial approach, for which this series is noted, seems peculiarly adapted to a recitation of the achievements in bridges, express highways, and police efficiency since the Fusionists took over, with an enthusiasm characteristic of lovers of good government. This is a documentary cross-section of the nation's greatest city, the film should also impress the New Yorkers, although it stoically abstains from romanticizing its subject."

Ben R. Crisler

+ N Y Times p18 Ag 18 '39

Trade Paper Reviews

"A very fine presentation of the various phases of New York City. It is easily one of the most entertaining of all the March of Time series. Here is a film that will meet with great favor wherever it is shown, particularly after the World's Fair now a subject of national interest, the nation's attention is centered on New York."

+ Film Daily p8 Ag 2 '39

"This is the most vivid visual record of the world's largest and greatest city ever made... If fortune wills that New York never had a yen to visit New York they will after glimpsing this swivel travel of a vast metropolis. As a short it rates featurette billing."

+ Variety p25 Ag 2 '39

MICKEY, THE KID. Republic 66-68min Je 26 '39

Cast: Bruce Cabot, Ralph Byrd, ZaSu Pitts. Tommy Ryan. Jessie Ralph

Director: Arthur Lubin

Music: Cy Feuer

Original story: Alice Altschuler

Screen writers: Doris Malloy. Gordon Kahn

Melodrama. Tommy Ryan, young son of a gangster, is sent to his maternal grandmother who lives for freedom. But she hides out from the police. The father is killed when he comes to get the boy who by aiding a bus load of marooned children, redeems himself.

Audience Suitability Ratings

"General patronage."

"A & Y: fair; C: no."

+ — Parents' M p47 Ag 39

Newspaper and Magazine Reviews

"Youngsters may swallow this wild tale, scraped up from the bottom of the old hokum bucket, but adults had his better flight of ity."

Jesse Zunser

+ Cue p44 Jl 8 '39

"Not bad, the picture veers a little too far on the sentimental side for some tastes, but most of the neighborhood audiences doubled over will take it all in."

A fair 'B' show... Should be a good show for the youngsters." Bert Harlen

+ — Hollywood Spectator p10 Jl 8 '39

"That old one about the youngster with an unregenerate father is told again in Mickey, the Kid' and told badly. Even if the plot were not such a howl, it would look shabby as it has been handled here. There is scarcely a flicker of dramatic vitality in the offering... Although the set work is aearsome and slipshod production."

Howard Barnes

+ N Y Herald Tribune p15 Jl 6 '39

"‘Mickey, The Kid’ is the Criterion's name for it. We have another, but the style book forbids its use. Seems there's some rule about a criticism in terms of odors. Among the inured were Bruce Cabot as the gangster, Jessie
Ralph as the grandmother, Zasu Pitts as the hired girl and, of course, the Kings' English.'

Frank S. Pitney.  

N Y Times p27 Jl 6 '39

**Trade Paper Reviews**

"A competent cast, surprisingly impressive when the Technicolor is considered, and plenty of heart tugs combine to make this cops-and-robbers melodrama considerate, which has a story so logical and convincing that audience interest is sustained throughout, with exception of a few scenes."  

**The Mikado.** General films-Universal 91-95min S 8 '39

Cast: Kenny Baker, Martyn Green, Sydney Granville, John Barclay, George Stroud.  

Director: Victor Schertzinger  

Music director: George Toyo

Screen writer: Victor Schertzinger

Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Filmed in Technicolor in England. The music was recorded by the London Symphony and practically all the principals and chorus are drawn from the D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who has fallen in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his blessing.

**SEE ALSO** issues of March 27 and June 26

**Audience Suitability Ratings**

"The splendid music of the London Symphony Orchestra and the Chorus makes a fitting background for the musical numbers. The ragging start was entirely forgotten as story progressed. Family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"Family." Calif Fed of Music Clubs

"Good. Mature-family." DCR

"Pleasing entertainment for all. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Pictorially this Technicolor version of the old comic opera classic is a delight, with graceful movement, charm of textiles and design and interplay of lovely colors. Nevertheless, the tempo is slow and the continuity lags a bit. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Production is in effect, a photograph of a well beloved favorite and will delight all for lovers of the Mikado. It is very far below the original productions. Adolescents: excellent. Probably little interest unless familiar with the plot. Mature-family." Women's Univ Club, Los Angeles

**Newspaper and Magazine Reviews**

"All but the more rock-ribbed traditionalists should beam quite happily over 'The Mikado.'"  

"Here are persons who, probably at the risk of their lives, will even prefer 'The Mikado' in this form to the traditional offering. Yet reviewing material, knowing that it is sacreligious, herewith joins this faction. For if the screened 'Mikado' drops a few songs and takes some text and 'stainlessness,' it is refreshingly compact in narrative, and far has been a long time since any 'Mikado' since Winthrop Ames' memorable revival... It is better sung—song for—than any picture. It has every appearance of having shot off the cuff to meet a production deadline... It is at best, only a filler."  

— Hollywood Reporter p3 Je 27 '39

Reviewed by Gus McCarthy  

— Motion Pict Daily p4 Je 28 '39

"This is a hard one to gulp down, even for the juvenile at which it was obviously angled. It's so thoroughly hokum—right from scratch, with that questionable title—that it can only be counted on as bottom-cum-dueling."  

— Variety p14 Je 28 '39

"For smaller first run houses and subsequents, 'Mickey, the Kid' will stand up well in its playing position. Pictureless dialog and scenes throughout, with exception of a few scenes."  

— Variety (Hollywood) p8 Je 23 '39

"Recommended without reservation for all who take an intelligent interest in the progress of the screen as an entertainment medium; pictorially or not, it is entertaining enough to compensate for its lack of adherence to the standard Hollywood formula. Exhibitors should exploit Gilbert and Sullivan to prepare their patrons for what they are going to see. The Poppyseed is shooting outside the bigger centers of population."  

— Hollywood Spectator p5 Je 24 '39

"It is a lovely picture thanks to Gilbert and Sullivan, whose words and melodies could not be ruined. The movie of the famous musical comedy simply records in Technicolor an elaborate studio reproduction of the usual stage production. No attempt is made to use the wider scope of the screen to overcome the limitations of the stage; much less to create a new movie style which would bring wit and poetry to our much too heavily loaded programs." Franz Hoellerling  

Nation p708 Je 17 '39

**Trade Paper Reviews**

"We enjoyed it. Tremendously. We have actually made a resolve to go back and see it again, even if we pay cash for the privilege. The sincere cooperation of Gilbert and Sullivan is so thoroughly enjoyable that a reviewer is tempted to recommend the production un-qualifiedly; however, the reviewer, must be retained, and with it the fear of mass audiences. So we can finish by giving a tip-off to wise exhibitors that, last but not least, that this authentic version of 'The Mikado' will be a knockout where to-day, have the right audiences... We have a problem where the audience came in hoping to see 'Flash Gordon.'... A class movie, beautifully done, but we will have to wait on later engagements to be certain about the mass trade."  

— Digest p11 Je 15 '39
MOTION PICTURE REVIEW DIGEST

MILLION DOLLAR LEGS. Paramount
63m J1 14 '39


Director: Nicholas Grinde

Original story: Lewis R. Foster

Screen writers: Lewis R. Foster. Richard English

Collegiate-comedy. Story of a boy's attempt to make good on his own at Middletown College. His father is a benefactor who runs the school. This film is another in the collegiate series of which Campus Confessions was the first.

Audience Suitability Reviews

"Mediocre. This crew-race comedy is Hollywood's newest mystery: find the reason for the title! A sequel to 'Campus Confessions.' Family." Daily Bulletin J1 Jl '39

"Good. Family." Am Legion Auxiliary

"Entertaining light comedy with a college setting, attractively cast and well acted. Family." Hollywood Reporter p8 J1 Jl '39

"The title is a misnomer and the story lacks originality, humor and snap. Family." Calif Fed of Business & Professional Women's Clubs

"Though meandering in title, this production proves a lively, entertaining comedy of campus life, with exciting crew race providing a rousing climax to the affair." Gen Fed of Women's Clubs (W Coast)

"A diverting, unexpected campus comedy. Questionable ethics. Family." Nat Council of Jewish Women

"An interesting story, naturally acted, with suspense and filled with eager, youthful zest and antisemitism. Family." Nat Soc of New England Women

"A trite, inconsistent picture of college life with false representations of college ethics. Gambling license is used by the students to raise money for a racing shell. Objectionable. Adult." S Calif Council of Fed Church Women Bulletin J1 Jl '39

" 'Million Dollar Legs' may be a piquant title, but the picture is just another movie version of what keeps students entertained at a co-educational college. Adolescents, 12-16: fair; children, 8-12: passable." Motion Pic R p6 Ag Jl '39

"General patronage." Nat Legion of Decency J1 Jl '39

Newspaper and Magazine Reviews

"Adults and young people." Christian Science Monitor p15 Ag 5 '39

"There is really but one reason for reviewing 'Million Dollar Legs': it's already been seen the picture many, many, many times before... The one reason is that the offering serves to introduce to picture audiences a certain Peter Hayes, a young man with very unusual gifts as a comedian." Bert Harlen + Hollywood Spectator J1 Jl '39

"It's a college picture, dedicated in motif and action to the present generation, so don't expect to get any emotional or mental exercise from it." Photoplay p39 O Jl '39

Trade Paper Reviews

"A child of one of Paramount's weaker production moments, this collegiate comedy is dialectically pure, with utter lack of humor and acceptable campus atmosphere. Which short-comings, coupled with the fact that the cast boasts no established marquee names, presage that, with all but the Juvenile trade, it will encounter difficulty -- which, incidentally, is the sport on which it hangs its meager and technically defective story." Saturday Review J1 Jl '39

"Here is another one of those Paramount rahrah college pictures, this one utilizing as one of its most thrilling moments a big racing sequence already utilized in its earlier effort from 'Sing You Sinners.' The picture is also in the way of a sequel to an earlier collegiate film of the year in which Hank Luiestti appeared and strikes about the same entertainment level as that one... Will just get by where they choose for anything collegiate. The title will cause disappointment." + Digest p13 Jl 10 '39

"Light, casual, unpretentious, this low-budget collegiate comedy with pseudo-acceptable warm weather entertainment in those neighborhood houses with predominately youthful patronage, but not strictly double feature material, calling for support of an action or dramatic feature." David J. Hanna + Los Angeles Daily News Jll Jl '39

"It is a trim little affaire which moves along at a merry clip toffoss off nifties in the ver- nacular of the current collegiate generation. There are few complaints to do but the plot so wholly pleases the palates of elders, but it will unquestionably tickle the younger majorities, to whose taste it is catered, and will capably augment a bill needing balancing lightness and speed." + Hollywood Reporter p6 J1 Jl '39

Reviewed by Gus McCarthy

Motion Pic Daily p6 J1 Jl '39

"It is light and fluffy fare for youthful audiences of high school and college age. Deford of College at Work, in the role of streak-tophat, did a most amusing job of playing with the lower bracketof in the subsequent duals. Major fault of the picture is title misnomer. The picture is one where the advertising display is more sturdily than shapely." Variety p12 Jl 12 '39

"Light comedy of collegiate pattern, with plenty of action and picturesque sports contests, 'Million Dollar Legs' will do okay as summer family programmer, especially in houses catering to youth." + Variety (Hollywood) p3 Jl 6 '39

MIRACLES FOR SALE. MGM 70min
Ag 4 '39


Director: Tod Browning

Screen writers: Harry Ruskin. Marion Parsonnet. James Edward Grant

Mystery comedy. Based on a book Death From a Top Hat by Clayton Rawson. Young portrays a modern Houdini who retires from stage to war on phony occultists. When a group of murders occur, Young and Miss Rice aid in the capture of the murderer.

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Some may enjoy the hocus-pocus of the magic. All will enjoy the performance of Frank Craven's characterization of the mid-West father on his first visit to New York. Adults. Teachers & College Faculty." Christian Science Monitor p15 Jl 5 '39

"Mediocre. Adults." DAR

"A mildly entertaining murder mystery which is given a different twist by the clever work of a creator of magic tricks for fakirs and mediums. Rather mediocre picture. Not good material for small children. Family." Gen Fed of Women's Clubs (W Coast)

"Diverting entertainment is provided in this murder mystery... The entire cast is an ex-cellent one and the direction is able. Family, but not for young children." Nat Council of Jewish Women

"A loosely constructed mystery story. The film presents an excellent acting, far beyond the merits of the sketchy plot, and there are many amusing incidents. Good warm weather entertainment for the younger audience. mature. Family." Nat Soc of New England Women

"A good cast, well directed, adds to the value of this picture, which is presented in a frivolous manner. Mature." S Calif Council of Fed Church Women

"Could have been either a thriller or a brisk farce. Handles itself as a straight murder mystery it is neither dramatic nor amusing enough to be interesting, except as an example of old-time screen direction and acting; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin Ag 12 '39
MOTION PICTURE

"Adults." Nat Legion of Decency Ag 10 '39

"The eeriness is offset by amusing characters. Family." Wky Guide Ag 5 '39

Newspaper and Magazine Reviews

"It is a rather good whodunit." Jesse Zunser + Cue p17 Ag 12 '39

"Secretly satisfying with magical mumbo-jumbo, the film is a rather fetching murder mystery. Horror is not the strong point of the new offbeat thriller, but it is lively." "It is an intriguing minor melodrama." Howard Barnard + N Y Herald Tribune p8 Ag 11 '39

"It emerges as a doubly mystifying thriller. It isn't enough just to worry about the murderer: one must also do a little extra puzzling over disappearing cigarettes, spirit-invisible card tricks and self-pounding typewriters. While it has enough loose ends to fringe a Spanish shawl, the tale has been rather ingeniously contrived and jogs along briskly under Tod Browning's direction." Frank S. Nugent + N Y Times p18 Ag 10 '39

"The children will love this since it's all about magicians, and also because it goes into detail about the way presto-change-o artists fool the public. Not for adult consumption, though." Photoplay p89 O '39

Trade Paper Reviews

"This generates plenty of high voltage entertainment. The plot races through the adroit use of trick photography, and with a bumper crop of prestidigitators, spiritualists and phony clairvoyants, it makes a vigorous thriller. The film should rate popular acceptance through its novelty, and most audiences will be more fascinated by the manner in which a number of puzzling magical stunts are staged and exposed." Book Week p15 Ag 5 '39

"What must have appeared on the surface as something of a novelty in idea, emerges in a meaningful and generally superior way in these things." Given the novelty of the basic idea, MGM production, and the personable presence of Robert Young, the film will set by on the bottom end of double bills, but that is about all. Young deserves a better break from his occasional roles as police detective. + - Digest p6 Ag 1 '39

"There was a germ of a good idea in this story of the inside workings of professional magicians, but unfortunately quite materializes in this MGM quickie. Chief fault is that the comedy has been emphasized to the neglect of the anticipated 'chiller' atmosphere. Lack of names and its obvious cheapness relegate this to a dual position which will prove only a mild filler." David J. Hanna + Film Bulletin p19 Ar 12 '39

"Swell murder mystery with magicians and mystics will hold attention of any audience." + Film Daily p8 Ag 11 '39

"This one will give a certain amount of transitory satisfaction to the fans who delight in learning just how magicians perform their tricks, but judged on its merits as a whodunit, in which class it fails, it will arouse just ordinary interest, for its plotting hasn't been too well done. Its place on the bill will depend upon the success of the princpals. Box office potentialities are just fair." + Hollywood Reporter p3 Jl 25 '39

Reviewed by Vance King + Motion Pict Daily p3 Ag 4 '39

"It has some background color that tickles the imagination of the fans who delight in learning just how magicians perform their tricks, but judged on its merits as a whodunit, in which class it fails, it will arouse just ordinary interest, for its plotting hasn't been too well done. Its place on the bill will depend upon the success of the principals. Box office potentialities are just fair." + Hollywood Reporter p3 Jl 25 '39

"This one will give a certain amount of transitory satisfaction to the fans who delight in learning just how magicians perform their tricks, but judged on its merits as a whodunit, in which class it fails, it will arouse just ordinary interest, for its plotting hasn't been too well done. Its place on the bill will depend upon the success of the principals. Box office potentialities are just fair." + Variety p14 Ag 16 '39

"Aimed at family trade, 'Miracles For Sale' easily makes its mark. It will have grownups as well as youngsters unconsciously gripping their seats as the laughter-generating business and dialogue moves in unbroken flow." + Variety (Hollywood) p3 Jl 25 '39

MR. WONG IN CHINATOWN. Monogram 68-70min Ag 7 '39

Cast: Boris Karloff, Marjorie Reynolds, Grant Withers, William Royle. Peter George Lynn

Director: William Nigh

Screem Reviw by Stephen Darling

Mystery melodrama. Based on the James Lee Wong stories by Hugh Wiley, which appeared in Collier's Magazine. This time a Chinese producer is murdered in a scene featuring the famous detective. She had come to this country to buy planes for the army in a province ruled by her brother. Third in the series.

Audience Suitability Ratings

"A: hardly; Y: fair; C: if it interests, -- + Christian Century p1055 Ag 30 '39

Adults." Nat Legion of Decency Ag 3 '39

"A & Y: mediocre; C: no." + Parents' M p6 S '39

Newspaper and Magazine Reviews

"This holds your interest." Beverly Hills + Liberty p50 S 8 '39

"It is a murder yarn lacking originality and spirit. There is an exchange of insults between a professional Chinese newspaper woman that considerably slows up what action the film has. Mr. Wong solves the mystery with one hand tied behind his back." + N Y Herald Tribune p6 Jl 31 '39

"There are no statistics on the subject, of course, but there must be hundreds of good American sleuths out of jobs or on relief because of pictures like 'Mr. Wong in Chinatown.' The Oriental producer of the proceedings this time is even harder to bear than usual, since it includes one of those girl-reporter-cop combinations which the Torchy Blane series has already tortured to death. This subtle discrediting of the West, this constant insistence on the superior finesse of the yellow races in the presence of homicide, is something which every red-blooded American should resist. The picture is pretty good, though." Ben R. Crisler + N Y Times p9 Jl 31 '39

"I suppose nothing can seem more remote and less stimulating to the faintly excited Oriental princess in a movie Chinatown, and I fear there is nothing else to be excited about in 'Mr. Wong in China-Town.' The beautiful young woman once fearsome Karloff is the gentle, discerning detective of the story, and few horror experts have profited less by mental rehabilitation than has Boris." John Mosher + New Yorker p64 Ag 5 '39

"In keeping with the new treatment of murder and mystery, there is lots of comedy to keep you chuckling." Photoplay p90 O '39

Trade Paper Reviews

"Hugh Wiley's fiction of Chinese super-sleuth hits his stride in this, the third of the Wong series, which in action and sustained suspense, is far above its two predecessors. It rates as a topnotch mystery thriller qualified to meritocrally uphold its share of any program." + Boxfice p69 Jl 22 '39

"The election votes can be counted and the report delivered: Monogram is holding up on this. Mr. Wong in Chinatown' is the best of the series. That may be a matter of opinion only, but at least exhibitors buying Monograms should take our word for it that the picture offers a good piece of melodrama." Dixter p7 Jl 17 '39

"Head and shoulders above previous films of this series, Monogram has a substantial box office bet in 'Mr. Wong in Chinatown.' Cleverly contrived screenplay has genuine suspense,
MR. WONG IN CHINATOWN—Cont.

good dialogue and interesting situations. Ex-
plotation and the Karloff handle will sell this
to above average grosses in the action houses.
Other locations are confidently played with any
light attraction." David J. Hanna

+ Film Bulletin p8 Jl 29 '39

This "Mr. Wong" picture is the best of the
series produced by Fox Monogram. The produc-
tion shows careful preparation under the super-
vision of William, Lacey and, good direc-
tion by William High.

+ Film Daily p19 Jl 19 '39

"This is by far the best of the group to date.
With a good set, careful direction and nice produc-
tion, "Mr. Wong in Chinatown" emerges as suitable fare on
any bill. Its pace is fast and smart, and it builds effec-
tively to a suspenseful climax."

+ Variety (Hollywood) p1 Jl 14 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p4 Jl 18 '39

"Slow-paced whodunit set in San Francisco's
Chinatown. . Boris Karloff's treatment of the
name role is typed by now and he handles the
characterization no differently than he did in
other pictures in the series. Nevertheless the
series is full of color and novelty so attached to
the proceedings to attract fair trade if backed by all the exploitation possibilities
usually in connection with this type of film."

+ Variety p16 Ag 2 '39

"It develops an air of suspense, mixed with
just enough comedy, to put it ahead and
should clear the precedents. Production
values, direction and tracing are noticeable im-
provements. Picture will pull plenty of
weight among fans of Oriental mysteries and
Karloff and it fits easily into top niche of
situations where it will be screened."

+ Variety (Hollywood) p3 Jl 14 '39

THE MOVIES MARCH ON. RKO-
March of time 19min Jl 6 '39

Cast: Mary Pickford. Lionel Barrymore.
William S. Hart. Charles Chaplin. Ben
Theda Bara. Douglas Fairbanks. Mary
Will Rogers. Paul Muni

Director: Alan Brown

Documentary film. March of Time presents a
comprehensive history of the industry
including scenes from important pictures begin-
ing with "The Kiss" of 1896 and continuing to
"The Longest Day" in European Zola's. Many of
the old shots of silent films are from the col-
collection of the Museum of Modern Art Film
Library. The film closes with shots of the
important executives in the industry.

Audience Suitability Ratings

"Excellent. Unusually interesting review of
motion picture history. Family." D AR

+ Fox W Coast Bulletin Jl 22 '39

Newspaper and Magazine Reviews

Reviewed by George Turner

Hollywood Spectator p10 Jl 22 '39

"No one is likely to gain a particularly clear
idea of what pictures are made more than a
vague comprehension of the phenomenal span
of the medium from this necessarily sketchy
survey. But the whole effect is stimulating. The
'supercolossal' tendency is admirably restrained
and the glimpses into the past which it gives are
no less strong than disturbing to the emotions.
This is certainly one of the March of Time's
better releases. Bosley Crowther

n Times p12 Jl 7 '39

"Everybody will be pleased with this 'March of
Time' Item, and as a movie about movies it's
charming." New Yorker p2 Jl 15 '39

Trade Paper Reviews

"It is a very fine presentation. . . It is the
sort of reel the public will talk about, for it
recalls the dear favorites in old shorts that are
seldom available today for screen presen-
tation."

+ Film Daily p11 Jl 6 '39

"An excellent job of research and editing
marks this presentation as one of the out-
standing achievements since the inception of March
of Time."

+ Hollywood Reporter p3 Jl 7 '39

"It moves so swiftly and with such gripping
magnification that the two-reel feature deserves
extra billing. 'Movies March On' is one of the
best shorts of its type. . Weakest spots in the
cleavage are two 5-minute segments of intro-
ducatory studio glimpses in Hollywood and the
sugar-coating at the finish. Both probably are
requisite for the idea in mind, although the
average audience possibly would have preferred
more footage from typically older films."

+ Variety p14 Jl 5 '39

Variety (Hollywood) p1 Jl 8 '39

MURDER IN THE NEWS. Warwick-Bishop
55min Jl 17 '39

Cast: John Hallaud. Iris Meredith. George
Director: Leon Barsha

Screen writer: Edgar Edwards

Mystery. Story tells of a renegade
utility magnate, Tom Judson, who
affair with his wife and a lawyer. His son
who plays in a night-club orchestra becomes
involved in the end the father is murdered.
Produced in Canada as a quota film for Col-
lumbia.

Trade Paper Reviews

"Only the feeblest things can be said for
this murder mystery effort. Pretty pasted together,
it shows all the earmarks of inferior han-
dling. From its ludicrous script, to stilted di-
rection, to unending driblet of a skating
columnist it falls far short of attainment even
the formula ingredients for mildly exciting ac-
tion drama."

— Boxoffice p29 Jl 8 '39

"Coming rather late in the cycle of radio
news columnists this murder mystery is further
handicapped by inferior story material. A patch of the
cast carries box office weight with result the
picture must be only as good as its script.
This one may get by on lower-bracket double
bills. . Production skimps on sets, lighting and
other technical details that might have helped
to lift it out of the 'C' class. In the main,
however, the principal fail lies in selection of
the yarn and in its unfolding."

Variety Jl 23 '39

MUTINY IN THE BIG HOUSE. Mono-
gram. Announced for release S 30 '39

(Not yet previewed)

MUTINY ON THE BLACKHAWK. Uni-
versal 60min S 1 '39

Cast: Richard Arlen. Andy Devine. Con-
stance Moore. Noah Berry. Guinn Wil-
liams.

Director: Christy Cabanne

Original story: Michael L. Simmons

Outdoor melodrama. First of a new series
starring Richard Arlen and Andy Devine. Arlen
is cast as a government agent assigned to stop
the smuggling of natives in the south seas.
Later he goes to California where he aids a
deserted having trouble with Mexico.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Je 29 '39

"A & Y; fair; C; no." Variety p4 Jl 44 Ag 39

"Family. Plenty of excitement keeps the
story's head above water."

Wkly Guide Je 24 '39

Newspaper and Magazine Reviews

"The Rintos' patrons are not sticklers for
dramatic sense, but even they are likely to be
slightly baffled by the film. Something of a
cross between 'Mutiny on the Bounty' and
'Man of Conquest,' the film skips blithely from maritime adventures, to Wild West shindies, with a little sustained continuity as any playtop has had for some time. The narrative is really bit by bit and there is a certain amount of factual history in the show, but it is preposterously garbled."—Howard Barnes

— + N Y Herald Tribune p14 Ag 2 '39

Trade Paper Reviews

"No one will accuse the studio of crimping as far as action is concerned. Someone must have changed his mind in making this, because it starts out as a rousing sea melodrama and winds up as a fairly stirring Western."—Boxoffice p17 Je 24 '39

"It is strong on action and comedy, but weak on story. . . Director Cabanne is not very successful in building suspense or holding audience interest during the progress of this muddled plot. Action fans will enjoy it, however, and the co-stars will carry it in the minor duals."—Frank Leyendecker

— + Film Bulletin p31 Ag 26 '39

"A semi-historical drama dating back to the days of the slave traders, which results in some good action entertainment."—Film Daily p6 Ag 3 '39

+ Motion Picture p18 Ag 2 '39

"Richard Arlen and Andy Devine are co-stars. Despite their individual efforts and several standout secondary performances, this film never comes up to early anticipation. For the dual locations."—Variety p14 Ag 8 '39

N

NANCY DREW AND THE HIDDEN STAIRCASE. Warner 60min S 1 '39


Director: William Clemens

Screen writer: Kenneth Gamet

Mystery story. Another in the Nancy Drew series. Bonita Granville and Frankie Thomas aid in solving a murder which occurs after two sisters plan to turn over their estate to a children's hospital.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 7 '39

"A: obvious; Y: fair; C: no."

Parents' M p60 O '39

"Family-juvenile."

Wkly Guide S 2 '39

Trade Paper Reviews

"More adventures for Nancy Drew, with enough entertaining moments to fill its classification satisfactorily. The story places little dependence on credibility, but events occur at a fast pace."—Boxoffice p31 Ag 26 '39

NANCY DREW, TROUBLE SHOOTER. Warner 69min Je 17 '39


Director: William Clemens

Comedy mystery. Another in the Nancy Drew series. Bonita Granville helps her father find the murderer of a farm neighbor for whose death Bonita's uncle is being held.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 18 '39

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

+ — Parents' M p17 Ji '39

"Family."

Wkly Guide My 13 '39

NewsPaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Ji 8 '39

Trade Paper Reviews

"An abundance of action and excitement in simple, familiar settings makes this just the food the suburban and family houses thrive upon. . . It will have more than just your adolescent patrons indulge in excited squealing."

+ Boxoffice p25 Ji 15 '39

NAUGHTY BUT NICE. Warner 90min Ji 1 '39


Director: Ray Enright


Music director: Leo F. Forstein

Screen writers: Richard Macaulay. Jerry Wald

Musical comedy. A young music professor, raised by straight-laced aunts, comes to New York to get his symphony published only to fall in love with Tin Pan Alley cats. He finds that his music is being "swung" and himself being "took." He meets a girl who is loyal to him when he is sued for borrowing from a classic concerto.

Audience Suitability Ratings

"A: light; Y: fairly amusing; C: unsuitable."—Christian Century p1031 Ag 23 '39

"Entertaining in a lively fashion, but best suited to mature audience."—Gen Fed of Women's Clubs (W Coast)

+ Fox W Coast Bulletin Ji 22 '39

Adults."

Nat Legion of Decency Je 29 '39

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

+ Parents' M p17 Ag '39

Family."

Wkly Guide Je 29 '39

NewsPaper and Magazine Reviews

Boston Transcript p18 Ji 7 '39

"Adults."

Christian Science Monitor p15 Ji 8 '39

"Fair enough as a companion feature. Comedy is broad. There is a sprinkling of songs, the piece dealing with the song publishing business like a lot of Bert Haren"

+ Hollywood Spectator p12 Ag 5 '39

"Director Ray Enright has bolstered a weak but often funny picture with more character players than even the average Warner picture boats.

+ — N Y Herald Tribune p12 Je 23 '39

"Staffed by a competent cast of pranksters, this item might be steady fun if it were anything more than a batch of old gags strung together. One, of the more the more honored are good for sizable laughs, as they always have been, but the whole thing is pretty flat—even down to the 'borrowed music.'— Bosley Crowther.

+ — N Y Times p23 Je 23 '39

Trade Paper Reviews

"A musical, comedy that lives up to its classification. Particularly well-paced is the first half of this story."

+ Boxoffice p33 Je 10 '39

"'Naughty But Nice' is one of those pictures which probably started out being a 'B'-plus, and ended being just short of an 'A.' Or should we, to be correct, say an 'A-minus'? Nothing great but good semi-musical for program balancing during the summer. The youngsters will love it. All ages will relax."

+ — Digest p8 Ji 17 '39
NAUGHTY BUT NICE—Continued

"Warners lavished a strong supporting cast and several hit tunes on Dick Powell's final effort for the company, but, unfortunately, they neglected to provide a good screenplay. Despite valiant aid from contract players Jenkins, Keagan, Rosenblom, Page and "Oomph Girl" Ann Sheridan, it is a disjointed musical farce. The younger fans may enjoy it, however, and the film's title and cast names will give it drawing power." Frank Levendecker

+ Film Bulletin p10 Jl 1 '39

"Plenty of laughs ripple along through this merry tale.

+ Film Daily p6 Je 29 '39

"Naughty But Nice" is cut to a summer pattern of gay nonsense on the same side, highlighted with music and song and given to occasional blufks. It will balance quite ably in the duals but will scarcely rate in the upper bracket.

+ Hollywood Reporter p8 Jl 13 '39

"Naughty But Nice" doesn't add up as a literary masterpiece, but it won't chase them out of the theatres. It has a good quota of laughs and particularly brief, despite a plot at which the cynical 'Tin Pan Alley habitues might look askance... It will find favor, particularly in the neighborhood... Film title is not, particularly consistent with story content."

Variety p14 Je 28 '39

"While neither denizens of Tin Pan Alley or of courts of law will be able to understand just how its authors got that way, Naughty But Nice is a thoroughly amusing farce featuring melodious song numbers, most of which have already been given their ether baptism. While it possesses some of standard demanded for top spot in most choice situations, it will safely make grade in No. 1 bracket in subsequent months."

+ Variety (Hollywood) p8 Jl 13 '39

NEW FRONTIER. Republic 56min Ag 10 '39


Director: George Sherman

Music: William Lava

Screen writers: Betty Burbridge. Luci Ward

Western melodrama. Based on characters created by William Cold MacBride. This time the Three Mesquiteers save the homes of ranch owners whose land has been condemned to build a dam. In 1935 Republic released a film with the above title but with a different story and cast.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 24 '39

"A & Y: dull at times; C: no."—Parents' M p60 O '39

Trade Paper Reviews

"A germ of a dramatic idea flourishes within this tangebrush script, but not too strongly. As a result, the action doesn't under way unified, and the tempo is frequently interrupted. There is a great deal of fast riding, but there are also a number of extraneous scenes to offset the life in the plot."

+ Boxoffice p7 Ag 19 '39

"Novel plot plus plenty of swift action commends this one to outdoor fans."

Film Daily p6 S 7 '39

"It represents Republic's recent and most repressive nemesis—lack of story originality. Casting, direction and camera are standard, with John Wayne excelling in one of the featured roles, but the story falls far short with its trite dialog and transparent situations. It's a second-rate, but audience will enjoy it."

Variety p16 Ag 16 '39

NEWS IS MADE AT NIGHT. 20th century-P Fox 70-73min Jl 21 '39


Director: Alfred Werker

Music director: Samuel Kaylin

Screen writer: John Langer

Comedy drama. Story is of a hardboiled managing editor who won't allow women on his staff. Keeping an ambitious woman reporter off his payroll gives him a great deal of trouble.

Audience Suitability Ratings

"A: mediocre; Y: no value; C: no."

Christian Century Jl 16 '39

"Adults." Am Legion Auxiliary

"It has a capable cast, good direction, and a sprinkling of comedy of a rather obvious type. Adults. Calif Cong of Par & Teachers"

A breezy newspaper yarn, full of improbable, but with sufficient bits of amusing by-play and humor injected to carry it through. Adults. Calif Fed of Business & Professional Women's Clubs

"Mediocre. Bad manners, synthetic plot, unconvincing. Adults. D AR"

While the standard of production is not outstanding, the picture is tense and exciting with the comedy relief exceptionally good. En- tertaining. Adults. Gen Fed of Women's Clubs (W Coast)

"Despite its good cast and rollicking direction, the picture somehow misses fire and takes itself too seriously to enjoy the type. Adults." Nat Fed of Women's Clubs


"Adults." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin Jl 23 '39

"Fast action and a steady stream of new complications make this newspaper-detective yarn lively enough for anyone, but the piling on of absurdities robs it of all but the most superficial interest. The picture alternates between the most sinister realism and outright slapstick comedy. None of the characters is really admirable and many of them are villainous. Adolescents, 12-18; no children. S-12: impossible."

Motion Pict R p7 Ag '39

"Adults.

Nat Legion of Decency S 14 '39

"A: fair; Y & C: no."

+ Parents' M p60 S '39

"Family."

Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

"Standard 'B' entertainment, but nothing more. A mystery yarn, it is slow to gain interest, but some of the laughs are substantial. Not objectionable for the children." Bert Har- len

+ Hollywood Spectator p9 Jl 22 '39

N Y Herald Tribune p12 Jl 13 '39

"Outside of observing casually that its characters are ridiculous, its action unrestrainedly far-fetched and its titular premise more accurate than the old gag about policemen's feet, 'News Is Made at Night' cannot be described as anything very bad. As an entertaining comedy-melodrama, it will pass with the light behind it. On the whole, it is sort of picture which should continue another one—except of course, newspaper people." Bosley Crowther

+ N Y Times p17 Jl 13 '39

"There's pretty good pace throughout."

Photoplay p80 O '39

Trade Paper Reviews

"Of popular program proportions, this newspaper yarn will get by where audiences are not expected to swallow it whole."

+ Boxoffice p27 Jl 8 '39
"This is one of those newspaper-reporter mystery story pictures. It will fill the bill nicely as the supporting feature on just about any theater's marquee. Unfortunately, it has neither the cast, nor the story, to merit any higher rating but for all that its end of a double bill and in some spots will hold up as the top feature. Its pace is speedy and smart with a terrific duel element from the opening gun to the final curtain."

— Hollywood Reporter p8 Ji 8 '39

"Nicely handled budget picture faces strong entertainment competition, but will probably work well for its gallery audience. It has nothing very new in the line of direction, 'News is Made at Night' emerges as a fast and furious newspaper melodrama that will not hold its public at its end of a double bill and in some spots will hold up as the top feature. Its pace is speedy and smart with a terrific duel element from the opening gun to the final curtain."

— Hollywood Reporter p9 Ji 8 '39

"An entertaining comedy, drama, another in the Fitch Family series. This time Ruggles takes over the management of a hotel. He and Mary Boland, his wife, adopt a little girl whose father has died. An eccentric grandfather almost spoil things until the end when the adoption goes through."

— Variety (Hollywood) p3 Ji 8 '39

**NIGHT WORK.** Paramount 61min Ag 4 '39

**Cast:** Mary Boland, Charlie Ruggles, Billy Lee, Donald O'Connor

**Director:** George Archainbaud

**Original story:** Monte Brice, Lloyd Corrigan, Lewis R. Foster

Comedy drama. Another in the Fitch Family series. This time Ruggles takes over the management of a hotel. He and Mary Boland, his wife, adopt a little girl whose father has died. An eccentric grandfather almost spoil things until the end when the adoption goes through.

**Audience Suitability Ratings**

"Good moral. Family." Am Legion Auxiliary.

"Family." Calif Cong of Par & Teachers.


"Except for some hilarious moments, this insane, forced comedy with its thin plot and lack of musical under-scoring proves most boring. Too much wasted talent and atmosphere for the taste of the family." Nat Council of Jewish Women.

"Overdrawn domestic comedy verging on slapstick, with some amusing sequences but for the most part silly and boring. Harmless for family." Nat Soc of New England Women.

"After all, good ideas, humorous situations bordering on the ridiculous and story built on a thinly-filmed foundation. Calif Fed of Business & Professional Women's Clubs.


"A good moral family picture."

— Hollywood Reporter p8 Ji 8 '39

"As a filler on neighborhood dual bills, this is fair entertainment. Story is slim, but amusing in spots, due to good performances and some rather amusing slapstick sequences. The family trade should find it mildly enjoyable. No good for action spots." David J. Hanna

— Film Daily p12 Ji 17 '39

"Handicapped by a very trite story. Mary Boland and Charlie Ruggles manage to evoke spasmodic bursts of laughter in 'Night Work.' Handling a dual element depends entirely on its dual personality and there is much too much—i.e., too much entertainment."

— Hollywood Reporter p8 Ag 5 '39

Reviewed by Roscoe Williams

+ — Motion Picture Daily p10 Ag 9 '39

"Here is a moderately entertaining picture for the family trade. As such, it will provide adequate support for the key duals and satisfy in the single bill spots as a light programmer. Title doesn't mean a thing so far as the subject matter is concerned, but probably as good as anything the more moderate budgeted aimed for the secondary bookings."

— Variety p14 Ag 9 '39

"It will satisfy trade in the family houses. A neat combination of domestic comedy, tears and thrills, tops perfectly at home in this repeat of earlier developed characters."

— Variety (Hollywood) p8 Ag 8 '39

**NO PLACE TO GO.** Warner Announced for release S 23 '39 (Not yet previewed)

**NURSE EDITH CAVELL.** RKO-Impe.

**Cast:** Anna Neagle, Edna May Oliver, George Sanders, May Robson, Zasu Pitts. H. B. Warner, Dorothy Stewart

**Director:** Herbert Wilcox

**Music director:** Anthony Collins

**Screen writer:** Michael Hogan

Documentary film. Based on novel Dawn by Capt Frank P. Berekeller. This picture is the first British production to be made in the United States. Herbert Wilcox, English producer and director, who directed Miss Neagle, to Hollywood to make the film using local cast and production. The Imperial War Museum in London and the British Foreign Office supplied material for this factual retelling of the life and execution of the martyred nurse who operating from a hospital in Brussels aided war prisoners to escape to Holland. A silent version was made in 1918 with Julia Arthur as star, and another version called Dawn was filmed in 1928.

**Audience Suitability Ratings**

"Excellent. A remarkably fine picture, as strangely moving and beautiful as is the personality of the saintly/nurturing self-improving heroine. An unbiased, dignified, absorbing production, highlighted by exceptional performances."

— Boxoffice p12 Ag 12 '39

"A general patronage."

— Fox W Coast Bulletin Ag 26 '39

"General patronage."

— Nat Legion of Decency S 14 '39
NURSE EDITH CAVELL—Continued

"A: excellent; Y: tragic but of historical significance; C: no."

**Parents' Movie Guide 0 '39**

"Family. Outstanding. It obviously tries not to be relevant to the facts, but is sure to aggravate feeling against the German military forces. Recommended for schools and libraries.

**+ Wykle Guide S '39**

School Evaluations

"I think this is powerful propaganda against war, and do not feel that it hates Germany as such. However, I feel that with less adult minds it can be a dangerous thing. It needs discussion. It will certainly degrade and brutalize mankind and that any other militarist set-up would have meant the same. It needs guidance." "A strong picture, but nevertheless a picture that all pupils should see and discuss. "Should have proper supervision. It must be discussed intelligently, carefully, and with a full realization of its present emotional appeal to both children and adults." The film is a travesty of emotion. Photoplay. The characterizations are, to my mind, perfect. Of course, the picture overfloweth with propaganda. Variously a doubt that was true, but the situation is being duplicated today in Europe, and prejudices and hatreds are at hand that now it is too late to do more harm by spreading the poison of propaganda here in America. It is a most difficult matter to overcome the emotional idealism in the younger generation formed by the picture." The picture should be used for discussion only with students who have enough balance to look at it as a propaganda picture with the understanding. To allow still younger than even good will to men." "A fine picture beautifully played. It tells a story which is most timely at this time. The true facts of Nurse Cavell's life are presented in such a way that it cannot fail to impress audiences and through discussions which the play is used for, will make persons will get a true idea of one of the horrors of war and help us to keep out of war." "Acting and settings splendid. Since the story is true it will help the children to estimate the uselessness of war. After a slow opening it rises to a powerful and emotional climax. Considered purely as a motion picture, it is, I think, weakened by the short; but it is not made in the same manner of others."

"Under proper control this picture is of value in creating an attitude—crucify of all war. Has propaganda against war rather than as propaganda against a certain country. In the recent policy of moving film, I feel that the prejudices which may be aroused are very dangerous. Although I feel that a compromise would have been remunerative and fair, now that the war has begun, our own emotional reactions tend to magnify the harshness and the cruelty of the Germans. We need to do all we can to keep down prejudices even when the intent to propagate against war is as obvious as it is here. It is an excellent picture—the only question is this the proper time? "I believe it would be highly dangerous to show it now at a time to frighten any one against the Germans." "Dangerous propaganda if proper guidance and discussion do not follow. At this time, I believe it has the wrong end. It is useful for national propaganda if country enters war."

**Com on Motion Pict, Dept of Sec Ed, NEA S 7 '39**

Newspaper and Magazine Reviews

"Viewed strictly from the standpoint of talkie picture technique, no fault whatever can be found with 'Nurse Edith Cavell.' I do not speak of the meaning of the picture which sticks strictly to facts of the case, at no time preaches or points a moral, yet in effect it is, for its era, a highly impressive and moving picture which cannot perform a useful purpose. Its villain is Germany and it makes us look upon all the Germans in it as murderers, makes us hate the Germany of today as we hate the Germany which committed the Cavell crime. . . A picture no one should be denied the chance which is given in either to study groups, motion picture appreciation classes, or exhibitors."

**The Specator p12 S 2 '39**

"It seemed likely, by grace of the times and its air of Chamberlainish under-statement, to become one of the most devastating and effective propaganda pictures ever made."

**Time p58 S 11 '39**

Trade Paper Reviews

"Depressingly sombre in theme, this production justifies itself through being a stern indictment of war, its injustices and brutalities. The fact that the plot has a certain unfortunately sluggish nature, will perhaps be acknowledged one of the more significant contributions to the new season. It will probably cause it to be labeled as a Sunday school appeal, however, to European audiences."

**Boxoffice p51 Ag 26 '39**

"Its entertainment and box office values for the American market must be held in the balance until the public gives its own answer... Possibly the worst word of mouth may help out but unless the madman of Europe creates some new headline diversion, it needs careful consideration for the arty theatres than for mass appeal."

**Digest p16 Ag 24 '39**

"'Nurse Edith Cavell' represents a sincere but futile attempt at making entertainment from an essentially documentary story. The film is heavy, sentimentally humanitarian, and second-rate, but the earlier portion is good. Responsibility for this may be traced to producer-director Herbert Wilcox. His pictures have always been on the wrong foot when the premise for his story is established by a profusion of montage shots and the heroine is made to come into the picture on a note which the spectator, creating a blurred, indistinct motive for what follows. Secondly, there are too many old tricks and conventionalities, whose relationship to the proceedings never become quite clear. Even the leading players have been established coldly, muzzled, without any dramatic appealing qualities 'Cavell' is certainly timely in view of the present European situation." —Film Bulletin p8 S 9 '39

"Here is a powerful, dramatic picturization of the story of the World War heroine. It is a factual action, and its gripping, stirring production reflects much credit on Herbert Wilcox as producer and director. Anna Neagle, enacts the title role and endows it with dignity and sincerity." —Vance King Ag 7 '39

"One of the most imposing documentary films to come out of Hollywood, 'Nurse Edith Cavell' is intensely moving in its subdued tones, ruthlessly handled with a realism that is invariably engaging in its methodically mounting dramatic pulsations. Its message is a simple humanitarian one of compassion, and a timely preaching against international hatreds, which will be readily understood. Given an intelligent exploitation arm on which to lean, 'Nurse Edith Cavell' will prove itself a potent box office factor." —Hollywood Reporter p8 Ag 18 '39

Reviewed by Vance King

**Motion Pict Daily p7 Ag 22 '39**

"Being historical narrative rather than film entertainment expected by audiences, 'Cavell' will mainly attract critical praise, the carriage trade and the history-minded. In metropolitan centres, picture has chance for profitable business through being harnessed to an exploitation class appeal, it will not catch the fancy of general audiences in the subsequent spots. In the British Empire Picture it stands as an outstanding attraction, drawing plenty of attention and heavy grosses without difficulty."

**Variety p1 Ag 23 '39**

"The story of a great and courageous devotion beyond the threat and power of death, which is the story of Nurse Edith Cavell, British war heroine, is a story of deep and thrilling interest and one of immense power. It is made in a picture which cannot perform a useful purpose. It's villain is Germany and it makes us look upon all the Germans in it as murderers.
OKLAHOMA TERROR. Monogram 50min Ag 25 '39
Cast: Jack Randall. Al St John. Virginia Carroll. Davidson Clark
Director: Spencer repe tt
Original story: Lindsey Parsons
Screen writer: Joseph West
Western melodrama. The time is the reconstruc tion period following the Civil War. Jack Randall, captain in the Northern army, returns to his home out West, to find his father murdered and a gang of outlaws taking over the family stagecoach line.

Audience Suitability Ratings
"General Interest." Nat Legion of Decency Ag 31 '39

Trade Paper Reviews
"Average Western with more than the usual amount of action. Based on a weak story, slightly confusing at the outset, it finally strides out and manages to get by, mostly on its abundance of battling. There are several implausible sequences but they'll be passed over easily. Too, the footage could be shortened to make it more compact by selecting portions of the many chases."
+ — Variety p14 S 6 '39

THE OLD MAID. Warner 92min S 1 '39
Director: Edmund Goulding

Screen writer: Casey Robinson
Based on the Pulitzer Prize play of same title by Zoé Akins and on the novel by Edith Wharton. The story opens in Civil War days. Miriam Hopkins lovingly courted by Bette Davis but when he goes away for two years, she prepares to wed a wealthy man. On her wedding day Brent returns and meets Bette Davis, cousin of Miss Hopkins. Bette has always loved him and when he goes to war, she bears his illegitimate child. The morality of the day makes it impossible for Bette to acknowledge the child as hers and it is adopted by Miss Hopkins. When the child grows up she believes Miss Hopkins is her mother and that the sort, embittered Miss Davis is just an old maid aunt. The mother never enlightens her.

Audience Suitability Ratings
"Excellent. Exceptionally well produced. Adults." DAR
+ — Fox W Coast Bulletin Ag 5 '39

"An excellent picture with a special appeal to women. It deals with the varied attitudes of women toward life's problems. The acting and direction are superb. It is so beautifully done that everyone's emotions are stirred. Family, not especially interesting to the younger group." Am Legion Auxiliary

"Highly entertaining. Adult audiences." Calif Cong of Par & Teachers

"A morbid, emotional social drama with little variety of scene and as the plot unfolds one becomes immersed in a web of despondency that weighs very heavily. As a finished production it is almost flawless; the acting is superb and the direction is sympathetic and sincere. Adults." Calif Fed of Business & Professional Women's Clubs

"A super quality production with good acting... The music by Max Steiner is outstanding as is the symphonic support. The climax opportunities. Adults." Calif Fed of Music Clubs

"Beautifully produced and endowed with an exceptionally appealing cast, this is a deeply moving, period drama. Adults." Gen Fed of Women's Clubs (W Coast)

"An engaging cast. Adults." Nat Council of Jewish Women

"This social drama is pictorially perfect. The entire cast is excellent. Special mention should be made to Miss Dramatic Properties for Janie Druskin. This is a young girl in the first rapture of young love, she gives under the control of the love of the pictures the scene has offered to date. Adults." Nat Soc of New England Women

"A picture of unusual quality, impressively produced. An acting and masterly direction, in which music creates a suitable accompanying background... The picture is powerful in its appeal. Decidedly ad fare." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 12 '39

"The cast is unusually competent. The most difficult role is that of Charlotte, played by Bette Davis with fine character shading and deep feeling for the change in appearance as well as in temperament is practically flawless. Miriam Hopkins is splendid as Delia and will be remembered for the various dresses of 'brides of all times. Adolescents, 12-16: too mature; children, 5-12: no." + — Motion Pict R p7 Ag '39

"Adults." Nat Legion of Decency Ag 10 '39

"A: excellent; T: mature; C: no." + — M p6 '39

"Dramatic in its psychology, and produced and acted with unusual sympathy for its unusual situations. Especially worth seeing, as above the average selected picture. Mature." + — Wkly Guide Ag 12 '39

Newspaper and Magazine Reviews

"Warner Brothers' courage in producing 'Old Maid' deserves to be commended. Whether they will be rewarded depends upon the audience reaction to this intelligent, strictly adult, aus terely unpleasant story. Zoé Akins' play could hardly be considered good cinematic material; and Casey Robinson's screenplay, introducing new scenes and changing the picture for the sake of sentiment, remains on the whole static and cold with its repeated episodes of pent-up passion and spite. But in the delivery of its 'cooling' the costumes and sets (Philadelphia during the sixties and seventies) and in the good acting throughout, the picture shines brightly through its own frigidity." Philip T. Hartung + — Commonweal p21 Ag 25 '39

"The Warner Brothers have looked this plot straight in the eye, and gone right ahead with it without flinching... I would like to give a round whoopla for this honest facing of the facts of life by the movies, but I find it impossible to do so. The picture, regrettable, comes straight down the dull side, and the motivation of the mother (Bette Davis) is none too clear or reasonable." Jesse Zunser + — Ag 12 '39

"For study groups it is an interesting glimpse of the social life of the sixties. The element of the unwed mother is handled with such understanding and delicacy that I think it presents no reason why adolescents should not view the picture. On the whole, however, it is adult entertainment." + — Hollywood Spectator p6 Ag 5 '39

"This was distinguished as a novel, it won a Pulitzer Prize as a play, it has the most interesting young actress in films—and yet it somehow misses... Charlotte Lovell is not one of the best results. I grant James Hopkins any more successful as her cousin, but much of the fault lies in the blurry continuity of the direction of the attempt to swing sympathy back and forth between the two women growing old in a house of hatred, and the attempt does not jell." Beverly Hills + — Liberty p45 S 16 '39
MOTION PICTURE REVIEW DIGEST

THE OLD MAID—Continued

"Old Maid" is more alive than ever. The reason has a name—Bette Davis. It is her picture. The film is almost no film at all. It is merely an attempt to duplicate, plus melodramatic scenes in stage fashion which are out of balance with the whole. No attempt has been made to visualize the story using all scenography. The picture reveals clearly the compromising and distasteful nature of the under-taking. Many more critics of Old Maid would be in order—but I shall go on again to see Bette Davis in Agnes {}

NATION p24 Ag 19 '39

"It is a pretty dated stage play done over carefully and expensively for the movies. It is better than 'The Old Maid,' although the setting, motivation and uncertain in the alternation of sympathy between widow and the repressed old maid who cannot understand it. Unlike the film, the play proceeds slowly and soberly toward its point which is beautifully supplemented by the efforts of Edmund Goulding, director, the one acting piece, which remains a sentimental—though superior—convention piece, distinguished chiefly by its acting."

+ New Press p122 S 6 '39

"It is an expert and moving screen transcription of the stage play. . . . Casey Robinson has shaped a rather static drama to a fluent continuity. . . . Ambiguity has its flag, motivation and uncertain in the alternation of sympathy between widow and the repressed old maid who cannot understand it. Unlike the film, the play proceeds slowly and soberly toward its point which is beautifully supplemented by the efforts of Edmund Goulding, director, the one acting piece, which remains a sentimental—though superior—convention piece, distinguished chiefly by its acting."

+ Newsweek p55 Ag 21 '39

"The critics protested when Edith Atkins' 'Old Maid' ran in the 1939. This picture version of it will win Academy Awards as well, but if it does we're going to protest, too. Of course, it's a fine movie. It's a good drama, well-played, expensively produced, and the directing is excellent. But it's so long, so dreary. The whole theme is built on the neurosis of a woman whose life has been a tragedy, but the picture version."

+ Photoplay p14 O '39

"The result flounces its skirts a little more boldly than the stage show but, like it, has mercy on the sufferings of two good, sometimes brilliant performances. Though the musky setting of Old Maid is enough to make anyone susceptible to historical bay fever, squirm, few will be unimpressed by the skill with which Director Edmund Goulding manages her. She is not a weak character. The dullness of trying to divide the fat bits between them, he so deals out their hiss item till that it appears."

Time p11 Ag 21 '39

"Trade Paper Reviews

"If there is soundness in the theory that the women control that part of the family budget attached to motion picture patronage, this highly emotional appeal to love and sacrifice should be on its way to a high place among the season's best box office bets. But while the feminine contingent is enjoying a field day with the refined tear-jerker, pa and the kids, for the audiences who are too sophisticated to be under- served, there have been no twin performances. You will hear it talked about when Academy award time rolls around. But it cannot be recommended for the run-of-the-mill audience demanding a portion of action in its entertainment."

Diggst p7 Ag 1 '39

"When the play won the Pulitzer Prize a few years ago it did so in spite of strong melodramatic deficiencies. Its screen transition fares no better, no worse. It is pretty tepid stuff, the basis of a good quality production. It does not have the anticipated prize package in this number, but it is good enough and the drawings are well done. For Bette Davis and George Brent we will do much to boost returns."

+ Film Bulletin p4 Ag 12 '39

"Brilliantly played version of Pulitzer Prize drama should get top box office business."

+ Film Daily p7 Ag 1 '39

"It is a strictly a woman's picture and as such will garner healthy box office returns in big town and hamlet from the feminine trade. It's a聪明 piece of screen manipulation in terms of angles, but should be sold as a 'must' to the women, for from them almost solely will its grosses stem."

+ Hollywood Reporter p8 Ji 29 '39

Reviewed by Gus McCarty

+ Motion Pict Daily p7 Ag 2 '39

"Film version of the Pulitzer Prize play of several years ago, or, if one may say it, the original play in development and dialog. Therein lies a handicap to success of the picture on the screen. Its stagey scenes and general confusion for the film audiences. Its prime appeal is to feminine audiences. Picture has not given quality production inducement, is impressive in display of sterling performances and displays painstaking direction on the part of Agnes M. Rainbow, to cleverly exploit its motivations and reasons for quick change of appeal for audience sympathy from one character to another. The most consistent work of the picture is the performances of the principals, which sometimes tend toward outright boredom, and those at least clearly indicated and properly generated. 'The Old Maid' will need plenty of exploitation to catch attention from the women trade. We will find the piece dates, is slow and uninteresting."

+ Variety p15 Ag 2 '39

"The film is a highly involved emotional drama. It is a depressing play, filled with futility, frustration, sustained misery for most of the characters, and as such is not likely to enlist widest reception, despite its fine performances, directorial and production care, and excellence. Because of its nature it is not apt to prompt much help from the average audience, and will need strong selling, although the usual criteria it shall push to be the initial run. It is a pretty close picture to the original play."

+ Variety (Hollywood) p3 Ji 29 '39

ON BORROWED TIME. MGM 99min Jl 7 '39

Cast: Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Morkel, Bobs Watson, Nat Pendleton,illy Malloy

Director: Harold S. Bucquet

Screen writers: Alice D. G. Miller. Frank O'Neill, Claudine West

Fantasy. Based on the novel of same title by Lawrence Edward Water and on one of same title by Paul Osborne. Lionel Barry-
more is the old man. Gramps, who wishes to keep his young grandson, Bud, from the clutches of his设计ebricks, who has lost his mother and father and is killed in an automobile accident. Death in the shape of a kindly, man, Mr. Gramps' wife and then comes for the old man himself. Gramps refuses to go and maroons Mr Brink in Los Angeles.

Finally, the boy is hopelessly injured trying to climb the tree and both Gramps and the lad accompany Mr Brink on their long journey.

Audience Suitability Reviews

+A: Wise of kind; Y: mature but good; C: too mature.
+ Christian Century p1007 Ag 16 '39

"Excellent. Mature-familiy." DAB.

+ Is an absurd, charming and stupendous story—but it is not a new one. Adolescents: good; children: Mature-familiy. Wome-ns Univ Club, Los Angeles
+ Fox W Coast Bulletin J1 1 '39

"This exquisitely screened version of the successful stage play dips into the realm of the supernatural though never losing its earthly atmosphere, A treat for the entire family." NY Herald Tribune p11 Ag 16 '39
+ Fox W Coast Bulletin J1 8 '39

"It has a definite place in any family's enter-tainment, the picture is a marooning-Mature-familiy. Am Legion Auxiliary

"Thoughtful entertainment of an unusual type. Adults." Calif Cong of Par & Teachers p31 Sept 15 '39

"It is the spiritual beauty, death, no matter how attractively pictured, is not the happiest theme. However, the theme is very delicately and understandingly prolonged. The picture is well acted and mature in every department. Cali Ef Fed of Church Women's Clubs (W Coast)
+ Fox W Coast Bulletin J1 15 '39

"The picture is marked by the excellent work of a very fine cast: Lionel Barrymore and little Bob Watson outstanding; beautiful photogra-phers, the direction delicate and understanding. While the theme is depresssing, it is relieved by the brilliance of the production and gentle, natural humor. Noteworthy, if you enjoy the type. Adults." Gen Fed of Woman's Clubs (Lord"

"The film plays heavily upon the emotions and is saturated with sentiment. Adults." Nat Soc of New England Women

"Entirely out of the ordinary, and exquisitely presented. Both interesting and gripping and, although the plot is unusual, the picture is well made and mature. S Calif Council of Fed Church Women's Clubs
+ Fox W Coast Bulletin J1 15 '39

"Adults." Nat Legion of Decency J1 13 '39

+A & Y: excellent; C: they will enjoy 'Gramps' and the boy though the underlying theme is not for their type. + - Parents' M p45 Ag '39

"Family. Interesting characters and unusual salty humor." Wkyi Guide J1 8 '39

Newspaper and Magazine Reviews

"You will find it very charming and, for the films, quite daring, since Hollywood is not in the habit of toying with ideas that might per-haps lose bright customers." John K. Hutchens
+ Boston Transcript p20 J1 21 '39

"Adults and young people."
+ Motion Picture Monitor p15 J1 22 '39

"Even though Sidney Franklin's production is not guilty of too many Hollywoodian changes, it is without that sensational manipulation which have been the rule of the version. However, 'On Borrowed Time' is still recommended fare for those who can take a skilful story told by a fine actor and actress with a good script. It is not a very long film. Its best scenes are done with amazing sincerity and reality. Philip T. Hartung
+ Cleveland Press p380 Jul 22 '39

"'On Borrowed Time' emerges on the screen as a beautifully written, tenderly played, com-plexly engaging fantasy. In its new Hollywood edition the comedy-drama follows quite closely its stage progenitor, extending its scope through the wider range of movement, subtler voice and feature inflections, and more arresting close-ups made possible by effective use of camera and movement direction. + - Cue p41 J1 8 '39

"It has its moments but is likely to bewilder many films audiences. Good acting makes it attractive to many of the chances offered. Out-of-the-rut, but problematic in its appeal to the average film-a udience." + - Film Wkly p32 S 2 '39

"Esquitely done, but unwise choice of story material for a medium with the wide general appeal of the screen. Yet it is too thoughtful for general consumption, too great a flight into the realm of fantasy for those who find facts and ma-terial in its presentation to take its audience completely with it into its somewhat too in- teresting and sophisticated make-believe. However, a successful presentation, but not box-office. Exhibitors who must pay for it by virtue of block booking provision can advance it as a strong argument in favor of the passage of the Neely Bill." + - Hollywood Spectator p9 J1 8 '39

"Your Beverly Hills wonders how the average fan will view this strange polyglot of a picture. The message—that Death is not so fearsome a personality as most of us vision it—there. But it is adult, mystic; there is about it the cold breath of a shudder." Beverly Hills Courier p13 Ag 12 '39

"'On Borrowed Time' is a perfectly photo-graphed reproduction of the successful stage play of the same name—which means it is a disappointment to the playgoer who knows it with a great theme. . . . A great occasion for an exceptional and impressive piece of work, however, the film fails only in what it does not do. Otherwise it is superb. Lionel Barrymore gives a master performance, a part that most men are going to be more enraptured with than I was, and I suppose it won't hurt you to seek for your own "engagement" in the Tiffany L. Hoellering
+ Nation p52 J1 15 '39

"'On Borrowed Time' is the kind of light story which can so easily be overdone that it usually is. It is also the kind of film that is a little too sweet for my taste—even the milk of human kindness will slop over if you insist on pouring it all down at once. Still and all, without knowing what the play was like, I can report that the version Harold S. Boguet has made for MGM is a respectable job, with interest, humor and a bit of a cry for all. . . . Knowing that an hour and a half of a movie is going to be more enraptured with it than I was, and I suppose it won't hurt you to seek for your own "engagement" in the Tiffany L. Hoellering
+ New Repub p335 J1 26 '39

"Death comes to the screen in eloquent but rather morbid terms in the motion-picture version of 'On Borrowed Time.' The stage screen, as on the stage, is a provocative and moving metaphysical drama, but it is a drama of the theme that make the play so satisfying. Even so it is a daring and unusual photographic. It took nerve to bold to the original ending of the fantasy. . . . Where 'On Borrowed Time' is slightly disappointing is in its mood rather than in its treatment. Death hovers too closely over the proceedings of the film." Howard Barnes
+ New York Herald Tribune p13 J1 8 '39

"'On Borrowed Time' is a mighty pleasant film, with a deal of warmth and sentiment and just enough orner human acidity to keep it off the after-dinner malarky. It is a well-made original theme (for the screen) and a panel of skilled players, and we are reasonably sure almost every one of them is going to come to the end and you knew the 'but' was coming—it isn't nearly so effective on the screen as was the stage production." Frank R. Nugent
+ N Y Times p13 J1 7 '39

"It's a good piece of work, certainly, but don't recommend it to those who want to see the play. They may not suffer from the film, yet they won't be much stimulated, either. The finale, to be sure, shows the gates of heaven open, is as common as a headache and has a fussy touch about it some may resent." Robert Mosher
+ New York Sun p55 J1 8 '39

"The screen adaptation follows the original with remarkable faithfulness. + - Newsweek p31 J1 10 '39
ON BORROWED TIME—Continued

"The strange and gentle tale is brought to the screen with masterly finesse. The acting is superb; it's a moving story, of course, and somehow very depressing. But all the performances are superb." Photoplay p62 S '39

Time p34 JI 17 '39

Trade Paper Reviews

"For this and any other time, M-G-M has produced a hauntingly poignant film which should be in every school. The plot is a highly effective and unusual dramatic entertainment with splendid performances by Lionel Barrymore and the child Walter Pidgeon."

+ Boxoffice p27 JI 8 '39

"You will be deluged in highbrow critical raves over this thrilling and brilliant picture, which stand on our own broken-arched feet and tell you right now that half the critics won't know what they are talking about. Production on the basis will sincerely be mixing their opinion of a picture with deserved tributes to fine acting. A highly imaginative film."

David J. Hanna

+ Hollywood Reporter p3 JI 15 '39

"The screen lends itself admirably to the fantasy contained in this idealistic and human story and the part is made to order for the talents of layer, Bob Waren." Selling angles: Lionel Barrymore in a great picture done in splendid fantasy."

The New York Times p3 JI 21 '39

"A laudable entry for Academy honors. Unquestionably the picture will make a strong plea for critical artistic production on the basis of purpose, presentation and histrionics. Its fate at the boxoffice, too, should be viewed with optimism, for it is that type of picture which will build grosses on word-of-mouth. Given the initial punch of a smart splash exploitation campaign, it should, with Lionel Barrymore as its leader, prove a greatly gratifying lucre."

+ Hollywood Reporter p3 JI 30 '39

Reviewed by Charles S. Aaronson

+ Daily p3 JI 23 '39

"General audiences may cotton to the novelty of this unusual film presentation of Paul Osborn's play which had a successful run on Broadway. Picture will be tabbed generally by critics and class audiences as an artistic cinema success; of that there is no question. It's a prestidigitation for both Metro and the industry, with chance to get more than passing reception in general bookings. Despite treading close to danger, it has its ground with its basic premise. 'On Borrowed Time' holds a wealth of humaness and homey dramatic atmosphere in its telling and command attention."

+ Variety p14 JI 5 '39

"It is probably the most novel film within memory at the most theatres. The picture develops tremendous emotional reaction, and, despite its macabre premise, will have for limitations satisfactory entertainment, even amusement, so strangely blended are the earthiness and the spiritual elements of the material. Certain possibilities are unpredictable but would seem to be limited by its nature, requiring for most audiences a coupling with some emotional and inspirational hill mate. But as to its artistic quality, its fineness in performance, direction and production, there can be no question."

+ Variety (Hollywood) p3 JI 30 '39

$1,000 A TOUCHDOWN. Paramount Announced for release S 22 '39 (Not yet reviewed)

REVIEW DIGEST

OUR LEADING CITIZEN. Paramount 90min Ag 11 '39

Cast: Bob Burns, Susan Hayward, Charles Bickford, Elizabeth Patterson, Clarence Kolb, Paul Guilfoyle

Director: Alfred Santell

Original story: Irvin S. Cobb

Screen writer: John C. Moffitt

Drama. A prosperous, headstrong factory owner семей and his army of strike-breaking thugs against his employees who are loyal but antagonistic because of an economically un-sound position. Burns portrays a philosophical lawyer whose ideals and practices are patterned after Abraham Lincoln. He runs a gigantic racial race against the factory owner and exposes him.

Audience Suitability Ratings

"A: unusual; Y: probably good; C: beyond them."

Christian Century p1055 Ag 30 '39

"Insidious. A mill-town social drama; capital-labor trouble; communist, fascist, union arguments and tactics—with a final, sincere and emphatic championing of U. S. principles. Burns is persuasive but this is not suitable for him. (A dangerous precedent as a social-leveling propaganda could easily become insidious and unanswerable.) Adults."

DAR

— Fox W Coast Bulletin JI 29 '39

"The problems of this story should be very carefully handled and care should be taken in the method of presentation to the public. Adults." Am Legion Auxiliary

"It's timely and inspirational. Family."

Calif Cong of Par & Teachers

"A controversial-type picture, emotionally stirring, but confused and none too convincing. The picture is not a symbol of the struggle senting in a more or less exaggerated manner the types engaged in the struggle between labor and capital. Reality and tense situations make the entertainment value a matter of taste. Adults."

Calif Fed of Business & Professional Women's Clubs

"An interesting lesson that should open the eyes of many on Americanism and all it stands for, splendidly developed in a highly entertaining story. Family." Calif Fed of Music Clubs

"A picture of tense, dramatic action, timely and thought-provoking in theme. Adults and young people." Gen Fed of Women's Clubs (W) (W)

"A somewhat daring portrayal of controversy between capital and labor, introducing strikes, strikebreakers and communists, and the unfair placement of the employer pitted against the revolt of his workers. . It is regrettable that the only employer introduced should be ruthless and dishonest. Adults." Nat Council of Jewish Women

"A valuable and constructive social drama dealing with a phase of American life which is admirable, with the filming is excellent, the action begins slowly but gains momentum as the story progresses. Adults." Nat Soc of Nat Council of Jewish Women

"The picture would have a stronger appeal with a less involved plot and more of the idealism expressed by Burns. Family." S Calif Fed of Woman's Clubs

"This picture can claim attention on three counts: it is one of the few to use capital-labor troubles for its theme; it casts Bob Burns by himself, and it is not infused with a large dose of Americanism. Otherwise, it is not a notable achievement. The characters, like Burns' sayings, seem to represent abstractions rather than human beings. Practically all the noble qualities are combined in the leading citizen. The evil qualities are somewhat unequally divided between Labor and Capital. . The whole thing is a little too obvious to be interesting. Adolescents: might interest: children: no interest. Mature-family. Women's Univ Club, Los Angeles

— Fox W Coast Bulletin Ag 12 '39
requent patronage."

Nat Legion of Decency Ag 17 '39

A & Y; good; C: no.

Parents' M p37 8 39

"attending pictures be fair to all parties the picture's production; spontaneous but stands out as an unusual and often forceful picture."

+ Wky Guide JI 29 '39

Newspaper and Magazine Reviews

"Undoubtedly Burns is being primed to step into the shoes of J. J. Corman in Our Leading Citizen proves that he is nicely fitted for the assignment. . . . No doubt Paramount's choice will soon make Bob Burns as a senator—he is nominated at the conclusion of Our Leading Citizen. It would be a good idea to see W. O. Boston Transcript A 18 '39

"All the warmed-over platitudes about Americanism are offhanded by Paramount to trim a confused melodrama. Crowning irony has been made likeable, honest-faced Bob Burns, as the peace-bearing attorney, deliver the dialogue." Christian Science Monitor p17 Ag 19 '39

"A labor-capital film done with some integrity would be welcome. Our Leading Citizen is disgusted. The film fails to make sense or entertainment. Bob Burns does not clear up the muddle. Philip T. Hartung

"Rarely have I seen such confusion in a movie script as that which Hampers this latest Bob Burns picture. It seems to be nothing more as a hodge-podge of half-baked right ideas that never come through, and strong ideas that do; of obvious plot twistings and corkscrew turnings that lead the story nowhere, or at best up blind alleys. It is just another film from the studio. . . . It puts the spotlight in the movies for Bob Burns—something, I gather, in the general tradition of Will Rogers. It fails."

Jesse Zomzer

Cue p38 Ag 26 '39

"Has a certain importance in that it shows the continued interest in the is a matter of controversy, even though the present film is homespun in texture, not wholly decisive in philosophy, and arrives at no very illuminating conclusions. Capital and labor is the chief issue. Students of the films will find it suggestive. Only labor will benefit. The picture has value as a portrait of a small American city. Bert Harfen

House of Travel Spectator p9 Ag 5 '39

"The whole problem of industrial unrest is settled with preposterous dispatch in Our Leading Citizen. For some time now, Mr. Burns has been trying his hand at the picketing of the late Will Rogers. This, it seems to me, is his line. He is a dull trial lawyer. He has been cajoling the cinema to treat with contemporary themes, I should be happy to see it dramatize a factory walkout and the civic responsibilities of democracy. As it is, I think it would be much better for the screen to continue to ignore the present-day world, if it can present nothing better than this distorted reflection of current events. Howard Barnes N Y Herald Tribune p12 Ag 24 '39

"Mr. Cobb, as the author of the Paramount's remarkable social document, Our Leading Citizen, appears the appalling spectacle of a man who is not merely beyond his depth but insists on showing off as he goes down for the third time. Flawed Auditorium, which has a slight list to port, already has damned the picture as an attack upon organized labor. The National Association of Manufacturers with equal propriety, could call it a blow to capital; we, the petty bourgeoisie, who have run via the breadlines, can reply to the folk on the receiving end—will have to content ourselves by branding it an affront to intelligence and to the model of the nation."

Frank S. Nugent

N Y Post p13 Ag 26 '39

"I must say that I can't fancy what possibly ray of delight or even negative relaxation any human being can get out of Our Leading Citizen. Nothing could be more woeful than the mishandled exploitation of present-day labor problems in this folksy little sketch of a strike, strikebreakers, labor agitators, and capitalists. John Mosher

New Yorker p5 8 29

"The adaptation considers a confusing number of things. It is more ambitious than entertaining."

+ Newweek p25 Ag 25 '39

"Paramount is still trying to fill Will Rogers' place in the American funny world with an obvious substitute, Bob Burns. But the studio just doesn't supply the right stories or direction. Bob tries to fill Will's shoes, but the shoe is obviously not made for him. It is a failure not for the intellectual audience, offering as it does the first-reader grade of entertainment. The audience reaction may well be: why pay money for this when you can get in the American Legion rally free?"" Philo

Time p47 Ag 25 '39

Trade Paper Reviews

"The preachment in the currently popular Americanization vein which this undertaking is so completely lost in a labyrinthine and unbelievably screech screenplay that the attempted message is rendered ineffectual and the entertainment values of the picture will have difficulty in finding a warm and human part in the public that was Burns is distanced. Nor is the general situation helped through the appearance of a picture with which heavy-handed throughout, placing a second hurdle in the path of the cast. The feature may find favor in small towns and among the most die-hard Burns fans."

Boxoffice p45 Ag 5 '39

"It just appears that Paramount couldn't make up its mind about Our Leading Citizen. Originally, they have to start making a Bob Burns picture; somewhere along the line they decided to make the kind of propaganda picture that Warners do so well; about that time they also have decided that Bob Burns can no longer hold up a picture except in rural sections, so they got all balled up. Because by that time they had their star tangled with their star in an inextricable mess."

Digest p3 Ag 15 '39

"Paramount hit into a large slice of trouble when it decided to turn out a picture based on labor-employee relations. But the trouble comes off second best in this well handled story, which, despite its tendency to wander, continues to emerge as an appealing, heartwarming and frequently humorous treat."

David J. Hanna

Film Bulletin p8 Ag 12 '39

"Powerful story whose rousing theme and action make it stand out as a strong entertainment."

Film Daily p6 Ag 11 '39

"In 'Our Leading Citizen,' Paramount has an offering which will pull in the Bob Burns fans, but it will not do as well as the ordinary grosses. The picture will play the top half in a few spots, and in most others it will hold second best unless the other show is strong enough to carry the program. Burns is the only name it can sell, and the draw will depend upon his following. The plot stresses the patriotic theme, and like any attempt to thrust without any sublety the need of Americanism in these present days, it causes the progression of the picture to slow up, wait for an insert on ideals, and then proceed again with the plot."

+ Hollywood Reporter p3 Ag 27 '39

Reviewed by Gus McCarthy

Motion Picture p3 Ag 1 '39

"Paramount is still groping for proper story material to generate Bob Burns into a top star attraction. . . . Combination of the characterizations and the straightforward direction by Alfred Santell overshadows a confusing and burdensome script. Basically, it's a better idea for Eugene Brieux's stage play, but the studio has given studio heads a slant on the approach for the bazzooker's future stories. Picture is not strong enough to generate much interest as the line runs, except in a few isolated instances where Burns enjoys an especially strong following."

+ Variety p15 Ag 2 '39

"Sprawling story and loosely organized material, coupled with lagging direction, cuts the entertainment possibilities of the film to the minimum and does nothing to further the
PARENTS ON TRIAL. Columbia 57min Je 29 '39
Director: Sam Nelson
Music director: M. W. Stoloff
Original story: J. Robert Bren. Gladys Atwater
Screen writers: J. Robert Bren. Gladys Atwater. Lambert Hillyer
Melodrama.
The marriage of a young couple is annulled by the father of one of them. The husband eventually goes to reform school where he escapes to be near his wife. He gets a break and his wife returns to complete her last year at school.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."
+ Christian Century p1031 Ag 23 '39
"Adults."
Nat Legion of Decency Ag 17 '39

Newspaper and Magazine Reviews

"An unexceptional thesis, not too persuasively handled from the dramatic viewpoint. Family."
+ Christian Science Monitor p15 Jl 15 '39
"You won't be able to work up much excitement over this sleepy bit of celluloid."
- Photoplay p30 O '39

Trade Paper Reviews

"This was probably try audiences by its heavy-handed and obvious manner in presenting the theme that parents should be patient and understanding. It's a nice idea that gets mal-treated by a hackneyed script. Consequently, the film is pretty much on the feeble side as dramatic entertainment."
- Boxoffice p29 Ji S '39
"Designed for filler product in smaller first-run subsequent houses, 'Parents on Trial' will suffice in its level. Preachment against parents who lack understanding of their children is premised on a hokey tale that doesn't quite get over in spite of some excellent spots."
- Variety (Hollywood) p3 Ji 22 '39

PER UOMINI SOLI. Esperia 78-88min
Director: Guido Brignone
Original story: Luciano Doria
Comedy.
Filmed in Italy without English titles.
An American screen actress visiting Italy becomes involved with an Italian radio singer at the instigation of her manager. In the end the singer goes back to his sweetheart after many complications.

Trade Paper Reviews

"Highly amusing and well knit, this release will please Italian moviegoers hugely. The acting by the entire cast is excellent."
+ Film Daily p7 Ap 26 '39

PORT OF HATE. Times 57min
Cast: Polly Ann Young. Kenneth Harlan. Carleton Young. Shiao Jung
Director: Harry S. Webb
Screen writer: Joe O'Donnell
Melodrama.
Miss Young portrays a pearl buyer in the tropics who is accused of murder. Hunted by the police she escapes. Later a gang of thieves are exposed as the murderers.

Trade Paper Reviews

"There is little here in the way of dramatic value. It is a trite production effort done in the manner of Hollywood melodrama. Insertion of clips for background shots is badly handled, giving a synthetic air to the proceedings."
- Boxoffice p56 Ag 26 '39
"This picture will fill program needs nicely with a capable cast making the most of an action story in the tropics."
+ Film Daily p17 Ag 22 '39
"It is pulp stuff that has all the earmarks of Hollywood. A competent but cheapie. Its merit is the very smallest of the double bill accounts, admissions are low and not much is expected."
- Variety p15 Ag 16 '39

QUICK MILLIONS. 20th century-Fox 61min Ag 25 '39
Director: Malcolm St. Clair
Music director: Samuel Kaylin
Original story: Joseph Hoffman. Stanley Rauh
Screen writers: Joseph Hoffman. Buster Keaton.
Comedy. Another in the Jones Family series. The Joneses, just home from their Hollywood visit, find that an eccentric uncle has left them a mansion in the Grand Canyon. They turn about immediately and find the cabin has become a hideout for some gangsters. Based on characters created by Katherine Kavanagh.

Audience Suitability Ratings

"A: hardly; Y: & C: amusing."
+ Christian Century p1055 Ag 30 '39
"Much fun is provided by this popular group of trouper family."
Nat Council of Jewish Women
+ Fox W Coast Bulletin Ag 19 '39
"General patronage."
Nat Legion of Decency Ag 31 '39
"A: fair; Y & C: amusing."
+ Parents' M p61 O '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 S 8 '39
"Another of the Jones Family series, affording some hearty laughs, though not in all respects as entertaining as some of the earlier films. Too much emphasis on action and horseplay, too little on human interest elements."
Boxoffice Ag 31 '39
+ Hollywood Spectator p14 S 2 '39

Trade Paper Reviews

"Lightweight divertissement for the program. A burlesque comedian of the old school, Eddie Collins, provides a number of
chuckling moments with Jod Prouty, but
overdraws his characterization too broadly;
what The Joneses needs is a cliché-less script.
+ Boxoffice p8 Ag 5 '39
“High power gagging by the writers and
Director N. J. Reilly results in this edition of
the Jones Family series telling up all as good
mass laugh fare for the family trade.”

+ Hollywood Reporter p3 Ag 8 '39
Reviewed by Gus McCarthy
+ Motion Pict Daily p4 Ag 11 '39
“It goes in for more broad and slapstick
comedy gags than its predecessors. Result
is an acceptable comedy supporter for the duals,
aiming at the family trade in the secondary
houses.”
+ Variety p14 Ag 16 '39
“Hokish story connecting a rapid succession
of gags makes this new edifice of the Jones
Family series surefire for laughter. It is Edgar
Collins who takes over soon after unfilled
starts, and takes the nuthatch with merrily.
+ Variety (Hollywood) p3 Ag 8 '39

R

THE RAINS CAME. 20th century-Fox
103min S 15 '39
Cast: Myrna Loy, Tyrone Power, George
Brent, Brenda Joyce, Nigel Bruce, Maria
Ouspenskaya, Joseph Schildkraut, Mary
Nash
Director: Clarence Brown
Screen writers: Philip Dunne, Julian
Josephson
Drama. Based on the novel of same title by
Louis Bromfield. The plot concerns a
group of socially important Britishers and high-
caste Indians in a small principality of interior
India. Myrna Loy portrays a philandering young woman who falls in love with an Indian
docto, a Yemenese prince man, and Brenda Joyce, a missionary’s daughter, also fall in love. All these characters are swept
together to settle their life problems when an
earthquake and flood cut them off from the
world.

Audience Suitability Ratings
“A: good; Y: sophisticated; C: no.”
+ Parents’ M p61 O '39

Newspaper and Magazine Reviews
“‘The Rains Came’ is an intriguing
novel, but unfortunately, the background
atmosphere, but it has the leisurely pace and
the episodic quality of a book. The criss-cross
of plot and subplot results in a criss-cross,
with the result that the action rarely builds up any
 suspense and almost never comes to a focal
point. Ably acted and somberly staged by
Clarence Brown, if the film is interesting rather
than exciting and moving.... I don’t see how
the novel’s weaknesses can have had better treatment
than it has been afforded. It seems to me, though,
that the Bromfield tale should have been left
between the covers of a book. In terms of
drama it is only sporadically diverting.”
Howard Barnes
+ New York Herald Tribune p8 S 9 '39

“This appears to have defied translation to the
screen. The film version is the merest skeleton
of the Frances Brent novel, and the studio,
combining the novel down to romantic-script
size, the adapters had no time for the pre-
liminaries. The background work, the social
comment that were the distinctive and distin-
guished features of the book. ... The film is
largely hazy in its outing.” Frank S. Nugent
+ N Y Times p11 S 9 '39

Trade Paper Reviews
“Brilliant story superbly projected to the
screen with star-studded cast is a sure-fire box
office smash.”
+ Hollywood Reporter p3 S 7 '39
Reviewed by Alfred Finestone
+ Motion Pict Daily p8 S 11 '39
“Its brooding atmospheric quality, a strangely
potent psychological instrument, sets 'The Rains
Came' apart among the important pictures of the
season, providing its peculiar, arresting
entertainment.” Within the new promises
of the world market, the picture has money-
making powers.
+ Variety (Hollywood) p3 S 7 '39

RANGE WAR. Paramount 65min S 23 '39
Cast: William Boyd, Russell Haydon, Britt
Wood, Pedro De Cordoba
Director: Lesley Selander
Original story: Josef Montague
Screen writer: Sam Robins
Western melodrama. Another in the Hopalong
Cassidy series, this one develops the character created by
Clarence E. Mulford. Hopalong ferrets out the
mystery which is hindering the efforts of a group of
formance which will not hold railroad
spur so that they will not have to pay toll to a rival
range owner.

Audience Suitability Ratings
“General patronage.”
+ Nat Legion of Decency Ji 27 '39
“‘A & Y: good; C: exciting.”
+ Parents’ M p61 O '39

Family.”
+ Wky Guide Ji 15 '39

Newspaper and Magazine Reviews
“It’s still a mystery to this department why the
‘Hopalong Cassidy’ series has such a fol-
lowing.”
+ Photoplay p85 O '39

Trade Paper Reviews
“William Boyd again throws lead and flats in
the cause of law and order in his beloved West,
and with the usual results, albeit his crusading for
the right is not up to the high entertain-
ment average of the popular series. This is
due, chiefly, to a below-par story and undis-
tinguished direction.”
+ Boxoffice p45 Ag 12 '39

“This is not up to the usual high standard of the
Hopalong Cassidy series. Although pho-
tography is fine. ‘Rage War’ is mar-
red with a slow moving story which con-
stantly minimizes the action element. Fre-
quently threatened gun play never materializes
until the final sequence.”
David J. Hanna
+ Film Bulletin p15 S 9 '39

“It has enough action and comedy to satisfy
any and all western fans. Especially
noteworthy is the beautiful photography by
Russell S. Heiner, the most pro-
pulsive of a book. In terms of
drama it is only sporadicaly diverting.”
Howard Barnes
+ N Y Herald Tribune p8 S 9 '39

+ Hollywood Reporter p3 Ag 1 '39
Reviewed by Gus McCarthy
+ Motion Pict Daily p4 Ag 4 '39

‘Hopalong Cassidy again brings the bell in this
series of Westerns which Paramount has
made into real money-makers. Only discernible
weakness is the absence of George Hayes, the
RANGE WAR—Continued

‘Windy’ of these stories, whose humor has
gone far in popularizing their appeal.”
+ Variety p41 Ag 30 ’39

"An acceptable entry into the Hopalong
Cassidy fold, ‘Range War’ is particularly
marked by photography of western mountain
scenery. It fails to awaken any adult interest
in the action a bit stagey and may possibly
wonder at the poor markmanship of their
film hero, with which he overcomes all
difficulties should please, along with comedy
antics of several characters.”
+ Variety (Hollywood) p3 Ag 1 ’39

REAL GLORY. Goldwyn-United artists
Announced for release S 29 ’39 (Not yet
previewed)

RENEGADE TRAIL. Paramount 57-
61min Ag 18 ’39
Cast: William Boyd, George ‘Gabby’ Hayes,
Buck Jones, Charlotte Wynters. Russell
Hopton. Sonny Bupp
Director: Lesley Selander
Screen writers: John Rathmell, Harrison
Jacobs
Western melodrama with music. Another in
the Hopalong Cassidy series based on char-
acters created by Clarence M. Mulford. A
rancher sent to prison escapes and joins a
band of cattle rustlers. Hopalong finally brings
the gang to justice.

Audience Suitability Ratings
"Excellent horsemanship, some good singing
and the customary happy ending are the best
points of an otherwise run-of-the-mill produc-
tion. Family.” E Coast Preview Committee
+ — Fox W Coast Bulletin Ap 1 ’39
"General patronage.”
The Legion of Decency Mr 23 ’39
+A: fair; Y & G: good.
+ — Parents’ M p87 Je ’39
"Family Juvenile. A pleasing Western, with
nice music and good riding.”
+ — Wkly Guide Mr 13 ’39

Trade Paper Reviews
"It is easy to see why the Hopalong Cassidy
series is rated as top-notch Western entertain-
ment. Despite the routine pattern of the plot,
the principals maintain a standard of acting
far above the usual sagebrush histronics.”
+ — Film Daily p39 Ji 29 ’39
"Season after season, Harry Sherman’s ‘Hop-
along Cassidy’ productions maintain a high
standard for outdoor action films.” Frank
Leyendecker
Film Bulletin p19 Ag 12 ’39
+ — Film Bulletin p19 Ji 25 ’39
"Harry Sherman’s formula for his Hopalong
Cassidy series continues to gallop along at
breakneck pace. The Hopalong Westerns with
Bill Boyd in the Cassidy role likewise continue
to improve, and this one turns slightly musical
as the film’s Mon. Sonny Bupp, supply some
background warbling. It’s an okay addition
because not permitted to slow down the cus-
tomary outdoor tempo, ‘Renegade Trail’ stacks
up with the best in this group.”
+ Variety p27 Ji 26 ’39

RIDERS OF THE FRONTIER. Mono-
gram 59min Ag 16 ’39
Cast: Tex Ritter, Jack Rutherford, Hal
Taliaferro. Glen Francis, Nolan Willis
Director: Spencer Bennett
Music: Frank Harford
Music director: Frank Sanucci
Screen writers: Jesse Duffy, Joseph Lever-
ing
Western melodrama with music. A crooked
foreman steals cattle from a girl ranch owner.

REVIEW DIGEST

Tex Ritter, posing as a Western bad man, aids
in the capture of the foreman and his gang.

Audience Suitability Ratings
"General patronage.”
+ — Nat Legion of Decency Ag 24 ’39
"A: poor; Y: C: fair for Tex Ritter fans.”
— Parents’ M p61 O ’39
"A straight Western, but one that shows
fair more imagination in treatment and situa-
tions than the average production has some
good songs and a camera that makes the most of
fine scenery.”
+ — Wkly Guide Ag 12 ’39

Trade Paper Reviews
"A standard Western throughout, this is fully
qualified to more than satisfy the saddle-and-
six-gun fan fraternity, having been well forti-
cied with thrills and suspense.”
+ — Boxoffice p25 S 9 ’39
"This latest in Monogram’s Tex Ritter series
should prove a pleasurable celebration for the
action fans. It’s jam-up with excitement and never
loses sight of its climax, resulting in more
audience interest than Westerns are usually
capable of arousing. It would appear that
Monogram has also stretched its budget for
this production in the ordinary level of cowboy films seen in recent months.”
+ — Hollywood Reporter p8 S 1 ’39
Reviewed by Boxsoe Williams + — Motion Picr Daily p6 S 6 ’39
"Tex Ritter’s latest starrer is a cheapskate
that’ll have to depend on the children for box
office. It’s a quickie, a Western which awakens
with its puerile story, inferior acting and direc-
tion. Even the inferior productional efforts
shroud the performance of the star.”
+ — Variety p20 Ag 23 ’39
"Saturday afternoon juvenile trade will find
Riders of the Frontier satisfactory fare,
giving them plenty of chance to fight along
with the hero against tremendous odds. Adults
will find story on which this latest Tex Ritter
horserider opera is strung is only commonplace
Western formula without fresh angles.”
+ — Variety (Hollywood) p3 S 1 ’39

RIO. Universal Announced for release S 22 ’39 (Not yet previewed)

S. O. S. TIDAL WAVE. Republic 60min
Je 2 ’39
Cast: Ralph Byrd, George Barbier, Kay
Sutton, Frank Jenks, Marc Lawrence.
Dorothy Lee, Oscar O’Shea
Director: John H. Auer
Music director: Cy Feuer
Original story: James Webb
Screen writers: Maxwell Shane, Gordon
Kahn
Melodrama. Television pictures of a tidal
wave threatening the New York City accompa-
nied by a gigantic earthquake are used to throw
voters of a city into a panic in an attempt to
win an election.

SEE ALSO issue of June 26

Audience Suitability Ratings
"A: hardly; Y: no value; C: no.”
Christian Century p33 Je 28 ’39
"Adults.”
+ — Nat Legion of Decency Je 22 ’39
"A: fair; Y: & C: exciting.”
— Parents’ M p45 Ag ’39

Newspaper and Magazine Reviews
"[Mostly] routine reporter-vs-gangster melo-
drama. There’s not much [except the ending]
to recommend it.” Jesse Zunser.
— — Cue p44 Je 24 ’39
"Honors are even in this Republic quickie. The script is preposterous; the staging is slipshod and the acting comes under the heading of mugging when it is not downright amateurish. I advise you not to try to follow the plot. It makes for the silliest show that the traditional, silly season at the drive-in cinema has yet brought to light... If you get any amusement from the photoplay at all, it will probably be from some fumbling that has gone into the making of it.

- N Y Herald Tribune p17 Je 22 '39

"S. O. S. Tidal Wave", a synthetic quickie produced in a flash by Republic Pictures, has one great advantage. If the picture is negative that it would best be just ignored.

- Variety p26 Je 21 '39

### SAINT IN LONDON

**RKO 70min Je 30 '39**

**Cast:** George Sanders, Sally Gray, David Burns, Gordon McLeod, Henry Oscar

**Director:** John Paddy Carstairs

**Music director:** Harry Acres

**Screen writers:** Lynn Root, Frank Fenton

**Mystery.** Based on the novel, The Million Pound Day by Leslie Charteris, as produced in England. George Sanders, a combination of swindler and Robin Hood, is led into a dangerous world of crime and intrigue by a chance acquaintance on a country road.

**Audience Suitability Ratings**

"Slow-moving British melodrama, with good acting and with scenes of London streets and parks attractively photographed. Adults." Calif Cong of Par & Teachers

"Exciting mystery-adventure-romance drama. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A well played and vividly acted mystery story. Adults." Nat Soc of New England Women

+ Fox W Coast Bulletin Jl 1 '39

"Although a crime picture it is entertainingly presented... Interesting for lovers of mystery. Adults." Calif Council of Fed Church Women

"The attractive cast and good production values make the film sufficiently entertaining for detective story fans. Adolescents, 12-16, no. Adults." Wom'en's Univ Club, Los Angeles

+ Fox W Coast Bulletin Jl 15 '39

"General patronage." Nat League of Decency Jl 6 '39

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

+ Parents' M p96 S '39

"Family. A snappy bit of detective adventure." + Wkly Guide Jl 1 '39

**Newspaper and Magazine Reviews**

"Adults." Christian Science Monitor p15 Ag 5 '39

"Half a dozen gory homicides [are regularly] committed every two hours on the Rialto's screaming, palpitating screen. There aren't that many this week; but murder-hungry patrons will find other pleasantly diverting compensations. An excellent all-British cast of players step steadily and skillfully through an exciting series of hairbreadth escapes and suspenseful implications. What more can anyone ask? "It's good melodrama, and you'll like it." Lesle Zueger

+ Film Daily p23 Jl 19 '39

"Immeasurably better than the last 'Saint' picture it was our lot to see. 'Saint in London' is a clearly expounded, smoothly moving, and subtly played piece. There is, moreover, a good deal of whimsicality in the telling... A good and attractive picture. The children should like it." Bert Harlan

+ Hollywood Spectator p12 Jl 8 '39

"It is the best picture of the series so far, a detective thriller without the other pretensions effectively done with convincing craftsmanship.

Franz Hoellerer

+ Nation p56 Ag 5 '39

"As part of a double bill, the film probably has enough to keep the customer from squirming out of his seat. 'Saint in London' at least is good for a few chuckles. On the whole, however it is pretty tepid entertainment." Robert W. Dana

+ - N Y Herald Tribune p14 Jl 19 '39

"'Saint in London' not only brings our old friend, the mystery-adventure-romance, and most urban of all the currently-recitaling gentlemen detectives, right home to his native heath but it does it with a laugh. The midst of what is obviously the most impressively wicked community in the world. The combination is superb, and the film is not as much bloodshed and screaming in the dark as one generally fancies in detective thrillers, this deficiency being more than made up (for those who have a more cultivated taste) by some racy character acting in even the smallest roles." Bosley Crowther

+ N Y Times p23 Jl 19 '39

"The 'Saint' is one of those characters nothing can change when you put George Sanders in the role, you've got something rather extra-special." + Photoplay p26 S '39

**Trade Paper Reviews**

"Produced in England, this tops previous entries in the 'Saint' series, carrying a heavy load of thrill, suspense and humor, and with unflagging action that should peg it a money-maker on both sides of the Atlantic." Variety p19 Jl 11 '39

"This is another one of those vastly popular 'Saint' pictures. Judging by the reaction of last week's preview audience, this may or may not be typical, this 'Saint' character has built up quite a following. At any rate, 'Saint in London', the latest edition, is made in London, is every bit as good as its predecessors in the series."

+ Daily Mirror p11 Je 30 '39

"Extremely well scripted this new adventure of RKO's 'Saint' is a step upward for this series. There is not a great deal of action in the film, but considerable mystery and suspense hold the spectator engrossed throughout. Production values are above average, as are the direction and acting. At the rate this group of pictures is improving RKO soon will have a series comparable to the most consistently profitable ones the firm has ever made.

+ Film Bulletin p10 Jl 1 '39

"Lively adventure of the 'Saint', running down an international gang in London.

+ Film Daily p19 Jl 19 '39

"'Saint in London' will elevate the prestige of this clever series which grows more diverting with each new addition. This RKO release, made in England and amply identified with suitable backgrounds, is clever and smooth and fast in a continually increasing satisfactorily on any bill."

+ Hollywood Reporter p3 Je 22 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p3 Je 27 '39

"This is another of the 'Saint' series and generally, it's a workmanlike job. . . Should release make a profit, this is a hit, and is sufficiently effective for second-feature in the United States.

+ Variety p13 Jl 12 '39
SAINT IN LONDON—Continued
"Picture takes on new significance both in matter of entertainment and production values far in excess of standard set by its American-localized predecessors."

Variety (Hollywood) p3 Je 22 '39

SCANDAL SHEET. Columbia Announced for release S 30 '39 (Not yet pre-viewed)

SECOND FIDDLER. 20th century-Fox
90min J1 14 '39
Cast: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver, Mary Healy, Lyle Talbot, Alan Dinehart
Director: Sidney Lanfield
Music and lyrics: Irving Berlin
Screen writer: Harry Tugend

Musical comedy. The film is a satire on the stage, and it is difficult to arrive at a realistic impression of Sonja Henie's performance, although it is apparently based on stories of her personal experiences as a student of the famous Broadway histrionics school, chosen for a special role. A studio romance is cooked up for her with Rudy Vallee, with the studio press agent, Tyrone Power. Based on short story Heart Interest by George Bradshaw.

Audience Suitability Reviews

"A: pleasing; Y: good; C: If it interests."
— Christian Century p955 J1 26 '39

"Excellent. Delightful entertainment. Family."
+ — DAR

"An excellent cast portrays an interesting story. The one drinking scene and the closing scene could very easily be cut without hurting the continuity and would place it above the common 'Family, but not especially interesting to children.'"
— Am Legion Auxiliary

"Entertaining light social drama, convincingly presented. A bit of the objectionable drinking scene. Family."
— Calif Cong of Par & Teachers

"The result is thoroughly entertaining. Family."
— Calif Fed of Business & Professional Women's Clubs

"A close-up of the real Hollywood and its publicity angles, in an amusing Sonja Henie featuring two splendid box-office names. Family."
— Calif Fed of Music Clubs

"Family."
— Nat Council of Jewish Women

"A very amusing, well rounded musical comedy with a good story, naturally acted, and lovely melodies by Irving Berlin. A fresh youthfulness pervades the film and although her skating scenes are fewer than usual, Sonja Henie has never appeared to better advantage. An excellent family film."
— Nat Soc of New England Women

"A simple story, delightful and entertaining. Complicated romance and good comedy both play a prominent part, and provide light and interesting entertainment for the family."
— S Calif Council of Fed Church Women

"Sonja Henie's best picture. It is all light and diverting and well worth one's attention. Adolescents: excellent; children's goody. Family."
— Women's Univ Club, Los Angeles

+ — Fox W Coast Bulletin J1 8 '39

"A pleasing, highly entertaining musical comedy. Sonja Henie is exceptionally fine, with excellent characterizations by each member, while the work of the director, with the exception of one on-stage drinking scene, is expertly handled. Excellent entertainment. Family."
— Gen Fed of Women's Clubs (W Coast)

+ — Fox W Coast Bulletin J15 10 '39

"General patronage."
— Nat Legion of Decency J1 18 '39

"Family."
— Wkly Guide J1 8 '39

Newspaper and Magazine Reviews

"There is only one beautiful quality about 'Second Fiddler' to keep it from being considerably less than second among the strings. That is the skating, of which I've yet to tire, of Sonja Henie, and the clean, admirable photographic which Twentieth Century uses to exhibit Sonja's skating at its best. . . I don't know what Sonja's skating is one of the finest entertainments in the movies, she should have to play at a skating and trying to appear charming, and when skating scenes, as an actor, without the hood who sees her struggling with the simplest histrionics that a movie ever had and doing nothing with them."
— John T. Hartung + — Boston Transcript p18 J1 14 '39

"Family."
— Christian Science Monitor p15 J1 15 '39

"Light entertainment is provided in 'Second Fiddler.' . . The movie is much pepped up with Sonja Henie's fine skating, Tyrone Power's and Edna May Oliver's theo glasses and wisecracks around and Rudy Vallee's and Mary Healy'sashing some swell new songs by Irving Berlin."
+ — Commonwealth p300 J1 14 '39

"Pleasing entertainment. It might be called a streamlined musical as it makes no attempt to stun us with magnitude of settings and multitudes of people. . . Should please the entire family. It is one you should see, one you will enjoy thoroughly if you like light entertainment, handsomely presented. And, of course, the skating is best. . . Sonja Henie is a big asset. . Should please the entire family."
+ — Hollywood Spectator p8 J1 8 '39

Review, Beverly Hills Liberty p57 Ag 19 '39

"Sonja Henie doesn't come even close to dominating the offering. It would seem to me that a match of Irving Berlin's songs contribute chiefly to a light but rather delightful screen musical; that Tyrone Power and Edna May Oliver's theo roles and the familiar back-studio plot has the production properly tied together. The particular characters and dance formula employed is a thin but, it still suffices to make a moderately entertaining picture."
+ — N Y Herald Tribune p6 J1 1 '39

"It didn't look so good from where we sat. It has an indifferent Berlin score and a plot that blows up all over the place after its promising satiric beginning. The 'Gone With the Wind' spoof had amusing possibilities but, instead of realizing them, the script-writers hastened back to the old John Alden theme. . . The pictures rates no better than a faint 'fair.'"
— Frank J. Nugent

+ — N Y Times p11 J1 1 '39

"Nice Irving Berlin songs help 'Second Fiddler.' It's not otherwise. The film is complete with soundly comic roles for Edna May Oliver and Alan Dinehart, it is most serviceable as a back drop for extra-dramatic activities."
— Newsweek p31 J1 19 '39

"It is astonishing to this department that a studio can make its theme so barren of activity, and put them into a picture of second rate quality, such as this. The film's assets: Sonja Henie and Tyrone Power's adorable features, or three laughs. On the debit side: a story about Hollywood so localized that most of the double entendres in the script make no sense, when the dialogue and situations; not a trace of suspense."
+ — Photoplay p42 S 3 '39

"Like its predecessors, it is an artfully contrived showcase for the display of a camera-kind of comedy, with a cast, a score, and an elaborate and spectacular tricks. . . This is the first picture in which Sonja Henie's skating is incidental to the plot."
— Time p51 J1 17 '39

Trade Paper Reviews

"Romantic comedy whose best assets are a sprightly, mirthful story, platinum production moun ting and music by Irving Berlin; its suc-"
MOTION PICTURE REVIEW DIGEST

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Family.” + Gen Fed of Women’s Clubs (W Club of Sonja Henie, Tyrone Power and Rudy Vallee. The nimble-footed Miss Henie appears less advantageously than in other Zanuck pictures because of a role ill-fitted to her talents.

— + Boxoffice p27 Jl 30 ’39

“They are the usual box-office fare of which there is a surfeit in Hollywood. While it would be rash to prophesy that any picture would soar to the heights of ‘Alexander’s Ragtime Band” this effort is cut from the same formula, peppe up with the same ingredients. It is Darryl Zanuck at the top of his stride.” + Variety p3 Jl 30 ’39

“Although lacking some of the production value of past Sonja Henie vehicles, ‘Second Fiddle’ is solid entertainment. The picture is far from the skating star popular. In addition, the cast includes Tyrone Power and Rudy Vallee—both good box office names.” + Film Daily p16 Jl 15 ’39

Variety Film Digest

While comes to means the hour, SHE is shrewdly the will make choices, and especially where the romantic plot is concerned, the choice of the skating star is popular. In addition, the cast includes Tyrone Power and Rudy Vallee—both good box office names.”

Tyrone Power

“A + Film Bulletin p3 Jl 15 ’39

“Nice concoction of entertainment, with plenty of showmanship to sell the fans. There is Sonja Henie with her marvelous skating, Tyrone Power for the feminine vote as the romantic press agent running second fiddle to the Hollywood star. There is Rudy Vallee as the star, Edna May Oliver as Sonja’s Swedish au pair, and the Berlin tunes to catch the melody lovers.”

Film Daily p8 Jl 3 ’39

“With a trio of stellers for the marquee and a fairly substantial vehicle with which to exploit their possessors’ talents, ‘Second Fiddle’ has a grand job of showmanship at the head of the bill. Coupled with these are at least two hit tunes from Irving Berlin which will serve importantly in popularizing the picture while enhancing its entertainment values.” + Hollywood Reporter p3 Je 29 ’39

Reviewed by William R. Weaver + Motion Picture Daily p1 Je 30 ’39

“‘Second Fiddle’ will do prime boxoffice, especially as summer fare and at a time when choice of the right programmer is so important. It’s not by no means the best film made by Zanuck or the best Irving Berlin score, but it blends well and plays glibly. In addition, there’s quite a little comedy.” + Variety p14 Jl 5 ’39

“In some respects Miss Henie’s best picture it calls for wider display of her various talents than in any previous effort—dancing and emotional acting, as well as her virtuosity with the skates, with which she is, of course, a star. Shirley Temple has the lead in each score. Combination of Miss Henie and Tyrone Power is a happy romantic coupling, and has been calculated for boxoffice favor, with Rudy Vallee and the choice Irving Berlin score to consolidate widest popular appeal through the summer’s followings of each of these stellar draws.” + Variety (Hollywood) p8 Je 29 ’39

SHE MARRIED A COP. Republic 64min Jl 12 ’39

Cast: Phil Regan, Jean Parker, Jerome Cowan, Dorothea Kent

Director: Sidney Salkow

Music director: Cy Feuer

Screen writer: Oliver Cooper

Romantic comedy. A singing New York policeman marries an animated cartoon production only to have brought his human wife into being the best, Jimmy’s tenement home scenes, the policemen’s picnic and the back stage scenes. While not outstanding the picture provides an hour of fun and mirth for the average family.

Audience Suitability Ratings

“A & C: mediocre; C: no.” + Christian Century p983 Az 9 ’39

“A fast-moving, laugh-provoking comedy. The dialogue is pertinent and clever and there are rare moments of humor. It’s by far the best, Jimmy’s tenement home scenes, the policemen’s picnic and the back stage scenes. While not outstanding the picture provides an hour of fun and mirth for the average family.

SHOULD A GIRL MARRY? Monogram 60min Je 10 ’39

Cast: Anne Nagel, Warren Hull, Mayo Methot, Weldon Heyburn, Helen Brown

Screen writers: Gayi Newbury, David Silverstein

Drama. Previously called Girl From Nowhere, Prison Born. It may have avoided its title. A blackmailer finds out that the adopted daughter of a respectable couple was born in jail and is the daughter of a convict serving a life term.
MOTION PICTURE REVIEW DIGEST

SHOULa A GIRL MARRY—Continued

Audience Suitability Ratings

"A: poor; Y & C: no." — Christian Century p69 Ag 2 '39
"Adults." Nat Legion of Decency Je 22 '39
"Adult." Parents' M p96 S '39

Trade Paper Reviews

"Blackmail is a subject that has a number of intricacies and possibilities and monogram makes the most of them in a sturdily program picture. Dramatically, it is a static account of how a blackmailer almost wrecks the career and romance of a promising young surgeon." + — Boxoffice p77 Ag 5 '39
"This E. B. Derr production variously known as "Mandrin" and "Riders of the Black Hand" now as 'Should a Girl Marry?', is just fair entertainment for the lower half of neighborhood dens. Anyone trying to find out if a girl should marry from this will still not know the answer. Story contrives to hold the spectator's interest, even though it contains too many coincidences to make it ring quite true." Film Bulletin p10 Jl 1 '39
"Strong girl drama 'right to marry in face of a mother's disgrace." + Film Daily p19 Jl 19 '39
"An attempt was made to tell two stories and the result was that neither one was told clearly. . . . Lambert Hillyer's direction added very little towards lifting the story out of its monotonous rut. For that matter it is doubtful whether any director could have performed that operation." Hollywood Reporter p8 Jl 25 '39

"Obvious answer to this picture's title is 'no' in big letters, if she has to endure as many nightmarish incidents as tossed together in this production. The film smacks of ten-twenty-thirt melodrama excepting when Warren Hull's manipulation to act as creaks as it slowly unfolds with elaborate, stagy explanations for what happens subsequently." — Variety p13 Jl 19 '39

SHOULD HUSBANDS WORK? Repub- lic 62-65min Jl 26 '39

Cast: James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Marie Wilson

Director: Gus Meins

Music director: Cy Feuer

Screen writers: Jack Townley, Taylor Caven

Comedy. Third in the Higgins Family Series. James Gleason is fearful that his wife will lose her job when his firm merges with another. His wife tries to aid him but does exactly the wrong thing. They take the job he has lost due to his wife's meddling.

Audience Suitability Ratings

"A: fair; Y & C: probably amusing." — Christian Century p1031 Ag 25 '39
"General patronage." Nat Legion of Decency Ag 17 '39
"A. Y & C: fair." + Parents' M p96 S '39

Newspaper and Magazine Reviews

"Suitable for any theatre showing clean, high class and wholesome entertainment. Take the entire family, including grandpa, grandma and sun. Gleason is fearful that he will lose his job. He will love this one." Tom Miranda + Hollywood Spectator p10 Jl 22 '39

"There are several front-parlor jokes, as opposed to the smoking-room type. Unless a series fan, though, the piece is pretty goozy." + Photoplay p90 O '39

Trade Paper Reviews

"Liveliest of the Higgins Family series to date, this delivers a full measure of wholesome comedy and human, down-to-earth situa-
tions. The speedy pace established by Director Gus Meins and plenty of slapstick antics by the three Gleasons—James, Lucile and Rus-
sell—should assure it a warm welcome in neighborhood houses and see that the satisfactory summer fare in every respect." + Boxoffice p68 Jl 22 '39

"Republic is building a real series out of this 'Higgins Family' topic. We will agree that they will never reach the Andy Hardy—Nicky Rooney value in marquee strength, but as long as they keep along this path they will be able to guarantee good, solid, family entertainment. One of those family subjects for the bottom end of the bill on any day. It may send a lot home happy who didn't care for the basic." + Digest p10 Jl 17 '39

"Third in the Higgins Family series is an amusing domestic programme made to order for neighborhood and small town audiences. With all the familiar comedy situations freshened up, the laughs are plentiful and de-
cidedly of the wholesome variety." Frank Leyendecker + Film Bulletin p8 S 9 '39

"Good quota of laughs in family mixup over wife taking hubby's job." + Film Daily p8 Jl 25 '39

"It is a clever comedy farce that should provide an entertaining hour to its audiences... 'Should Husbands Work?' is made to order for the wholesome dual bill." + Hollywood Reporter p3 Je 12 '39

Motion Pict Daily p5 Jl 14 '39

"They haven't done right to the Higgins Family series. Republic has aimed for and supplied increased flow of laughter, and 'Should Husbands Work?' but this cer-
tainly is no builder-upper for it. A weakie dueler. 'Should Husbands Work?' is supposed to be an original comedy, true, but in the routine Hollywood comedy tradition, complicated by a confusing finale that looks like the film editor or Rep. purists boys, or both, got out the shears with a vengeance." — Variety p15 Jl 26 '39

"With each succeeding edition of its Higgins Family, series, Republic has aimed for and supplied increased flow of laughter, and 'Should Husbands Work?' is no exception. With mounting production worth keeping pace with in Hollywood, the entertainment values, this one is en-
titled to support, position on duellers in al-
most any branch." + Variety (Hollywood) p3 Jl 12 '39

SMOKY TRAILS. Metropolitan-Webb 56 min Jl 1 '39

Cast: Bob Steele, Jean Carmen, Murdock Wilson, Bruce Dane

Director: Bernard B. Ray

Music: Dorcas Cochran, Charles Rosoff

Screen writer: George Plympton

Western melodrama. Bob Steele finds his father murdered by a member of a gang. He sets out to get the killer, disguising himself as a jailbreaker in order to gain membership in the gang.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency My 4 '39

Trade Paper Reviews

"Westerns are notorious for their careless selection of entertainment, in that they'll put up with almost anything. This Bob Steele series has thus far given us a pleasant surprise in being the severest test of what the open-col-
lared trade will lay out money for. Bad story, bad editing, marooned acting and some of the more flattering closeups Steele ever had are notable failings." — Boxoffice p55 Aks 26 '39

"This Bob Steele Western has the outdoor action ingredients of fist fighting, hard riding and gun battles to make a pleasing number." + Film Daily p11 Mr 1 '39
"The current Bob Steele series leaves a lot of disappointed western addicts along the trail taken by the first six. What we have, in the least, is 'Smoky Trails' which is as dull and unimaginative as the trite subject can be. Business chance for a film series, after this early showing will be limited."
— Variety p18 Ag 9 '39

SMUGGLED CARGO. Republic 62min Ag 21 '39
Director: John H. Auer.
Music director: Gordon Jenkins.
Screenwriters: Michael Jacoby. Earl Felton.
Melodrama. An unscrupulous orange grower tries to get all the men in a California orange growers' association to sell him their holdings at a ridiculous figure.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ag 31 '39
"A & Y: better than average; C: no."
+ Parents' M p61 O '39

Trade Paper Reviews
"Action and romance are dominant elements, but the plot lacks much of its dramatic substance due to the looseness of the telling."
+ Boxoffice p53 Ag 26 '39
"Well told melodrama, as action to make it okay for neighborhood houses."
+ Film Daily p9 Ag 25 '39
"Discounting several implausibilities in what is a better than average story, 'Smuggled Cargo' has the added advantage of an excellent cast that'll help it get by on the duals. Direction of the short with its camera is standard though dialog in spots lacks credence. Another drawback is the title, a misnomer."
+ Variety p20 Ag 23 '39

SONG OF THE STREETS. Mayer-Burstyn 72-85min S 1 '39
Director: Victor Trivas.
Music: Hanns Eisler.
Drama. Based on novel, Dans Les Rue by J. H. Rosny. Filmed in France with English subtitles. This is a tale of embryo gangsters, boys who have run away, who are introduced to crime in the dark cobblestoned streets along the Seine. When one of the youths is arrested for a robbery, his mother takes the blame for his waywardness. In the end, the entire gang makes steps to regain an honest life again.

Newspaper and Magazine Reviews
"The French, who call a spade a spade, take their bluffs about young folk seriously. Directed by Victor Trivas, this picture (with English subtitles) tells with romantic realism how the loose ends of the law, the touristography and Hanns Eisler's symphonic score, the pathetic tale of a jobless group of youngsters. No attempt is made to answer, 'Who is to blame?'"— Philip T. Hartung
+ Commonweal p69 S 8 '39
"It is a poorly constructed but annoyingly uneven drama of the Paris slums. Frequently almost surrealistic in its photography and sets, it portrays the degradation of human beings when they cannot find work... The performances vary from the expert playing of Vladimir Sokoloff, the movie's most amusing actor of most of the cast."— Josse Zunser
+ — Cue p39 S 8 '39

Three phases of modern film-making are combined here—sophisticated but effective manner to make 'Song of the Streets' the first important French film of the new season. The story is no more than a random picture of Parisian hoodlums, but it is not the story itself that we are here to talk about. The truth is that it is the natural, realistic manner in which it is told. Victor Trivas, the director, has omitted that Ruthless group of gangsters which, nor to his actors cringe from the distasteful task of playing dirty, smutty, dishonest, pugnacious ruffians with unembarrassing details, nor do his actors cringe from the distasteful task of playing dirty, smutty, dishonest, pugnacious ruffians with unembarrassing details, nor do his actors cringe from the distasteful task of playing dirty, smutty, dishonest, pugnacious ruffians with unembarrassing details, nor do his actors cringe from the distasteful task of playing dirty, smutty, dishonest, pugnacious ruffians with unembarrassing details... A vital, forceful, arresting musical score by Hanns Eisler lends completion to a very honest picture of Parisian reality."
— Robert W. Dana + N Y Herald Tribune p17 S 6 '39
"The French film season was off to its start yesterday, and rather slowly. One week, we're afraid—with 'Song of the Streets.' Hollywood, in its own peculiarly unrealistic way, has dealt so often with the stories of the streets, with errant youth drifting into crime and awakening belatedly to the dignity of honest labor, that this French depiction of life's old theorem has only a stylistic claim to distinction. In producing its somber effect, the film has fallen, unfortunately, into a trancelike state in which the players too often behave as automatons wandering dazedly through the bizarre, nightmarish sets the producers have built around them... Victor Trivas, its director, has, nevertheless, a feeling for camera which has created a dozen splendid scenes."— Frank S. Nugent
+ N Y Times p21 S 5 '39
"Crime in the city has a vivacity which rustic difficulties lack, and thus this picture, with its scrambles and dancings in bolles, may entertain one more than 'Heartbeat.'"— John Mosher
+ New Yorker p75 S 9 '39

Trade Paper Reviews
"With variations, this is a French version of 'Dead End.' The treatment is sincere. Performances rate likewise."
+ Boxoffice p53 Ag 26 '39
Review by Charles S. Armstrong
+ Motion Pict Daily p6 Ag 25 '39
"It is basically another 'Dead End,' but morally righteous, climaxing a series of pillaging boys' gang with its conversion to social rectitude. In this, perhaps, is where the film falters, possibly for censorial reasons... Film with its group of youth appealing to audience:" + Variety p19 Ag 30 '39

SONS OF LIBERTY. Warner 28min Je 15 '39
Director: Michael Curtiz.
Screen writer: Crane Wilbur.
This is the eighth of Warner Brothers' patriotic short subjects galloping along in Technicolor. Haym Salomon, Jewish friend and supporter of George Washington and financial figure who raised great sums for the Continental Army, is the subject of this biographical film.

Audience Suitability Ratings
"Family."
E Coast Pre-view Committee
"At the present time there is a trend in motion pictures to exalt American ideals, to make democratic standards as important as the dictates of the gang with its conversion to their people. In doing this there have been shown many passages of our history which have sent us more enameled or at the best have been forgotten... This is one of those pages. For all ages. Women's Univ Club, Los Angeles.
+ Fox W Coast Bulletin Je 24 '39
"This film is a fine tribute to one of America's unspoken heroes."
+ Scholastic p31 My 27 '39

Newspaper and Magazine Reviews
"It ranks easily among the finest shorts in recent years."
— Jesse Zunser
+ — Je 17 '39
"That Warner Brothers take seriously their two-reel patriotic pictures is evidenced by their assignment of Michael Curtiz to direct
SONS OF LIBERTY—Continued
this one. . . 'Sons of Liberty' is an important document of one of America's greatest and entertaining. It is thrilling by virtue of its outright appeal to our patriotic emotions. Technically, it is perhaps not a perfect film, but the story is so strong that the production and direction of the studio has turned out a picture that is a real triumph. The story is told in a jolly manner which gives us the impression that a lot of it is only for the masses, if belated, tribute here. — Howard Barnes
+ — N Y Herald Tribune pl6 Je 16 '39
Trade Paper Reviews
"In 'Sons of Liberty,' Warners pay an impressive and fitting tribute to Haym Solomon, the 'unsung hero' of the American Revolution, in the story of the short days that he only lived, if belated, a legend in his own time. Every American should see this film."
+ + Hollywood Reporter pl4 Je 1 '39

THE SPELLBINDER. RKO 70min J1 28 '39
Cast: Lee Tracy, Barbara Read, Patric Knowles, Alton Lane
Director: Jack Hively
Screen writer: Joseph Anthony
Melodrama. A lawyer is forced to defend a murderer after he had been told that the murderer could not be convicted. He is about to be discharged. However, the lawyer follows the discharged client when his daughter elopes with him.

Audience Suitability Ratings
"While not a glamorous picture, it is a good one in the league of stories that Haym Solomon and a true great American. Given unusual care in production, topnotch direction and a fine writing job, this latest in the series of patriotic Technicolor featurelets emerges as one of the finest pictures ever turned out in the noted studio division. An asset to any program, 'Sons of Liberty' warrants playing time in every theatre. Every American should see this film."
+ + Hollywood Reporter pl4 Je 1 '39

"Lee Tracy breezes through his current assignment with such habitual ease that he has seen the other members of the cast. In fact, we are inclined to believe that if the other players had taken this picture as seriously as Tracy, the picture might have emerged as an entertaining satire on this most overworked brand of court room melodrama. It needs all of Tracy's magnetism personality that saves the film from complete mediocrity."
+ T. P. + — N Y Times pl7 Ag 24 '39
Not so hot, this. But Lee Tracy has a style all his own and it's adapted to the sort of thing he's assigned here. + + Photoplay p59 O '39

Trade Paper Reviews
"The retribution that comes to a successful criminal lawyer makes for fairly plausible courtroom drama in addition to affording Lee Tracy an actor's field day. Tracy acquires himself nobly in a role in which he is more restrained and less volatile than heretofore."
+ Boxoffice p25 Ji 15 '39
"They did a better job by Lee Tracy in this one than in his first picture after a return from London stage triumphs. Principally because it is tailored to Lee Tracy from start to finish, it is a bit more than the average program attraction because of the values given by Tracy's presence."
+ + Variety pl7 Ji 21 '39
"Unconvincing story with Lee Tracy working valiantly to save it."
+ + Variety pl6 S '39
"This innocuous little offering of the joys and sorrows of a charlatan of the courtroom is strictly filler fare, and is destined to support position on any bill. It's mild melodrama and cannot be expected to pull in any crowds. It's a picture to be booked when no extraordinary business can be expected, anyway."
+ + Hollywood Reporter p3 Ji 20 '39
"It is a moderately interesting courtroom drama, providing genuinely the personality and quick-trigger dialogue of Lee Tracy, to lift it above the general run of program fillers."
+ + Variety pl5 Ji 15 '39
"Tailored to afford Lee Tracy wide opportunities to parade type of histrionics with which he is especially equipped, 'Spellbinder' comes through as an excellent programmer. It carries plenty in way of dramatic action and suspense, with sufficient in way of lighter moments, to hold and prove satisfactory to all types of customers."
+ + Variety (Hollywood) p3 Ji 20 '39

STANLEY AND LIVINGSTONE. 20th century-Fox 100min Ag 18 '39
Cast: Spencer Tracy, Nancy Kelly, Richard Dix, Charles Coburn, Charles Coleman, Cyril Chadwick, Henry Hull, Henry Travers
Director: Henry King
Music director: Louis Silvers
Original story: Sam Hellman. Hal Long
Screen writers: Philip Dunne, Julien Josephson
Semi-historical drama. Some of the sequences were filmed on an expedition to Africa for background. The story of the famous explorer, Stanley, and his African rival, Livingstone, is recaptured with good humor and charm. Tracy portrays the young reporter working for the New York Herald who went to mid-Africa to find Stanley and Livingstone and wrote the most important news story of his time. Tracy goes to Zanzibar where he outfits a safari and finds the now-stubborn Livingstone. The plot thickens and the doctor dies, Tracy returns to Africa to follow in the footsteps of the man he came to love and respect.
Photoplay Studies, a guide to the film Stanley and Livingston, prepared by William F. Bauer, is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.
Audience Suitability Ratings

"A & Y: mostly good; C: if it interests." + Christian Century p1031 Ag 28 '39


"An outstanding film. A capable director produces a masterpiece of family entertainment. Family." Calif Cong of Par & Teachers

"The picture, a notable achievement, is of great dramatic interest, bringing to the world the heroic sacrifices and worthy contributions of Henry M. Stanley and His Family." Gen Fed of Women's Clubs (W Coast)

"Absorbing and thrilling. Family." Nat Council of Jewish Women


"Outstanding in every respect. A delightful and constructive picture, entertaining for all ages." Calif Council of Pulp Church Women + + Fox W Coast Bulletin Ag 19 '39

"General patronage." Nat Legion of Decency Ag 17 '39

"A. Y. production. + + Parents' M p96 S '39

"It is bang-up good screen material, and, in this new film production the story has been handled skillfully, for the most part." Scholastic p32 S 18 '39

"Outstanding. Referred to the Committee on Exemption Requests for pictures intended for schools and libraries. Especially worth seeing, as above the average 'selected' picture." + + Wdly Guide Ag 12 '39

Newspaper and Magazine Reviews

"Darryl F. Zanuck has a great real-life adventure and he's given it all he's got. The result is a picture one of proportions, honest emotions and inspiration, finely acted and photographed." Family Weekly

"The Christian Science Monitor p13 Ag 12 '39

"It tells a story of daring and adventure, but it tells it so well, with such restraint and fine acting by a number of top stars, that even, the researchers may argue about the sincerity of motives in Stanley's story, in Livingston's refusal to return or about the importance of the expedition, but there can be little argument about the success of this Darryl F. Zanuck production that visualizes these many biographies with simplicity, honesty, gentle humor and a minimum of Nancy Kelly-Richard Greene romance." + + Commonweal p380 Ag 11 '39

"This, on the more counts than one, you can rate as an adventure picture, acting, photography, and camera work all combine to give it distinction and a clear directness of purpose and honest and heartfelt news to fact I don't know, but the deviation, if any, is an honorable one to bring the film with 'Stanley and Livingston.'" Jesse Zusner + + Cue p47 Ag 12 '39

"Recommended without reservation to all classes of audiences. Students of the screen will find it a valuable lesson in the adroit wedding of scenes taken in Africa with those taken in the studio. Also educational value for its degree of authenticity in dealing with Stanley's search for Livingston. Exhibitors will find it is not a standardistic fare. The film may be, for some complaints because it points out that Stanley the hero, is, in love with the wife of a friend, but truth is told effectively in by the heels, but the rest of the picture atones for the absurdity of it." + + Hollywood Spectator p93 S 2 '39

"Spencer Tracy lends strength and vigor to the reporter. There is a curious honest tang to all this. Audiences will want to see it. Story, acting, photography, and camera work all combine to give it distinction and a clear directness of purpose and honest and heartfelt news to fact I don't know, but the deviation, if any, is an honorable one to bring the film with 'Stanley and Livingston.'" + + Liberty p47 S 9 '39

"The pick of the pictures just now is 'Stanley and Livingston,' which avoids some of the trappings of splash ofople and tabloid lift—possibly because producer Darryl F. Zanuck looked some other way while his assistant, Kenneth Macgowan did the work; but more probably because the main acting assignment

is left to Spencer Tracy. The acting is a genuine help all through. . . Isolated merits will add up to little—as the recent cycle of epics can remind us—unless the story is strongly dramatized of its own. I think this one does. . . It is a good statement for human understanding, and responsibility, furnished with good performances, an all-of-a-piece enjoyment from it than from anything else I've seen in quite a while, quite a while.'" O'Hara's Munson + + + New Repub p75 Ag 23 '39

"An outstanding feat of journalism and exploration, its hero is one of the most sensibly dramatized in 'Stanley and Livingston.' The film has emotional and ideological content as well as being an impressively depicted African trek. What distinguished it as much as anything, to my mind, is the show's lack of hokum. . . [The film] does justice to the story and, intentionally dramatic, with no reliance on conventionally dramatic in treatment, but that gives it a peculiar and entertaining appeal." Howard Barnes + + + N Y Herald Tribune p6 Ag 5 '39

"It celebrates worthily the story of perhaps the toughest news assignment in journalistic history. Impeccable and restrained and dignified, the film is the best break the Fourth Estate has had on the screen since the beginning of the year. The epic story of Stanley and Livingstone represents a fine renunciation of cheap dramatics by a studio which occasionally in the past has shown an inclination toward overindulgence." B. R. Crisler + + Times p18 Ag 5 '39

"You can say that 'Stanley and Livingston' unless you just want to go to the theatre to get cooled off." Russell Maloney + + + New Yorker p59 Ag 18 '39

"The result is a shrewd blend of absorbing drama and robust screen entertainment. . . It is persuasively played by a well-chosen cast. But the film's greatest strength is sounded by the exceptional performances of Sir Cedric Hardwicke and Spencer Tracy." + + + New York World p23 Ag 14 '39

"The most difficult of human experiences to portray has been captured in this inspiring, dignified and moving picture. The pace of the picture lacks, but is more than offset by the spiritual message it carries." + + + Photoplay p64 O '39

"[It is] Bull's-eye No. 1 [of the week]. . . M. G. M.'s wisdom in lending Actor Tracy for his part appears to have paid dividends, to the jeering Royal Society of Geographers. It is a great piece of writing that is not only one of the longest but perhaps the most eloquent of the whole history, sounds as if it might be worthy a trophy case of Academy Oscars." + + + Time p32 Ag 14 '39

Trade Paper Reviews

"Truly a great adventure picture, produced with all the resources at Darryl Zanuck's command and in his usual effective manner. . . Extraordinaire of the year. Loaded with exploitation possibilities, a dash of showmanship will help make this a box office natural." + + + Boxoffice p45 Ag 5 '39

"It remained for Darryl Zanuck to hitch Africa to simplicity and by virtue of the deeply human story of human courage, with authentic background, deliver to showmen a merger that can collect just whatever shiekles they go after." + + + Digest p8 Ag 1 '39

"A compelling and stirring adventure film which holds an audience interest during a long series of superbly photographed travelogue scenes, the film will be remembered mainly as a great prestige picture. Viewed strictly from an entertainment standpoint, the film starts out weakly, gradually builds interest to a strong point, backed by a huge advertising campaign, the picture will garner good grosses in most situations." + + Film Bulletin p30 Ag 26 '39

"Fine historical adventure with authentic African scenes and strong suspense." + + Film Daily p10 Ag 7 '39

"It is almost severely scholarly in its approach. . . Thus it has bigness, both in eye appeal and in ideological feeling and it will impress additionally because of its strongly
STANLEY AND LIVINGSTONE—Cont. suggested documentary texture. ... Theatrically, the picture may be penalized for its lack of dramatic punch. Other critics will, however, believe that the film is a realism with which the picture is infused by its simple chronological presentation, without resort to tried and dramatic forcing, gives it unusual distinction.

"It holds box office promise for socko business. It's absorbing and adventurous drama, accentuated by outstanding performances by Spencer Tracy and Sir Cedric Hardwicke in title spots respectively; excellent direction of difficult assignment, and deft story development make "Stanley" a rich chalice for general audience appeal, is one of top-notchers turned out by Zanuck. Foreign grosses, especially British exports, look big. Picture looms as a big profit venture for both company and exhibitors.

++ Variety p18 Ag 3 '39

"It is a powerful and grandiose piece of entertainment. A great adventure tale, filmed with unerring fidelity to the factual, documented facts, rich in emotional appeal, spectacular, fundamentally dramatic and engrossing picture, "The Maker," has many sure-fire elements for smash success.

++ + Variety (Hollywood) p3 Ag 1 '39

STAR MAKER. Paramount 85-94min Ag 25 '39

Cast: Bing Crosby, Louise Campbell, Linda Ware, Ned Sparks, Laura Hope Crews, Walter Damrosch

Director: Roy Del Ruth

Music: Will D. Cobb, Gus Edwards, Johnny Speck, V. Montico

Original story: Arthur Caesar, William A. Pierce, Gus Edwards

Screen writers: Frank Butler, Don Hartman, Arthur Caesar

Musical. The life of Gus Edwards, famous old-time vaudevilleian, inspired the story. Bing Crosby portrays the showman who organized child-shows and took them on vaudeville tours. Among old songs are "School Days," "In My Merry Old Sunshine," "Sue" and "Look Out For Jimmy Valentine.

Audience Suitability Ratings

"A: good of kind; Y & C: entertaining."

++ Christian Century p656 S 6 '39

"Excellent. Fun for all the family. Family."

++ + Daily Picture Digest p85 Ag 3 '39

++ + Fox W Coast Bulletin Ag 26 '39

"Most entertaining is this unusual picture: it is enterprising, well told and well acted, and very cleverly directed. Family. Am Legion Auxiliary

"Tuneful and entertaining. Family." Calif Cong of Par & Teachers

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

Dr. Walter Damrosch makes his debut conducting the New York Philharmonic Orchestra, with Linda Ware as soloist in a popular number and with a few bars of a Beethoven Symphony. Musicians regardless of their love for the classical music of today, but the introduction of such music into the popular type picture is well managed and it is indeed enjoyed everywhere by the reception and acceptance of the classical school. Family.

Calif Fed of Music Clubs

"The picture is a musical comedy, not a musical comedy. This is a musical presentation, featuring countless talented children and the lovely voice of little Linda Ware. Entertainment will please the family."

Gen Fed of Women's Clubs (W Coast)

"This has a wide audience appeal guaranteed by the appearance of many talented, though for the most part homespun, child stars. The picture lacks spontaneity and drags to an abrupt end. Family." Nat Council of Jewish Women


"A delightful, melodious film suitable for family enjoyment." S Calif Council of Fed Church Women

++ + Fox W Coast Bulletin S 2 '39

"General patronage."

Nat Legion of Decency Ag 24 '39

"A, Y & C: excellent."

++ + Variety M p56 S 8 '39

"Family. Though the story is poor there are some swell song-and-dance acts well handled by Bing and a number of very amusing characters and comic bits."

++ + Wkly Guide Ag 19 '39

Newspaper and Magazine Reviews

"It is an engagingly tuneful entertainment designed, as the saying goes, to please young and old. . . . As usual in the Crosby exhibits, the Crosby voice is pay, but the outstanding matters is that it pauses frequently while the Crosby voice pays tribute, homage to the old favorites, and breaks out on behalf of three or four new ones," John K. Hutchens

++ + Boston Transcript p65 Ag 25 '39

"Mr. Crosby makes this one, although even he can't keep the plot from falling down. Family."

++ + Christian Science Monitor p15 Ag 26 '39

"Parents of the ninety-nine children involved may well protect some of them, for they are very unusual, and Bing Crosby's singing of new and old songs; but general movie-goers will find it slow and repetitious of the ups and downs of other theatrical films." Philip T. Hartung

++ + Commonweal p11 S 15 '39

"Take the children. This picture will delight them. If you take their grandparents, they, too, will be delighted. It is clean, wholesome entertainment, without a discordant note. Study groups may notice the uniformly excellent performances by the children, most of whom have had no previous screen experience. Note the uniformity of expression and their voices and the time they are on the screen. Exhibitors can exploit it as being the best Crosby picture to date, as neither one having the bigger appeal than any picture in which he has appeared previously.

++ + Hollywood Spectator p11 S 2 '39

"That old reliable, synthetic process of motion-picture making has been employed by Paramount in this film. Nothing is anything the slightest bit novel in the show it must be the fact that it is more than usually cluttered up with Gay and Hardish caviarlings. If I am not mistaken the film will bring a seven-year plague of kiddies to the West Coast. . . . It should prove very entertaining to the children, and look to a career for their talented offspring. For most of us, including this fond parent, it is our intermittently entertaining." Howard Barnes

++ + N Y Herald Tribune p6 Ag 31 '39

"If we have to take a stand on the problem of talented children, and "The Star Maker" demands it, it is this: if you don't mind we'll give our seat to a proud parent and go somewhere to watch the professionals. We believe the young should be encouraged, encouraged to rehearse and practice and grow up in private so that no one will have to say, as we must, 'aren't they remarkable for children'". It all, of course, is improved towards the final curtain when one likes a Gus Edwards revue and far too much of that," Frank S. Nugent

++ + New York Times Ag 31 '39

"There is something rather pleasant and nostalgic and wistful about Bing Crosby's new film, if only because of the nice old songs they sing in it." John W. Moylan

++ - + New Yorker p55 S 2 '39

"It has a feeble story. . . . The ups and downs of [Dr. Walter Damrosch]'s career, the battles of Bing Crosby's crooning characterization, Louise Campbell's sympathetic performance as his wife, Bing's comedy and Ned Sparks' roles (though neither very interesting in themselves, nor biographically accurate)."

++ + + + N Y Times S 4 '39

"It is an engaging archaological exploration into a vanished world of the W. S. amusement industry. . . . Bing Crosby sings as well as they have ever been sung any Gus Edwards'
There is showmanship in the film—Bing Crosby for the important marquee duty, a swell entertainment idea for Linda, a new and widely publicized youngster in Linda Ware, and a generally tuneful and entertaining production. But, the entertainment does not reach the heights of greatness is due entirely to the story they handled. Director Roy Del Ruth."

"Bing Crosby's name, the old songs, the youngsters and the exploitation opportunities offered by 'Star Maker' assure this Paramount production of fairly substantial boxoffice returns in almost every location. However, aside from those music numbers, its entertainment merits are few. Story is slim—obvious from the very start to its extremely poor finish. The career of Ginger Rogers is not furthered sufficiently by the introduction of a new star in filmland's firmament in the captivating person of youthful Linda Ware. In the Hollywood vocabulary, or any other, Linda Ware is a dud."

+ + Film Daily p6 Ag 23 '39

"Rich in novelty and musically appealing, 'Star Maker' holds strong promise of doing big business. Its exploitable assets, including its hit song-plugging via radio, mark it for unusual potentials in major bookings. Several items of astute showmanship invested in it by producer Charles R. Rogers mark it for boxoffice success. Among these areas of coupling of younger performances with those of tried and established players, the interpolation of familiar old songs...The introduction of a young soprano of unusual talents and an alliance of the names of Bing Crosby and Ginger Rogers marks this picture as promising."

+ + Hollywood Reporter p3 Ag 22 '39

Reviewed by Charles S. Aaronson
+ Variety Daily p9 Ag 19 '39

"Film is first-class entertainment, a lively combination of the conventional backstage story, which is played for comedy angles, and filmusical production technique, that up to best standards, Roy Del Ruth directed. Audiences will quickly and cheerfully respond to the gayety which pervades the film."

+ + Variety p14 Ag 23 '39

"Out of the lore of show business and the conventions of the Cole Porter world is this splendid, colorful and melodic piece of entertainment, certain to please everybody. This is a gay and satisfying picture. The major importance also is the debut it gives Linda Ware, the 11-year-old singing orphan who very well might have an arresting personality as well as a vocalist."

+ + Variety (Hollywood) p3 Ag 22 '39

STOLEN LIFE. Paramount-Onion 90-92min My 27 '39

Cast: Elizabeth Bergner, Michael Redgrave, Willford Lillian, R. Martin Lewis, Richard Ainsley

Director: Paul Czinner

Screen writer: Margaret Kennedy

Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is tender, and enjoys the love of all; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a young man and they fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister sacrifices herself and the marriage is performed. When both sisters are on a sailboat the wife is drowned and the other assumes her sister's identity and returns to the husband.

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Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is tender, and enjoys the love of all; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a young man and they fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister sacrifices herself and the marriage is performed. When both sisters are on a sailboat the wife is drowned and the other assumes her sister's identity and returns to the husband.

STOLEN LIFE. Paramount-Onion 90-92min My 27 '39

Cast: Elizabeth Bergner, Michael Redgrave, Willford Lillian, R. Martin Lewis, Richard Ainsley

Director: Paul Czinner

Screen writer: Margaret Kennedy

Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is tender, and enjoys the love of all; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a young man and they fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister sacrifices herself and the marriage is performed. When both sisters are on a sailboat the wife is drowned and the other assumes her sister's identity and returns to the husband.
STOP, LOOK AND LOVE. 20th century-Fox 57-60min S 22 '39
Cast: Jean Rogers, William Frawley, Robert Young, Elissa Landi, Minna Gombell, Cora Sue Collins
Director: Otto Brower
Music: Sidney Clare. Jule Styne
Screen writers: Harold Tarshis. Sada Thompson

Comedy drama. Based on a play The Family Upstairs by Harry Dreyf. This is a second film- ing of the story by Minna Gombell. In a review of Jean Rogers, drives the family frantic with worry because the daughter has no beau. Finally Jean Rogers is out and a beau, then almost loses him when her mother tries to rush them to the altar.

Audience Suitability Ratings
"A & Y: fair; C: no."
+ — Parents' M p61 O '39

Newspaper and Magazine Reviews
"It looks like surefire entertainment for the family trade. The comedy is of the most ele- mentary sort—the sort that says—they are about the most beautiful daughter who is being pushed into marriage—but it possesses a heart-warming naive quality that is hard to resist. Or perhaps we're just easily pleased." T. M. P. + N Y Times p28 S 8 '39

Trade Paper Reviews
"Average audiences won't need coaxing to get a lift from this wholly delightful domestic comedy."
+ — Boxoffice p35 S 2 '39
"Not big, but grand mass entertainment for all the family.
+ — Digest p17 S 1 '39
" Starter for new family series should do ok with popular audiences.
+ — Film Daily p3 S 11 '39
"This unheralded programmer is one of the funniest pictures turned out by the Sol Wurtzel unit in many a day... Backed by a fine screenplay, careful production and excel- lent direction, it emerges as a sleeper that will more than hold up its end of the bill.
+ — Hollywood Reporter p3 Ag 36 '39
Reviewed by Roscoe Williams
+ — Motion Pict Daily p7 Ag 29 '39
"Substandard programmer that will have to pick up whatever bookings it can as filler support in the subsequent and neighboring houses. Looks like someone tried to send up a trial ballad with another family series. Film's few laughs are engendered by timeworn gags that are not well done, and which strain in tempo. Most of cast goes in for broad mugging and impossible delineations.
+ — Variety p14 Ag 30 '39
"It's not a pretentious film, this 'Stop, Look and Love,' but in matter of sheer entertain- ment it leaves nothing to be desired. Rating a laugh every 60 seconds for each of its 58 minutes, it is destined to find its way into upper bracket on many a dailier where it is thrown into competition with features costing several times its investment."
+ — Variety (Hollywood) p3 Ag 26 '39

STONGER THAN DESIRE. MGM 77-80min Je 30 '39
Director: Leslie Fenton
Music: Edward Ward. David Snell
Screen writers: David Hertz. William Lud- wig

Melodrama. Based on the novel, Evelyn Prentice by W. E. Woodward. Second in a series of which "Society Lawyer" was the first. The making of Evelyn Prentice, produced by MGM in 1934 with William Powell and Myrna Loy starring. Story is of a lawyer so engrossed in his business that he neglects his home. His idle wife indulges in a flirtation which leads to blackmail and shooting. The husband too becomes involved with a young debutante but all is cleared in the end.

Audience Suitability Ratings
"A: depends on taste: Y: no value: C: no."
Christian Century p935 JI 25 '39
"Mediocre. Adults."
+ — Fox W Coast Bulletin JI 1 '39
"This is not only a fine performance of an interesting social drama, but shows that we all need to know in doing the right thing. It is a reminder of justice and understanding to appreciate the other fellow's point of view. Adults. Am Legion Auxiliary
"Absorbing social drama, quietly interesting in its development, with plenty of drama and little comedy. Adults."
Calif Cong of Par & Teachers
"Any lack of entertainment value may be attributed to unimaginative staging, casting, Adults."
Calif Fed of Business & Professional Women's Clubs
"Adults."
Calif Fed of Music Clubs
"Due to the excellent direction of capable cast, this crime drama is above the average. Maturity."
S Calif Council of Fed Church Women
Fox W Coast Bulletin JI 8 '39
"What makes 'Stronger Than Desire' better than ordinary is Miss Pidgeon's picture. Her imagination of the director who focuses attention on the less obvious phases of the story and certain small incidents to give reality to the whole. Adolescents, 12-16: too sophisticated; children, 8-12: no.
+ — Motion Pict R p7 JI 8 '39
"Adults."
Nat Legion of Deaconcy JI 6 '39
"A: good of its kind; Y & C: no."
+ — Parents' M p74 Ag '39
"Mature. Outstanding. The acting, writing, and particularly the directing keep a lot of character interest and dramatic tension at an excel- lent level."
+ — Wkly Guide Je 1 '39

Newspaper and Magazine Reviews
"Adults and mature young people."
Christian Science Monitor p15 JI 22 '39
"As screen entertainment, thoroughly dis- agreed. An example of Biological-acting. Direction and production dressing up of an old story to give it the appearance of newness, it is inter- esting, but not interesting enough to compen- sate for its disagreeableness... Not for the family trade, nor can I see anything in it for study groups. Mothers should be careful in making promises about it. My advice to them would be not to play it unless they have to."
— — Spectator p6 JI 8 '39
"For all its smoothness and melodramatic in- tensity, 'Stronger Than Desire' is less strong than was first indicated. It is all show in theme, and certainly nothing fit to improve the conduct of growing children. The adult, especially one who likes to see a certain side of life in the rough, will find morbidity in pleasure and con- summate acting by the Hollywood folk in- volved. 'JI is hardly the best kind of summer entertainment.'"
Robert W. Dana
— + N Y Herald Tribune p14 Je 30 '39
"You may feel reasonably sure that you're in for something. Anyway, 'Stronger Than Desire' is reminiscent of something Gloria Swanson might have played ten years ago. It is trivial and overdone, in its handling of De- pignon's clean performance of the lawyer-hus- band... whatever motion might reside in the marital duet, it's not found by Ray Crowley."
N Y Times p17 Je 30 '39
Reviewed by John Mosher
New Yorker p86 JI 8 '39
The same device used to solve the (plot's) mixup was used in 'Trade Winds.' Outside of this somewhat irrelevant duplication in plot, the piece is not bad. All give good performances and the suspense is well maintained throughout. + Photoplay p30 Ag '39

Trade Paper Reviews

"This remake retains much of the dramatic story impact of the original but otherwise suffers c. acting and direction. Its only drawback is its slowness of pace throughout the earlier reels. Otherwise, 'Stronger Than Desire,' rates as an above average program picture." + Digest p12 Je 30 '39

"[The remake] has not improved with age, for even five years ago this plot was old and worn." + Film Daily p10 Jl 6 '39

"MG has a strong staple product in 'Stronger Than Desire.' It is popular fiction of that type which is descriptive of the theatre for a long enough time to vindicate its persistence. And here it is so well done that one is not always aware of the growth of the text gathers enough forceful dramatic effect to assure holding its own in major bookings. The picture will particularly appeal to feminine patrons, but also will unquestionably appeal strongly to the male element." + Variety (Hollywood) p3 Je 21 '39

Reviewed by Roscoe Williams + Motion Pict Daily p6 Je 23 '39

"First of this group was 'Society Lawyer,' but studio made another better material to keep the series going. This one's for the duals. Basic fault lies in the script, which includes some plainly obvious construction deficiencies that are not overcome by the direction and capable performances." + Variety p14 Jr 25 '39

"Excellent performances and skilful direction give quality to the somewhat time-worn material in this refreshed version of the original." + Variety (Hollywood) p3 Je 21 '39

STUNT PILOT. Monogram 6min Jl 1 '39


Director: George Wagener

Reviewed by Philip Hartung + Hollywood Reporter p3 Je 21 '39

"Monogram has delivered one of its best productions. . . . A good little show, of its kind. It may become a staple of its kind and will satisfy the children." + Photoplay S38 '39

Trade Paper Reviews

"Second in the 'Tailspin Tommy' series, this struggles a little in its takeoff but manages to climb to a high level as an action melodrama and a couple of daring feats. The flying sequences in which excellent process work and spectacular aerial photography are provided, are among the best in the film. The children who list the daredevil air hero of the comic strips as one of their favorites." + Film Bulletin p4 Jl 29 '39

"'Tailspin Tommy' is going to get along well with its fighting and stunt work. It is a shining success direct but with the children who list the daredevil air hero of the comic strips as one of their favorites." + Film Bulletin p4 Jl 29 '39

"It shapes up as a pretty faithful reproduction of the syndicated strip and will doubtless interest a considerable following among the young. It will attract a small reading of funny papers. It doesn't rate as very strong adult fare; however children and action fans are its field. Cleverly made, though unoriginal, and with fast direction and satisfactory performances, the story is never quite convincing. and its events are telegraphed ahead." + Film Bulletin p4 Jl 29 '39

"Stunt Pilot" should do well in the houses that play to the audiences that like action. It has a sufficient amount of thrills and action, and the suspense is well maintained throughout." + Film Bulletin p10 Jl 6 '39

"This second in the series of 'Tailspin Tommy' production, is sure to find a niche for itself among the followers of the series variety and is a natural follow-up on the initialer of the series. 'Stunt Pilot' and 'Tailspin Tommy' will give audiences general satisfaction on any double bill." + Hollywood Reporter p3 Je 27 '39

Reviewed by Gus McCarthy + Motion Pict Daily p10 Je 30 '39

"Obviously a small budgeter, 'Stunt Pilot' is tailored for the action field. Pilot has the aid of the popular daily and Sunday antics of the star in the papers, and a natural appeal to juveniles because of the flying. Fair to middling; nothing fancy anywhere." + Variety p15 Jl 26 '39

"Aimed at subsequent dualers, 'Stunt Pilot' has what it requires to make grade, mixing suspense with aviation thrills as they are staged for talkers. There's sufficient display of static and machine gun fighting to satisfy most avid of action addicts." + Variety (Hollywood) p3 Je 27 '39

SUN NEVER SETS. Universal 98-100min Je 9 '39


Director: Rowland V. Lee

Music: Frank Skinner

Music director: Charles Previn

Original story: Jerry Horwin. Arthur Fitch-Richardson

Screen writer: W. P. Lipscomb

Melodrama. The story concerns an English family which for generations has had sons in the College. Douglas Fairbanks, Jr. portrays an impetuous son who rebels against the family tradition but finally realizes that his duty is to fight for his country. The film is a munitions warden who broadcasts propaganda from a radio station in a remote part of the African jungles.

SEE ALSO issue of June 26

Audience Suitability Ratings

'A & P;: very good; C: quite matur. + Hollywood Reporter p11 Jl 8 '39

'A virile and thrilling story. Adults." Am Legion Auxiliary

"A novel plot line centering heavily toward the fantastic, it is shot in color and in 3-D, to save costs does very well in roles that are somewhat theatrical at times. Mature. Calif Fed of Business & Professional Women's Clubs
MOTION PICTURE REVIEW DIGEST

SUN NEVER SETS—(Cont.)

constructive, timely, dramatic and appealing is the successor. Each of the traditions sustained through generations. The musical background was very well done when used, but the lack of music for some important scenes is most noticeable. Family.' Calif Fed of Music Clubs

'There is a fine moral foundation and definite high standards to duty. Interesting and thought-provoking entertainment for the older members of the family, for some important scenes is most noticeable. Family.' Nat Council of Jewish Women

"A well directed melodrama, Family, exclusive of young children." Nat Soc of New England Women

'A picture with a wide appeal, thrilling in plot and action. The cast is excellent and is understandingly directed. The whole is tense in action, gradually building up to a grand climax. Mature.' S Calif council of Fed Church Women

'The plot is absorbing, made believable by the acting of the cast, and faults apparent only in retrospect. There is a thrilling climax which seems rather fantastic, but one has only to recall the past day's newspapers that fact is stranger than fiction. To appreciate thoroughly the powerful traditional force which sends your young families to remote, obscure, unfavorable posts, without a 'What's-in-it-for-me' motive, one need not be British, but it might help. Adolescents: exciting; children: too exciting. Adults.' Women's Univ Club, Los Angeles

Fox W Coast Bulletin Jl 10 '39

'Family: Outstanding. Especially worth seeing, as above the average 'selected' picture.' + Wkly Guide Jl 10 '39

Newspaper and Magazine Reviews

Reviewed by John Gibbons

Boston Transcript p30 Jl 30 '39

'Improbable in its developments. Adults and young people.'

— + Christian Science Monitor p17 Jl 1 '39

'An overlong, but impressive film. If Universal has the cut to do, this about one third, you will enjoy it better. The persistent blood and thunder helps.' Cue Jl 17 '39

'Only slightly more agonizing than young Mr. Fairbanks' threes in putting [the plot] together as led by Miss Temple, Mr. Rathbone, as a sort of Imperial Rover boy, lashing about the jungle in bush jacket and shorts, caught up between Love & Duty.' Time p74 Jl 19 '39

SUSANNAH OF THE MOUNTIES. 20th century-Fox 73-78min Je 23 '39

Cast: Shirley Temple, Randolph Scott, Margaret Lockwood, Martin Good Rider, J. Farrell MacDonald

Director: William A. Seiter

Music director: Louis Silvers

Screen writers: Robert Ellis, Helen Logan, Fidel La Barba, Walter Ferris

Romantic melodrama. Based on the book of the same title by Muriel Denison. Canada in the eighties is the scene of the film. Shirley is a missionary and Indian womanizer. J. Farrell MacDonald, as Mr. Rathbone, is a sort of Imperial Rover boy, lashing about the jungle in bush jacket and shorts, caught up between Love & Duty.

Time p74 Jl 19 '39

Audience Suitability Ratings

'A: Perhaps; Y: Good; C: Enjoyable.'

— + Christian Century p877 Jl 12 '39

'Good. Family.' D.A.B.

+ Fox W Coast Bulletin Je 24 '39

'Another splendid Shirley Temple picture. Family.' Calif Fed of Music Clubs

'Too tense and exciting for young and nervous children. Family.' Calif Fed of Business & Professional Women's Clubs

'Family.' Calif Fed of Music Clubs

'Enjoyable entertainment for all ages. Family.' Calif Fed of Women's Clubs (W Coast)

'This new Shirley Temple opus will please her admirers. Despite its hokum and improbabilities the setting is excellent, the direction sympathetic and the story is full of thrills and breathless escapes. Pleasant juvenile entertainment. Nat Council of Jewish Women

'Family, exclusive of young children.' Nat Soc of New England Women

'The picture, while accepting the well known characters [of the novel], has presented action which bears practically no resemblance to the original. Adolescents: if interested; children: exciting under ten. Family.' Women's Univ Club, Los Angeles

Fox W Coast Bulletin Jl 1 '39

'General patronage.' Nat Legion of Decency Je 22 '39

'A, Y: Excellent.' + Parents' M p50 Jl 39

'Family: Juvenile.' + Wkly Guide Je 17 '39

Newspaper and Magazine Reviews

'Susannah' is not a bad picture. It's a fine picture for people of all ages between seven and nine.' John Gibbons

Boston Transcript p15 Je 23 '39

'Family.'

Christian Science Monitor p15 Je 17 '39

'Shirley Temple is an actress who knows how to portray a character convincingly. Fortunately her new picture will do nothing for her reputation. The story is not a very interesting one, and the direction and weak story with a flimsy incidental romance result in tiresome waiting for the star's return to the center of the stage.'

Philip T. Hartung

+ + Commonweal p275 Jl 7 '39

Reviewed by Jesse Zane

Cue p45 Je 24 '39

'As usual, one which will delight children; also well worth adult time. Of no particular value as a story it may be, but as its historical incidents it presents are not important enough. Exhibitors can promise one of Shirley's greatest performances. The picture is a breath of fresh air and should be accepted as a breath of fresh air. Especially for juvenile audiences.' + Hollywood Spectator p6 Je 24 '39

'Susannah of the Moutnies' has some fair action scenes, a good bit of refreshing humor, an inconsequential and offending romance and Miss Shirley Temple. Devoid of flattering Technicolor and fancy garments for its little star, it relies for its chief factor on certain written scenes with a young Indian named Martin Good Rider and an amusing Irishman played by J. Farrell MacDonald. "Susannah of the Moutnies" is a good Shirley Temple show, which combines the good taste with exemplary fun making." Robert W. Dana

+ N Y Herald Tribune p8 Je 24 '39

'OId Temple fans who, as the impression of Blackfoot Indians has not been too closely observed, will be surprised to find that Shirley shines with her usual dances." Ten E. Critler

N Y Times p12 Je 24 '39

'The whole offering must be considered as very satisfactory and should be accepted readily.' + New Yorker p55 Jl 1 '39

'Obviously, this was intended to please Shirley Temple's little fans rather than their fathers and mothers.' Photoplay p56 S '39

Time p35 Jl 3 '39

Trade Paper Reviews

'While Shirley Temple continues to grow as a charming and appealing personality, it is unfortunate her material does not keep pace
with her development. This is strikingly illus-
trated in her latest opus which is a minor
sage.

— + Boxoffice p31 Je 17 '39

"Susannah of the Mounties" is pretty good
hokum, certain to give satisfaction to Shirley's
fans. It is not as good here as for Canada and
the British market. (Timely now, for England,
following the croppin' visit of their Misses
(Lynd and Canada)."

+ Digest p15 Je 20 '39

"A decided disappointment from an enter-
tainment point of view. "Susannah of the
Mounties" is Shirley Temple's weakest vehicle in some time. While it
may please the youngsters and avid Temple fans, general audiences are certain to label it
dull film fare. ... This is ordinary juvenile fare
which even fails to utilize Shirley's undeniable
ability to sing or dance," Frank Leyendecker

— + Film Bulletin p4 JI 1 '39

"It is all very much of a Shirley Temple fan
formula, and it will no doubt please them im-
mensely."

+ Film Daily p8 Je 27 '39

"Shirley Temple's film fortunes will rest
safely enough in her latest vehicle. The pic-
ture has brightness, enough moments of ten-
erness and sufficient novelty, to hold those
interested even though it may suffer from compari-
sion with some of her better productions. ... The
atmospheric settings, and yet there lost and
fairly feeling about the piece which adds to its
enticement."

+ Hollywood Reporter p3 Je 17 '39
Reviewed by Roscoe Williams

Motion Pict Daily p9 Je 20 '39

"Better story material than here provided
will have to be secured for Shirley Temple
if she is to maintain box office rating. 'Susus-
nah of the Mounties' is strictly for the juvenile
trade. Adult audiences will find little enter-
tainment in the wild and woolly cowboy-and
Indian chases and battles. The illogical situa-
tions, much too often completely ignoring plausibility
as in the melodrama. Moppet's draw will carry through in
subsequent for moderate business, but picture
will fall in the keys. Offering is weakest in the Temple
series for some time."

+ Variety p16 Je 21 '39

"More than any of her preceding vehicles,
this Shirley Temple starrer is addressed pri-
marily to the juveniles, not the adults. ... Adults will find their chief amusement in
the fact that this is Shirley Temple's first screen
love story—the pre-adolescent adoration of a young lady. The
passionate and romantic phase
of the picture and Miss Temple's performance
have charm and romantic delightfulness.
The reason this tale will have to be accepted
as pure fable."

+ Variety (Hollywood) p3 Je 17 '39

SVET PATRI NAM. See The world is ours

T

TARZAN FINDS A SON. MGM-Zim-
balist 81 min Je 16 '39

Cast: Johnny Weissmuller, Maureen O'Sull-
ivan, John Sheffield, Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wil-
tcox, Laraine Day

Director: Richard Thorpe

Screen writer: Cyril Hume

Melodrama. Based on the character created by
Edgar Rice Burroughs, Tarzan. Johnan, a
museum piece, Maureen O'Sullivan, adopt
an infant, sole survivor of a jungle plane
wreck. Five braves and searchers come for the
boy who has inherited a fortune. The Tarzan
Series.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: perhaps; Y: good; C: exciting."

— + Christian Century p877 Jl 12 '39

"Good. This episode seems to catch the real
spirit of the Burroughs stories. 'DAR

"Unless one is really in love one does not
lost all the love for vicarious adventure and for
thrills, we believe that you will thoroughly enjoy this
return of the old formula. Frankly we quit reading the series
since the first one, which had the ad-
vantage of novelty. ... The film is exciting for
young, imaginative children but great fun for
everyone else. Adolescents: good; children, 8-
12: depends upon the child. 'Nature-family.'"

Women's Clubs' Chart p8 Je 17 '39

+ Fox W Coast Bulletin Je 10 '39

"Family," Am Legion Auxiliary

"Family. "Exciting for young people." Calif

Cong of Pup Reachers

"Perhaps tense for some children. Family."

Gen Fed of Women's Clubs (W Coast)

"Lovely underwater shots, interesting closeups
of animals and beautiful plants. Some
grossomeness and unnecessary killing. Family."

Nat Council of Jewish Women

"Smoothly paced and entertaining is one of the
best of the Tarzan series. Family." Nat Soc
of New England Women

"Children will love it. Despite its tense
moments. Family." S Calif Council of Fed
Church Women

+ Fox W Coast Bulletin Je 17 '39

"General wholesome."

+ Nat Legion of Decency Je 29 '39

"Family. A delightful picture of its kind,
with a Rider Haggard plot. ... The adven-
tures are excellent in a juvenile way."

+ Wkly Guide Je 17 '39

Newspaper and Magazine Reviews

"Mr. Ethn Lincoln was a great Tarzan, as
memory serves, but Mr. Weissmuller is greater.
... It is an imaginative, compelling-
every-minute tradition." John K. Hutchens

— Boston Transcript p18 JI 14 '39

"Adults and young people will find
Christian Science Monitor p15 JI 15 '39
Reviewed by Philip T. Hartung

Commonweal p20 Je 23 '39

"Perhaps stalling the sensibility of advancing
years, or the snuff of the great outdoors that is in my
nostrils—but whatever it is, I must confess that
I thoroughly enjoyed this fourth chapter in the
epic of the ape-man of the jungle. It's as un-
real as any Tarzan picture can be, but it's been
produced with such zest and zeal that I have no
such unashamed fervor—and Edgar Rice Bur-
rroughs in the fantastic—that my critical
sense is completely discerned." Jesse Zenser

+ Cue p18 Je 17 '39

"A picture for the entire family. Don't let
the young bloods scare you. It is educational, artistic, interesting, exciting. Impossible, of course, but
swell entertainment." Robert Watson

+ + + Saturday Review Je 23 '39

"To keep this little, fable of never-never land
from stirring your cynical risibilities, you
must be in the mood. Otherwise the
preposterous events will press hard upon your sense
of humor. ... If it weren't for the moments
of native cruelty, this would be a completely nice
film for the young little Tarzan." Beverly Hills

+ Liberty p36 Ji 22 '39

"Bad news for the beasts and cannibals of
Africa and good news for us, is the fact that
the new film, 'Tarzan Finds a Son,' discloses
that our favorite among nature's noblemen,
Tarzan, is setting up a dynasty; that a young
Tarzan named Burt把 a N Y Herald Tribune p18 Ji 15 '39

"It is a teeming jungle film, perfectly silly,
of course, but for the purposes of the young
of the extraordinarily unadulterated, as much fun as a
barrel of monkeys. It seems almost prig-
glish to breathe a word of criticism against so
discriminating a function. Yet, Maureen O'Sullivan might
be gently chided for such monstrosities as a lion in
a tree, a peris riding elephants to the rescue.
Also, young people who are not accustomed to
TARZAN'S uncannable action, the cracking of
skeletons, the mangling of事's with 'From
R. Crisler

+ + + + Y Times p27 Je 15 '39
Reviewed by John Mosher

New Yorker p57 Ji 17 '39
TARZAN FINDS A SON—Continued

"The film surpasses its predecessors in thrill,
plotting and action as it is logical.
'Tarzan Finds a Son' should amuse even serious
movie-goers. Youngsters and the indulgent will
find it a fitting barrel of chimpan-
zees who aren't above stealing an occasional
scene."
+ Newsweek p33 Je 19 '39

"There are gorgeous underwater swimming
scenes and more than enough blood and
thunder. Maureen O'Sullivan maintains her con-
vincing character throughout and the boy, John
Sheffield, is a find."
+ Photoplay pl 4 Ag '39

TRADE PAPER REVIEWS

"As delightfully unbelievable as the earlier
'Tarzan' films, this newest Jungle King ad-
venture will thrill the kiddies and amuse many of
the grown-ups. It has a bit more plot and
less animal action than the original 'Tarzan of
the Apes' but Junior's tricks provide many
of the film's best moments. Should do above
average in action houses and neighborhood
spots where family audiences predominate and
in all all around.
Frank Leyenheuser
+ Film Bulletin p5 Jl 1 '39

TENNESSEE WILDCATS.
Victory. 58min
Ap 10 '39
Cast: Tim McCoy, Joan Barclay, Ben Cor-
bett. Forrest Taylor
Director: Sam Newfield
Western melodrama. Tim McCoy sets out to
avenged his friend and finds
that a wealthy rancher, Forrest Taylor is the
guilty man. McCoy poses as the 'Phantom.'

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Director: Sam Newfield

Audience Suitability Ratings
"General patronage.
+ Nat Legion of Decency Ap 6 '39

TRADE PAPER REVIEWS

"Lots of action in this one for the Tim McCoy fans.
It stacks up as adequate Western fare for the duels.
—and —Boxoffice p71 Je 24 '39

THESE GLAMOUR GIRLS. MGM 78-
85min Ag 18 '39
Marsha Hunt. Ann Rutherford
Director: S. Sylvan Simon
Music: Edward Ward. David Snell
Music and lyrics: Edward Ward. Bob
Wright. Clet Forrest
Screen writers: Jane Hall. Marion Parsonnet
Comedy. Based on a Cosmopolitan Magazine
story of same title by Jane Hall. Lana Turner.
a taxi-dancer, is invited to attend a society
dance by Lew Ayres. wealthy drunken college
boy. He has forgotten that he invited a
debutante as his partner.

Audience Suitability Ratings
"Lew Ayres turns in an excellent perform-
a on. It is a story which neatly balances the
gilded and the shoddy. the rich and the poor.
comedy and tragedy. Adults." Calif Cong of
Parents & Teachers
"A well directed and acted social drama. but
may lack lnterest because of the familiar Cen-
derella theme. Some may object to drinking
scenes and feel the suicide sequence is over-
done. Mature." Calif Fed of Business & Pro-
fessional Women's Clubs
"Well acted. with an interesting dance fea-
ture which is clever and new. Appropriate
music. Adults." Calif Fed of Music Clubs
"Mediocre. Adults." D AR

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music. Adults." Calif Fed of Music Clubs
"Mediocre. Adults." D AR

Audience Suitability Ratings
"Lew Ayres turns in an excellent perform-
a on. It is a story which neatly balances the
gilded and the shoddy. the rich and the poor.
comedy and tragedy. Adults." Calif Cong of
Parents & Teachers
"A well directed and acted social drama. but
may lack lnterest because of the familiar Cen-
derella theme. Some may object to drinking
scenes and feel the suicide sequence is over-
done. Mature." Calif Fed of Business & Pro-
fessional Women's Clubs
"Well acted. with an interesting dance fea-
ture which is clever and new. Appropriate
music. Adults." Calif Fed of Music Clubs
"Mediocre. Adults." D AR

REVIEW DIGEST

"A cynical social drama...There is much un-
necessary drinking and the story is both
pleasant and unconvincing. Adults." Nat Coun-
cil of New England Women

"A frothy, though vicious, satire. Ex-
travagantly dressed, delightful costumes.
and an unnecessary glorifying, overemphasis given
to the use of liquor. Adults." S Calif Council of
Fed Church Women
Fox W West Coast Bulletin Ag 26 '39

"Adults." Nat Legion of Decency Ag 24 '39

"Family. A bright, even giddy, story.
Several interesting types are sketched in with
a good deal of vivdness, and a certain side of
college life very effectively presented." +
Wkly Guide Ag 19 '39

"Adults." Christian Science Monitor pl9 S 2 '39

"Pictures the shallow lives of the spoiled
children of the rich. Their decadence, made to
appear representative, is overdrawn." Bert
Harlen

Hollywood Spectator pl6 S 2 '39

"The manner in which the film goes into
the frenzied picture of a college house party
is a complete surprise, and the fairly credible
some may think it exaggerated, but we would
hardly think so...Everything is pleasantly
attended to beautiful costuming. We found "Glamour
Girls' a lot of fun." Robert W. Dana
+ N Y Herald Tribune pl6 Ag 31 '39

"It strongly appears that the film is not only
the best college comedy of the year, but the
best social comedy of the year. We like all the
cast because they all admirably represent the
very high and rare cinematic purposes of
satire, deliberately rigged from the under-
privileged viewpoint and—eventually in its
affected callowness—more brutally acidulous than
Claire Luce ever dreamed of being," Ben R. Crane +
Times pl4 Ag 31 '39

"Youth scimitates against a college back-
ground in this really funny-making film, which
doesn't deviate from Jane Hall's magazine story by
such a small amount. It's one of the best opinion,
though, that a well-brought-up debut-
tante should have better manners and more
poise than Anita and Ann give to their role."
+ Photoplay pl6 O '39

TRADE PAPER REVIEWS

"These Glamour Girls' is good entertain-
ment. It will not give you the marquee strength
that "Victory" gave for listing on a picture for
a whole bill, but it does give you a good title, and
a picture that will give satisfaction." +
Ag 16 '39

"These Glamour Girls' combines good pro-
duction by Sam Zimbalist, excellent direction
by S. Sylvan Simon, and fine acting by the
entire cast, to make this picture great enter-
tainment for any theater and on any bill." +
Fim Daily pl7 Ag 22 '39

"Fortified with a good screenplay. a capable
cast, able direction and careful production.
'These Glamour Girls' emerges as good enter-
tainment. It has the line with so-called 'good
audience stuff,' the picture evokes numerous
hearty laughs with its amusing comedy that
in any times reaches over on the zany side. but
which should give ample satisfaction on any
bill." +
Hollywood Reporter pl8 Ag 15 '39
Reviewed by Vance King
+ Motion Pict Daily pl Ag 18 '39

"These Glamour Girls' is reminiscent of other
recent studio efforts. A nice script, nicely
sketched by wealthy undergraduates, but it seldom
ces
tmore than passing interest. The rather
wooden performances of Casting and of the girls
invited to weekend proms is likely to make the
average higher college student squirm. Title
suggests a double bill. At any rate. Possibly
the story read okay, but it's wry stuff on the
bill."
+ Variety pl4 S 6 '39

"Screen play, direction, characterization, musical score, and, last but by no means least,
production mounting, combine to make 'These Glamorous Girls,' an excellent programmer. It is a type of thing that will unanimously win the feminine vote, while claiming far more than passing interest. In a word, it is enlightening, informative, and entertaining, and utterly free of vulgarity.

**Variety (Hollywood)** p3 Ag 15 '39

**THEY ALL CAME OUT.** MGM 68-70min Jl 14 '39


**Screen: An Adult's.**

Documentary drama. This picture was one of the four-reel MGM Crime Does Not Pay Series. Upon its completion, it was thought so promising that it was given a romance and turned into its present length. According to its producers, it contains the first scenes ever photographed in various Federal prisons, including Atlanta and Alcatraz. The picture was made in cooperation with the FBI, Department of Justice and other Government departments. It concerns two youngsters, caught early in a web of crime, and sentenced to go straight and are furnished every aid by the authorities.

**Audience Suitability Ratings**

"A & Y: good of kind; C: too mature." **Christian Century** p1086 S 6 '39

"Adults." **Am Legion Auxiliary**

"There is little strain on the emotions, but interest is sustained. Adults." Calif Cong of Par & Teachers

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

"Good. A constructive crime-does-not-pay theme. Adults." **DAR**

"Convincingly presented is this tense, informative, though not wholly pleasant picture. An illuminating and interesting picture carrying a direct social message. Mature audiences." **Gen Fed of Women's Clubs (W Coast)**

"A vital and constructive melodramatic film. Mature-family." **Nat Council of Jewish Women**

"Technically excellent, this is a thoughtful, enlightening picture, strongly presented. Adults." Nat Soc of New England Women's State Colleges

"Their crime-garter pictures do not appeal, this one will prove both interesting and informative. Mature." **S Calif Council of Fed Church Workers**

"This is a prison film which is set aside from others by its rational and judicial attitude towards offenders. Adolescents, 12-18: interesting but at times; children, 8-12: no. Adults." **Women's Univ Club, Los Angeles**

**Fox W Coast Bulletin** Jl 15 '39

"Adults." **Nat Legion of Decency** Jl 20 '39

"A: good; Y: mature; C: no." **Parents' M p96 S 39

"Family. Vivid and interesting; with lots of meat in it. Recommended for schools, libraries and church use." **Wky Guide** Jl 15 '39

**Newspaper and Magazine Reviews**

"Adults." **Christian Science Monitor** p15 Ag 5 '39

"A routine gangster melodrama." **Jesse Zunser**

"Cue p11 Ag 5 '39

"Similar in some ways to a documentary film. The picture, however, is dryly expository, quite the contrary. The Metro people have invigorated their little dissertation with an accumulation of thousands of cases, which turns out to be a highly eventful melodrama, gayerly acted, and directed, but still more by the book and of special interest to school children." **Bert Harlen**

**Hollywood Spectator** p11 Jl 8 '39

"There is little attempt to stir up melodramatic excitement in this picture, which one should be thankful for this sort of film. It obviously is telling the truth in a pleasing way, and there is not a sign of hokum. How ever, the lover of action films would find it sorely disappointing... It is more for students than the countless thrill seekers." **Robert W. Dana**

**NY Times** p15 Ag 3 '39

"A thoroughly attractive portrait of our Federal penal system. In fact, one might anxiously speculate that the portrait is too attractive. Because of its semi-documentary nature and honest fact that much of it was filmed in Federal prisons, 'They All Come Out' should be of some interest to persons who make a habit of prison pictures. None of it is very new to experienced fans, but the material is well assembled and the story is told with sufficient direct effect." **Boley Crowther**

**NY Times** p15 Ag 3 '39

"It is a mealy-mouthed, psalm-singing discussion of the Federal penal system and don't say I didn't warn you." **Russell Maloney**

**New Yorker** p96 Ag 12 '39

"You will be amazed; you'll walk out of the theatre with a lift over the way this government is handling the problem of youthful crime."

**Photoplay** p3 S '39

**Trade Paper Reviews**

"As an illuminating and educational insight into modern corrective methods in our Federal prisons, this is an indispensable piece of work. But as entertainment, particularly where feminine patronage is concerned, its grimness steers it wide of the mark."

**Boxoffice** p27 Jl 8 '39

"The picture can be chalked up as a successful effort... Will get lots of money in spots where you may lay heavy on the prison angle. But where they can enjoy an evening with convictions, let it ride by on the bottom end of the bill."

**Digest** p13 Jl 10 '39

"This MGM enlarged short subject lends itself admirably to exploitation for the action houses. Story follows a pure and simple 'crime does not pay' route with a minimum of preaching. Somewhat episodical and often rambling, the film is an honest attempt at partial entertainment for its intended market." **David J. Hanna**

**Film Bulletin** p14 Jl 15 '39

"Fine human story of young lovers caught in criminal toils carries strong entertainment." **p25 Ag 12 '39

"MGM's latest 'Crime Does Not Pay' subject 'They All Come Out' is nothing more or less than a lecture against crime and an inside glimpse of the prison. In its present length, 'They All Come Out' becomes a bit tiresome and would serve its purpose much better if it were reduced back to four reels."

**Hollywood Reporter** p3 Jl 1 '39

Reviewed by Gus McCarthy

**Motion Pict Daily** p7 Jl 7 '39

"It will satisfy moderately as supporting feature in the series. The frequent and quite comparative unknowns in the leads, uncovers potential material that might easily swing into prominence with opportunity. Rita Johnson has shown progress in a few recent pictures, and continues to shape up as good featured possibility."

**Variety** p14 Jl 5 '39

"This is a documentary film in that it presents facts, but it is also excellent entertainment in that it presents the facts in an engaging way. U. S. Federal Prisons with dramatic impact in a gripping story. ... Jack Chertok, whose first full length production it is, demonstrates canny ability to organize his material for most effective treatment and utilizes the short subject method he has perfected in a way which may very well graft a new technique upon the sound screen feature conventions."

**Variety** (Hollywood) p3 Jl 1 '39
**THEY ASKED FOR IT.** Universal
61min My 26 '39
Cast: William Lundigan, Joy Hodges, Michael Whalen, Isabel Jewell, Lyle Tal- is Out
Director: Frank McDonald
Original story: James B. Lowell
Screen writer: Arthur T. Horman
Melodrama. Three young men aided by a girl publish a small-town newspaper and stir up interest in the sheet when they discover a murdered farmer.

** Audience Suitability Ratings**

"A: mediocre; V. fair; C: perhaps." — + Christian Century p235 Jl 26 '39

"Slow moving melodrama, with poor continuity, but with some good acting. Adults." — Calif Fed of Women's Clubs

"After a slow start and trite action, the story picks itself out of the general run and brings in a little psychology and crime. Adults." — Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." — DAR

"Only mildly entertaining is this far-fetched and improbable story. While the dialogue and scenery are appropriate, the continuity is poor and the picture holds little interest. Suitable for adults only." — Gen Fed of Women's Clubs (W Coast)

"A fairly interesting melodrama, with a good cast and direction, a bit of comedy and suspense. Family." — Nat Council of Jewish Women


Commonplace dialogue and lack of originality with unnecessary drinking detract from its entertainment qualities. Mature." — S Calif Council of Federation Women

"Fox W Coast Bulletin Je 3 '39

"This is a run-of-the-mill sort of play in which each actor is adequate in his role. Isabel Jewell distinguishes herself by another performance that is good enough to be beyond criticism. Adolescents, 12-16 & children, 8-12: no." — + Motion Pict R p9 Je '39

"General patronage." — Nat Legion of Decency Jl 13 '39

**Newspaper and Magazine Reviews**

"It comes close to winning the stakes for a no-mercy-mystery comedy that goes nowhere at all." — + N Y Herald Tribune p6 Jl 1 '39

"We presume 'They Asked For It' is supposed to be a comedy of errors, but all of the errors seem to have been made by the producers, unfortunately." — T. M. P. — N Y Times p17 Je 30 '39

**Trade Paper Reviews**

"It has comedy moments which pleased a Broadway audience. Neighborhood patrons should not be overcharged. The cast tries hard to make it all convincing but just isn't enough zip to carry the general theme through to take it seriously." — + Boxoffice p27 Jl 5 '39

"Comedy-drama with rural setting rates fair summer entertainment." — Girls Film Daily Jl 12 '39

"Most newspaper stories are usually inconsistent and not infrequently treat of newsgather- ing or publishing in an absurd manner. They Asked For It is no exception. Newspapermen have often been astonished how the profession is painted by Hollywood. In this case they will be more amused than pleased. It's a light- weight dueler." — + Variety p16 Jl 5 '39

**THEY SHALL HAVE MUSIC.** United artists-Goldwyn 120min Ag 18 '39
Director: Archie Mayo
Music director: Alfred Newman
Screen writers: Irminad Von Cube. John Ireland

Musical drama. Poor children in a slum district music school are provided with musical instruments and training. The heads of the school tell them they can make it their way. When harrassed by loss of the building and mortgaged instruments, Heifetz comes to the rescue of the institution. The children's orchestra is the Peter Merenbumb California Junior Symphony. Among the compositions heard in the film are Saint Saens' "Organ Symphony"; Diniuc-Heifetz "Hora Staccato"; Heifetz "Estrellita"; Tchaikovsky "Mel- ody"; and the last movement of Mozart's "Concerto." The film was formerly called Music School.

** Audience Suitability Ratings**

"It is a splendid accomplishment to present Jascha Heifetz in a cinema which combines human interest with popular interest. The audience must be heard to appreciate the skill of its performance and since schools today offer such rare opportunities for the apprehension and interpretation, modern children will applaud enthusiastically the work of their own kind while the parents respond. Generally speaking, above all, the art of Mr. Heifetz as presented in this picture is an accomplishment for which we may be deeply grateful. Adolescents; 12-16: recom- mended; children, 8-12: excellent. Family." — Women's Univ Club, Los Angeles

"+ Fox W Coast Bulletin Jl 8 '39

"Excellent. Delightful entertainment. Family." — DAR

++ Fox W Coast Bulletin Jl 15 '39

"Excellent. A musical drama with definitely beautiful performances, and with flawless artistry of Jascha Heifetz topping it all. The story is constructive in its endeavor to show how music appeals to all, and the marvelous changes that can occur in a family when the children are given a chance. Family." — Am Legion Auxiliary

"Outstanding example of the bringing of the music of great artists within the reach and understanding of everyone. This, combined with the human interest story, is one of the screen's finest of the pictures of the year. It will bring pleasure to the most critical audience. Family." — Calif Cong of Par & Teachers

"Inspiring picture. Family." — Calif Fed of Business & Professional Women's Clubs

"Inspiring, exquisitely lovely, artistic and deeply moving. Highest commendation is ex- tended to Mr. Samuel Goldwyn for his presen- tation of this rare fine musical picture. All ages." — Gen Fed of Women's Clubs (W Coast)

"Rare treat in cinema entertainment is also a special treat for the devotee of fine music. .. A rare regret for the entire family." — Nat Council of Jewish Women

"Superlative sound reproduction of exquisite violin and orchestral music high-lights this en- gagingly old-fashioned comedy, and makes it an excellent. Family." — Nat Soc of New England Women

"A musical treat which is one of the greatest achievements of the year. .. Will appeal to all ages. (Note: This group would like to express its deep appreciation to United Artists, and deep appreciation to Jascha Heifetz for bringing through the medium of this film to the public who could not otherwise hear a great artist and beautiful music.)" — S Calif Council of Federation Women

++ Fox W Coast Bulletin Jl 22 '39

"General patronage." — Nat Legion of Decency Ag 3 '39

"A, Y & C: excellent." — + Parents' M p75 Ag '39
"Magnificent music in it, and the sort of picture that leaves you full of good feelings. Everything is smoothly proceeding, as love the average 'selected picture.' Outstanding."

+ + Wkly Guide Jl 29 '39

Newspaper and Magazine Reviews

"It is another Goldwyn top rater worthy of winning large audiences and great applause. Considering the number of controversies and divorces and deep tragedies that have surrounded it, it is a wonder that 'They Shall Have Music' got finished at all, not to speak of being such a good picture. The story is Mr. Heifetz's superb musicianship. Excellent shots of him and his violin in action, with sound accurately reproduced and aid pictorially as he plays. Since Mr. Heifetz portrays himself, it is well known to the public, but it don't mean a thing. Mr. Jeffrey is so warmly, ingratiatingly, and delightfully told. Jesse Zunser"" + + Commonweal p310 Jl 28 '39

"Jascha Heifetz and his $70,000 Stradivarius this week make the boxoffice news—since it is a complete happy event any way you look at it. Musically, this picture is an excellent vehicle for good musical drama, it is simple, considerably hokily story is very pleasantly, if obviously played. Quibbles about acting and story; but it don't matter, it is so warmly, ingratiatingly, and delightfully told. Jesse Zunser" + + Wkly Guide Jl 29 '39

"A praiseworthy contribution to the raising of artistic values in motion pictures, and a musical feast such as seldom is to be seen in films seen. The thousands of music students throughout the country will find valuable instruction in being able to study the technique of the master violinist, Jascha Heifetz, at close range. Performances by younger musicians in the picture, including a children's section, are fairly well staged and presented youngsters. Students of cinematography can observe a clever admixture of musical and fictional elements, especially as it is the need of providing sufficient dramatic values for that portion of the public with uncultivated musical tastes. The extensive possibilities for library book and film cooperation are patent."

Bert HARLEN + + Methodist Spectator p5 Jl 22 '39

"This is a simple and elemental tale—of a lonely little tenement boy's love of music—but it has an oddly compelling quality. Some of this is due to the acting of the young year-old lad, Gene Reynolds. Much of it is due to the five violin numbers by the master, Jascha Heifetz."

+ + Liberty p87 Ag 19 '39

"It is a notable event in the screen's woeing of a rival music. ... No matter how fine the offering may be musically, though, it is still only a motion picture. As such, it is open to considerable criticism. Fully admitting that it was a tough task to build a dramatic fabric around the playing of a famous violinist, I think that a better plot could have been devised than that which you will find in 'They Shall Have Music.' The scenarios have fallen back on melodrama cliches to keep the action going between musical numbers, and calling the string of familiar theme to that which distinguished '100 Men and a Girl' as a really helter-skelter story, it makes a properly engaging or convincing. Even with Archie Mayo's excellent direction, the Heifetz film leaves us with a bit of a feeling that it is not altogether entertaining. A conventional motion picture plot seems like pretty silly support for what would be — been — a much more valuable film. The Heifetz performances are the only real interest in an otherwise flaccid, uninteresting picture. While 'They Shall Have Music' is outstanding musically, it is no more than passable as a screen drama." + Howard Barnes + + N Y Herald Tribune p14 Jl 26 '39

"Mr. Heifetz plays the violin, that's all. He plays it rapaciously, and with surpassing brilliance—such density and artifice that music is not sufficient to hold interest in a story? It is sufficient to support the ethereal grace of the music and little more. It is the sort of story which demands a tear-jerker — a direct assault upon the soft spots in all dating parents and elder folk. It is made more so by music, and will probably be very popular. Josie Crowther" + + N Y Times p17 Jl 26 '39

Reviewed by John Mosher + + Wkly Guide Jl 27 '39

"When Heifetz tucks his violin under his chin, he turns 'They Shall Have Music' into a superior moving picture. His repertoire of five selections is superbly recorded and dramatically photographed."

+ + Newweek p29 Jl 31 '39

"The singing violin of Jascha Heifetz carries this extension of his film achievements along its dull stages. Good Lord, such music! ... The story, though well-written and well-portrayed, is a little weird."

+ + Photoplay p62 S '39

"It is a triumphant answer to the current Hollywood theory that it is impossible to make a good film about great musical celebrity."

+ + Time p24 Ag 7 '39

Trade Paper Reviews

"This Samuel Goldwyn production is a rare film treat for music lovers. For those who relish their entertainment with less artistic proportions the series is probably an unappealing picture. But, for the music lover there is not a better offering of boxoffice Thespian choral resting largely on the shoulders of Mocpete Gene Reynolds." + + Digest p11 Jl 10 '39

"Not since 'One Hundred Men and a Girl' has there been such a lovely musical as provided by this film. Faced with the difficult task of casting concert violinist Jascha Heifetz in a motion picture, producer-Goldwyn has done an incredibly good job. It is anything but 'arty' actually a down-to-earth bit of entertainment enchanted with music mingled in charming natural way provided by Heifetz and other artists." David J. Hanna + + Film Bulletin p8 Jl 15 '39

"This Samuel Goldwyn production has been cleverly adapted to the screen and has succeeded admirably. First, there is Jascha Heifetz, the great violin virtuoso, who makes an excellent performance. Heifetz demonstrates in close-ups his marvelous technique in playing some of the most celebrated numbers in his repertoire. This great treat to music lovers is something for every exhibitor to shout about, for it will bring to his theater people who have never been there before. On the popular side, there is a grand down-to-earth story, cunningly told with the good old hokum, but done with class and dignity."

+ + Film Daily p8 Jl 14 '39

"Music lovers will unquestionably find 'They Shall Have Music' the most appealing of them all. The lay of the land will find it both impressive and heart-tuggingly moving because of the dramatic elements of its musical and dramatic story. Jascha Heifetz's internationally applauded talents should prove splendid the score and the accepted boxoffice value. The film might be criticized for providing too little opportunity for Miss Leeds and Joseph Myerson, who are essentially playmates in the picture, suggesting that some clipping of scenes would react advantageously."

+ + Hollywood Reporter p4 Jl 7 '39

Reviewed by Roscoe Williams + + Motion Pict Daily p1 Jl 11 '39

"With Jascha Heifetz starred, 'They Shall Have Music' is a natural for the musically-minded. Smart showmanship also injects elements of mental andSure audience appeal into the
MOTION PICTURE

THEY SHALL HAVE MUSIC—Continued
setup to provide film entertainment geared for wide genre. Film promises to click strongly, aside from its direct appeal to music devotees. "Title not to be confused with "They Shall Have Music."" + Variety p12 J1 12 ’39

"An enchanting, impressive picture, built around the brilliant musicianship of Jascha Heifetz, is "They Shall Have Music"—a screen event of the season, from which producer and exhibitors may expect highest satisfaction. The Heifetz name, a film concert by the violin maestro, in itself guarantees a large ready-made audience the world over. But the picture by no means relies entirely on that drawing asset." + Variety (Hollywood) p3 J1 7 ’39

THIS MAN IS NEWS. Paramount-Pinebrook limited 63-75 min J1 19 ’39
Music director: Percival Mackey
Screen writers: Roger MacDougall. Allan MacKinnon. Basil Dearden
Comedy mystery. Filmed in England. Second in a series of which This Man is Paris (not yet shown in this country) was first. An English reporter and his wife journey to Paris where they become infatuated with sleuths and track down a gang of counterfeiters.

Audience Suitability Ratings
"Good. Light comedy with an unusually good mystery thread; expertly played roles make the personalities intriguing." DAR
"That...W Coast Bulletin Ag 19 ’39
"Adults." Nat Legion of Decency Ag 3 ’39
"A & Y: good; C: no."
+ Parents’ M p96 S ’39

Family. An amusing comedy-mystery melodrama. + Wkly Guide J1 1 ’39

Newspaper and Magazine Reviews
"That English studios have long ruled the roof of the film world to film murder mysteries has been tacitly accepted by Hollywood and film fans alike. ... This Man Is News' is a winner. It is a well-made film in every respect and a worthy follower of the best British has to offer by way of screen mystery." Robert Joseph + Hollywood Spectator p19 S 2 ’39

"This film is a spoiling thriller, made by a bunch of Macs with a clever sense of combining adventure with humor. It is interesting lightweight entertainment. ... [This is based on] "The Thin Man." However, whereas the successive American repeats became more and more boring, 'This Man Is News' should go across because of its English touch and a slightly different technique. "This Man Is News' is at least a bit different and refreshing." Robert W. Dana + Associated Tribune p14 J1 20 ’39

"This Man Is News' has a certain bantering quality which make almost bearable a silly story. ... Granted it does have Valerie Hobson as a delicious thing to feast the eyes upon, and Alastair Sim hamming away as a managing editor with all the exaggerated 'takeums' of Keaton. The picture would have to be brilliant to put across such an insufferably flip news-hawk as the one which Barry K. Barnes archly plays. It is not the world for this one—or for Barry," Bosley Crowther — + N Y Times p16 J1 20 ’39

Trade Paper Reviews
"The British have turned out an amiable and diverting bit of comedy melodrama, which, despite the tendency to ape Hollywood man- nerisms concerning reporter and their ilk, moves delightfully. Miniatures, it is said, nevertheless, make a good running companion on the duals." + Boxoffice p39 J1 29 ’39

"Patterned after 'The Thin Man' pictures, this British-made detective comedy is a refreshing change from the heavier, slow-moving mystery films. Picture, while lacking names well known in this country, offers sound entertainment for mystery fans and should build favorable word-of-mouth." + Variety p15 J1 26 ’39

"This Man Is News' catches the English knack for combining comedy and mystery without much expense. Picture while lacking names well known in this country offers sound entertainment for mystery fans and should build favorable word-of-mouth. + Variety (Hollywood) p8 Ag 12 ’39

THOSE HIGH GREY WALLS. Columbia Announced for release S 21 ’39 (Not yet previewed)

THREE TEXAS STEERS. Republic 57-59 min My 12 ’39
Screen writers: Betty Burbidge. Stanley Roberts
Western melodrama. Another in the Three Mesquiteers series. Gebbie Landis has inherited a circus and also a ranch near a ranch owned by the Mesquiteers. They aid her when a gang tries to take the ranch from the girl.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Je 8 ’39

Trade Paper Reviews
"The Three Mesquiteers ride again, but if they do not perform up to standard, blame it on the material. A yarn filled with a number of synthetic hurdles slows the trio down to a canter. Aside from that, the Mesquiteers headed by John Wayne are surefire for the Western fans." + Boxoffice p17 Je 24 ’39

"Latest of the 'Three Mesquiteers' series is a lively Western adventure which keeps up the high entertainment average Republic has set for this riding trio. Should do well in action spots and in John Wayne's performances. Box office stature has increased since his appearance in "Stagecoach," will also fit in on some neighborhood duals." + Film Bulletin p23 J 1 ’39

"Lively adventure with the Three Mesquiteers delivering plenty of thrills. This one is up to the standard of the series." + Daily Film p11 Je 19 ’39

"Though not in a class with high-bracket Westerns, the Three Mesquiteers series is showing marked improvement in recent re-
TROPHY FURY. Universal 62min O 13 '39
Cast: Richard Arlen, Andy Devine, Beverly Roberts. Lou Merrill. Lupita Tovar
Director: Christy Cabanne
Original story: Maurice Trombregal. Ben Fly
Screen writer: Michael Simmons
Melodrama. Second in a series starring Arlen and Devine. The setting is a jungle where rubber is the main article of value. A famous scientist is rescued from a ruthless jungle Napoleon who impersonates native labor for the rubber plantations.

Newspaper and Magazine Reviews
"If Universal plans more pictures starring Richard Arlen and Andy Devine, something will have to be done to make them resemble entertainment. This is the first of the series, did nothing much for the fictitious world of adventure. 'Tropic Fury,' the second, does its best to disgrace it. The sequences are slapped together hit or miss, creating the most miserable kind of unintentional humor. 'Tropic Fury' has little excuse for its existence." Robert W. Dana

Herald Tribune p8 S 9 '39
"It contains all the stock cliches and insanities of the worst jungle fictions—the breezy young scientist in quest of rubber, the brutal native who heads a jungled locked empire, and the girl of beauty and brains with a heart full of woe. Mixed together they add up to practically nothing but a poor excuse for killing time." Bosley Crowther

NY Times p2S S 8 '39
MOTION PICTURE REVIEW DIGEST

TYPOHON TREASURE. Ace-Commonwealth 68min '39
Carroll Campbell Copelin, Gwen Munro, Joe Vail, Douglas Hurd, Kenneth Brampton
Director: Noel Monkman
Original story: Noel Monkman
Screen writer: John P. McCleod
Melodrama. Filmed in the South Seas with a cast of British actors. The hero is a pearl trader who loses his boat with the pearls in a typhoon and is brought to a trading post run by a villainous white man whose niece falls in love with the young man.

Trade Paper Reviews

"It is pretty amateurish stuff with none of the cast known to American audiences. The film is weak in all production departments."
— Boxoffice p52 Jl 1 '39

"A lively melodrama done in the South Seas with a British cast. It has all the earmarks of an amateur production outfit, but the thrills are honest and the cast sincere, and the jungle stuff and South Sea atmosphere seem rather enough. It is a good number for the grinds and the small neighborhoods. There is no Hollywood polish about it."
— Variety p14 Je 25 '39
Reviewed by Jack Barker

† — Motion Pic Daily p7 Jl 1 '39

"This looks like a quickie turned out by some British producing outfit. . . At best, it is a feeble attempt. The lower plier of a dual setup. None of the cast is even faintly recognizable to American audiences. Just as well, because their thespian efforts are rudimentary."
— Variety p14 Je 25 '39

THE UNDER-PUP. Universal 88min S 1 '39
Cast: Gloria Jean, Robert Cummings, Nan Grey, Beulah Bondi, Virginia Weidner, Margaret Lindsay, C. Aubrey Smith
Director: Richard Wallace
Original story: I. A. R. Wylie
Screen writer: Grover Jones

Comedy drama. Gloria Jean, in her first screen effort, portrays an East Side tenement girl who is sent to a society children's summer camp. Director Wallace's "good deed" of the summer. Gloria aids many of the children and their parents in straightening out their lives.

Audience Suitability Ratings

A: entertaining; B: good; C: fair; D: good very good.
† — Christian Century p119 S 13 '39

"Excellent. Great fun for all the family. Story weaknesses are offset by exceedingly clever treatment, delightful personalities, good direction and photography. Family." D.A.R.
† + — Fox W Coast Bulletin Ag 26 '39

"Fresh and charming. Family." Am Legion Auxiliary

"The tribulations of the rich and the tragedies of adolescents are presented in highly artistic interpretations. Children should recognize its insincerity, Entertainment a matter of taste. Mature." Calif Cong of Par & Teachers

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

"It is surely good to see such a clean, amusing picture suitable for the entire family. Family." Calif Women's Clubs

"Delightful and appealing entertainment for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Immoral." Nat Council of Jewish Women


† — Fox W Coast Bulletin S 2 '39

"General patronage."
— Nat Legion of Decency S 7 '39

† + — Parents' M p96 S '39

"Here you will meet Gloria Jean, an eleven-year-old who has stepped onto the shoe outgrown by Deanna Durbin several years ago. And, believe it or not, the shoes are not a bad fit. Those of you who recall that, and, except for one or two self-conscious moments, acts as if she's been seen on camera all her life."
† + — Scholastic p8 S 18 '39

"Family-juvenile. Everything in it for popular consumption."
— Wky Guide S 2 '39

Newspaper and Magazine Reviews

"Producer Joe Pasternak, who makes the Deanna Durbin pictures, has a "discovery" of their doing well, and he has done well in starring this little girl in her first picture, "Under-Pup," has a ridiculously exaggerated story, with splendid singing voice and a charming personality, which makes a charming effect from the screen. She undoubtedly will go far, very far. But Universal will first have to give her more than this Under-Pup to play with. For this is the old, old story about the poor little girl from the slums. . . . She's a little girl, but she is self-conscious, and immature, obvious solution." Philip T. Hartung

† + — Commonweal p459 S 8 '39

"Gloria is a beautiful and talented child, with a splendid singing voice and a charming personality, which makes a charming effect from the screen. She undoubtedly will go far, very far. But Universal will first have to give her more than this Under-Pup to play with. For this is the old, old story about the poor little girl from the slums. . . . She's a little girl, but she is self-conscious, and immature, obvious solution." Philip T. Hartung

† + + — Hollywood Spectator p12 S 2 '39

"A new and attractive screen star is to be seen at the Rivoli. Her gifts consist of a clear, childish voice and a remarkable assurance at make-believe. Although the film represents her first appearance before microphone and screen, her younger (she is eleven) shows rare promise. . . That 'Under-Pup' is an engaging entertainment is largely due to Gloria Jean, perhaps the youngest of the Durbin Jones girls. Her film is unqualifiedly a delight to all except for Miss Jean's performance."
— Howard Barnes

† + — Herald Tribune p15 S 5 '39

"It's an amiable little film, a kind of cross between a Temple and a Durbin; Miss Jean can be described that way, too, although the comparison might be opposed on the ground that it does an injustice to all three. For butter doesn't melt in Gloria Jean's mouth the way it does in Shirl and music doesn't pour from it as sweetly as it comes from Deanna's. Only time and the boxoffice keepers can tell. . . None of it is particularly fresh (under any dream of the week), at least it has been perky handled and pleasantly told." Frank S. Nugent

† + — Time p32 S 2 '39

"'Under-Pup' leaves no doubt about Gloria Jean's screen future. . . The film lacks the charm and distinction of the first Durbin vehicle. Nevertheless, it will entertain those movie-goers who are amused by little girls—women, old, and young, and little numbers, low comedy in abundance, and not a little of foxy whimsy."
— Newweek p28 S 4 '39

† + — Newcomer Gloria Jean, 11, who is to Deanna Durbin approximately as Jane Withers is to Shirley Temple. She has that same way to success in a snooty summer camp."
— Time p17 Ag 28 '39

Trade Paper Reviews

"All the earmarks of a solid, substantial success are contained in this wholesome, good..."
A charming picture, with a fine voice, a nice manner, undeniable talent and the behavior of a natural entertainer, herewith lifts an unprece tended burden for a reportedly hit for herself, Gloria Jean, and for Universal which chose her. Honeymoon with unabashed hokum, its story written deliberately for the peculiar gifts and personality of the 11-year-old artist, 'Under-Pup' captivates the eye, beguiles the ear and warms the heart. It has the stuff for general audience appeal and will most certainly bring heavy returns on the investment.

Cast: Sandy Lee Henville, Shirley Ross, Dennis O'Keefe, Mischa Auer, Joy Hodges, Dorothy Arnold.

Director: Charles Lamont
Screen writers: Leonard Spiegelgass, Charles Grayson.

Comedy drama. A group of three rate actors attempt to care for an orphaned baby who otherwise would be given to a disreputable uncle to lose anything besides a chance and is a success. When the baby's uncle tries to get him away, the court awards the baby to a pair of sweethearts, Miss Ross and O'Keefe.

**Audience Suitability Ratings**
- A: fair; Y & C: good.

- + - Christian Century p1007 Ag 16 '39

"Good. Mature-family," DAR

"If the story built around little Sandy Lee is not particularly original nor stimulating, it really does not matter a great deal, for that enchanting baby could carry almost any vehicle. . . . It is light and amusing and Sandy gives an unexcelled exhibition of what it takes to be a star performer. Adolescents: 12-16 & children; Seniors. Family." Univ Club, Los Angeles

"In Under-Pup, Joe Pasternak, Universal and exhibitors have a hit picture of the first magnitude. The story is a simple affair, bright, frothy and refreshing. Interest, of course, is centered on little Gloria Jean, Pasternak's latest star."
- + Film Bulletin p1 S '39

"A refreshing personality has hit the screen in Gloria Jean, the 11-year-old Scranton girl. She has had a lucky picture, but her real charm is in her naturalness and a personality that reaches out to the audience and makes you feel that this is really a picture that is made for the audience. Universal have again in this film demonstrated the fact that they have a star that is a revelation. Here is a really great story of a little American girlhood that is charming, wholesome and warmly human.

- + Hollywood Reporter p3 Ag 25 '39

"There's up another one for Joe Pasternak—for Universal—for the picture business. 'Under-pup' is a solid smacker and right in the propers. It's in big demand in all quarters, for it's versatile, for the exhibitors and a great entertainment for the public. Universal not only smartly a solid hit picture for every type audience, but through Pasternak and the picture a great little star is born for the picture and little screen. A few comedies have been uncovered that will rake in a lot more cash on their future screen appearances.

- + Variety p14 Ag 25 '39

"Three years ago, Pasternak wheeled a moderate budget programme, 'Three Smart Girls,' into a hit. Similarly, 'The Under-Pup' qualifies as superior entertainment for audiences of all classifications. It's box office for deluxes; can catch a goodly share of holdovers; and will gather momentum for hefty business in the subsequent runs. Picture will generate word-of-mouth praise to build up "after opening. "Elevating American Gloria Jean is here presented for quick starring recognition."

- + Variety p14 Ag 25 '39

"Centers about the captivating Baby Sandy, with back-stage life and some dance specialties thrown in. Acceptable entertainment of the popular sort." Bert Harlen

- + Hollywood Spectator p8 Jl 22 '39

"The sight of Mischa Auer acting as cute foster-parent to warm thin after a couple of reels. . . A lot of plot complications are a credit to nobody."

- + Herald Tribune p8 Ag 11 '39

"Since imitation is the sincerest form of flattery, Universal is paying itself a pretty compliment with 'Unexpected Father.' an unabashed copy of 'Ooh降水' produced by the same company three months ago. The infant's presence tends to becloud one's judgment of the whole. The enterprise for it is impossible not to grin at his gurgling, his uncertain walk, his quite unconscious portrayal of wise, infan tile idiocy. We won't say it's bad; merely that it's none too good.

- + N Y Times p12 Ag 11 '39

**MOTION PICTURE REVIEW DIGEST**

87
UNEXPECTED FATHER—Continued

"That innuendive title is kinda cute, but the film itself is another version of 'Little Miss Broadway,' with new star Sandy Henville playing Shirley's role."

Photoplay p59 O '39

Trade Paper Reviews

"Baby Sandy, phenomenal infant discovery, tightly grips the hearts of picture patrons which his debuting picture of a few months ago established but ... receives but scant help from the merits of the production, the story or the cast with the possible exception of Mischa Auer, who necessarily struggles for the limelight even when his material affords. Because the coachings and gurglings of Sandy must be the film's only asset, patrons will decide if he is used too little and that his winning antics are spread too thinly throughout a maze of dubbing." — + Boxoffice p69 Jl 22 '39

"'Unexpected Father' is a good Universal program picture boosted above this status by the appearance of Baby Sandy, last seen in 'East Side of Heaven.' Good family fare. Not quite strong enough for top billing." — Daily Jl 17 '39

"Although inexpensively produced, it should garner good returns for family and small neighborhood houses where this type of picture appeals. It's all quite trivial and unpretentious, but it does have a lovable kid and Mischa Auer. Strictly for the family!" — Film Bulletin p4 Jl 29 '39

"Swell comedy certain to score at the box office. Introduces new baby find."

+ Daily p12 Jl 17 '39

"Obviously seeking to make capital of the sudden popularity of Baby Sandy of 'East Side of Heaven,' Universal apparently played it so heavily on speed at the cost of quality that 'Unexpected Father' rates no better than mediocre amusement fare. Cast and situations are prone to be largely disappointed by the minor advantage with which the captivating little fellow is presented in his first stellar role."

— Hollywood Reporter p3 Je 12 '39

Reviewed by Vance King — Motion Pic Daily p6 Jl 17 '39

"Picture shows haste in story and script preparation. Yarn is composite of familiar situations conveniently woven together for frequent episodes that develop the story. Log is unpolished, with intended comedy lines clicking too infrequently. Tempo of situations employed is bumpy, and the 'Picture' universal is played as so heavily on speed at the cost of quality that 'Unexpected Father' rates no better than mediocre amusement fare. Cast and situations are prone to be largely disappointed by the minor advantage with which the captivating little fellow is presented in his first stellar role."

— Variety p12 Jl 19 '39

"Universal has turned out a neat piece of pleasant and sentimental hokum which will more than meet its box office requirements. It is a bit contrived and tenuous, but the hokum and the comedy and the winsome charm of the baby holds it together for wholesome and refreshing entertainment." + Variety (Hollywood) p3 Jl 12 '39

W

WALL STREET COWBOY. Republic 65min S 1 '39

Cast: Roy Rogers, George 'Gabby' Hayes, J. Carrol Naish, Raona Hatton. An Aldo Baldwin

Director: Joseph Kane

Music director: Lester Orlbeck

Original story: Doris Schroeder

Screen writers: Gerald Geraghty. Norman salkind

Western melodrama with music. A Wall Street syndicate threatens to take a mine from Roy Rogers. The syndicate finds the mine is rich in a mineable element used in mining steel. With aid from backer, Rogers succeeds in keeping his mine.

Trade Paper Reviews

"Upon how avid your Western fans are rests the reception one will give this picture as they like cowboys, lawmen, and bandits. Unfortunately, the yarn divides between the prairie country and New York's financial district."

+ — Boxoffice p25 S 9 '39

"It hits novelty angle with cowboys whooping it up back in the old West."

Film Daily p6 S 7 '39

Reviewed by Jack Banner — Motion Pic Daily p6 S 5 '39

"Outside of 'Roaring '20's,' 'Wall Street Cowboy' has little to merit better than the duals. Comparatively lacking in action, principally because a locale switch is made, from the cactus country to New York's Wall Street, film also suffers from stereotyped situations, with only slight variations from the origin."

+ Variety p14 S 6 '39

WATERFRONT. Warner 59min Jl 15 '39


Director: Terry Morse

Screen writers: Lee Katz. Arthur Ripley

Melodrama. Based on a play of same title by Kenyon Nicholson. A hot-tempered longshoreman seeks revenge when a fellow worker murders his bosun."

Audience Suitability Reviews

"Adults."

Nat Legion of Decency Jl 50 '39

"A: poor; Y & C: no."

Review p56 S '39

Newspaper and Magazine Reviews

"Obvious factory-made melodrama. Adults."

Christian Science Monitor p15 Ag 5 '39

"This is another of those 'quickies.' . . . Ground out of Hollywood cameras like so many sausages from a meat mill, they serve merely to kill a tortured hour in neighborhood movie houses until the bigger, if not the better, feature film comes on. Why they should open on Broadway remains a mystery." Jesse Zunser Wall Street p32 Jl 22 '39

"The most that can be said for 'Waterfront' is that the scenarios have sprinkled their story liberally with fist fights. The technique of keeping the cast moving along for seven or eight reels by injecting barroom or just plain, or open-air, brawl has become somewhat of a trite among practitioners."

+ N Y Herald Tribune p6 Jl 17 '39

"If you can imagine anything less inspiring about which to make a picture than the blood feud existing between two dim-witted longshoremen with nasty dispositions, then you may possibly conceive something more unimportant than 'Waterfront,' a piece of flotsam currently being turned out by the Globe. A piece of wooden entertainment—for any one other than persons with a repressed desire to brawl—it is nil." Bosley Crowther

— N Y Times p10 Jl 17 '39

Trade Paper Reviews

"This story on the lives of hardboiled longshoremen and stevedores makes fairly good melodrama. It is got up in a neighborhood house. Should please the action fans with its scrams."

— Boxoffice p19 Jl 1 '39

"An action film of the sordid, melodramatic type. "Waterfront" is strictly a double bill fare. Lacking any draw names, it will fit in best coupled with a comedy or musical of marquee value. The title suggests that some sequences will dominate, most of the action takes place in furnished rooms or longshoremen's hangouts."

— Film Bulletin p8 Jl 29 '39
WAY DOWN SOUTH. RKO-Principal 62min J1 21 '39


Director: Bernard Vorhaus

Music: Clarence Muse. Langston Hughes.

Screen writers: Clarence Muse. Langston Hughes.

Drama. The Hall Johnson Choir sing well-known spirituals in this picturesque film, "Dem Golden Slippers." "Nobody Knows De Trouble I Hab Seen," "Peter, Go Ring Dem Bells" and "Somebody Loves Me." The story is laid against a background of pre-Civil War life on a Southern plantation. Many of the characters are slaves. Bob Breen inherits his father's property and aids the slaves against a crooked executor of his estate.

Audience Suitability Ratings

"Fairly entertaining melodrama, Family." Calif Cong of Par & Teachers

"A mildly entertaining story of life on a Louisiana plantation before the Civil War, Adults." Calif Fed of Business & Professional Women's Clubs

"Family," Calif Fed of Music Clubs

"Mediocre. Family," DAR

"A slightly entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"This pleasant melange, at no time convincing, is heightened by the notably fine singing of the Hall Johnson Choir. Family." Nat Soc of New England Women

"Light and pleasantly entertain'n. Family." S Calif Council of Fed Church Women

"Adult." Calif W Coast Bulletin Ag 5 '39

"Adult." Nat Legion of Decency Jl 21 '39

"A & Y; fair; C: no." + Parents' M p66 S '39

"Family. Bobby Breen is a rather incongruous Southern aristocrat. . . . The negroes are particularly good in their singing under Hall Johnson's direction.

Wely Guide J1 22 '39

Newspaper and Magazine Reviews

"Usually Bobby Breen pictures can boast of little more than Bobby singing a sentimental tenor, which has in his throat and a tear in his eye. Some people enjoy that. But 'Way Down South' offsets Bobby with the magnificent Hall Johnson Choir. The singing half a dozen fine old spirituals--and that makes the show worth while, at least so far as I am concerned. It is an attractive and sentimental production, well-constructed story." Jesse Junzer

+ * Cue p37 Ag 19 '39

"tip-top plantation-melody melange with a little sentimentalism, a little tear-jerking and a little comedy all bent up together for the purpose of furnishing an hour's mild, harmless, amusing and good box-office, good family stuff."

+ Hollywood Spectator p32 Ag 5 '39

"The Hall Johnson Choir, with its blending voices, adds considerable interest to a Class 'B' film."

Y Herald Tribune p12 Ag 17 '39

"It's a sad tale indeed, and equally mournful is the Hall Johnson Choir's chanting of Negro spirituals. Bobby, of course, sings some of the spirituals, but we're with him on his cot before the Johnson choristers." T. M. P. N Y Times p16 Ag 18 '39

"It's lovely to see Breen again in a film with better interest than its predecessors."

+ Boxoffice p69 O '39

Trade Paper Reviews

"This latest Bobby Breen starrer is somewhat on the opposite side of the entertainment line. To accommodate the younger's voice as well as the group vocalizing of the Hall Johnson Choir, the plot is cut a dozen times with little attention to dramatic values. . . . It lacks warmth and sincerity, often taking credibility."

+ Boxoffice p69 J1 22 '39

"Bobby Breen is growing up; Sol Lesser is letting the production quality grow up with him. In 'Way Down South' he has the best of the Breen subjects to date; he has a good picture no matter who is presented."

+ Digest p3 J1 21 '39

"This Sol Lesser production can be considered one of the better Breen pictures, and indicates that the younger is growing in his efforts. Direction by Bernard Vorhaus is smooth and he keeps the piece moving at a nice pace."

+ Daily J1 p8 J1 25 '39

"Producer Sol Lesser's 'Way Down South,' starring Bob Breen, is above the standard set by the producer in his efforts with the young singer. This is due largely to the colorful period of the early days in New Orleans, particularly the life of the Virginian."

+ Hollywood Reporter p3 J1 19 '39

Reviewed by Vance King

Motion Pict Daily p5 J1 21 '39

"A soothing, tiresome Bobby Breen starrer with songs, mostly Negro spirituals done by the Hall Johnson Choir. The business possibilities do not appear bright, and there is a question what will happen below the Mason-Dixon line in view of the slavery background of the story. Generally, the merit of the picture is the dual bills."

+ Variety p14 Ag 23 '39

"'Way Down South' is by far the best of juvenile star's pictures. With young warbler surrounded by stronger supporting cast, including Hall Johnson Choir, and production values considerably in excess of those contained in earlier features, 'Down South' is definite bid for business beyond bounds of Breen's established following."

+ Variety (Hollywood) p3 J1 19 '39

WESTERN CARAVANS. Columbia 56min Je 15 '39


Director: Sam Nelson

Music and lyrics: Bob Nolan. Tim Spencer

Screen writer: Bennett R. Cohen

Western melodrama. Ranchers in control of a valley hear that it will be opened to homesteaders. Ranchers decide to steal cattle and blame it on the homesteaders.

Audience Suitability Ratings

"General patronage."

G. L. Legion of Decency Je 29 '39

"A & Y: fair; C: no." + Parents' M p73 Ag '39

Trade Paper Reviews

"Shurn of the usual fury that makes West- erns so attractive to this film goes if the verbal rather than the knuckle way which keeps ac- tion at a minimum. . . . Audience familiarity with the genre is the help."

+ Boxoffice p19 J1 1 '39

"Strong action film has swell pitched battle between cattle and ranchers."

+ Film Daily p12 J1 17 '39

"Tempo is slow, and it's a bit too gabby. There's too much 'hold on, boys' instead of 'let's get 'em' in the script. . . . Due for fair business in the Charles Starrett spots."

+ Variety p14 Je 28 '39
WARDEN CARAVANS—Continued

"A top-notch Western that will have no trouble holding its own in that field. Western Caravans after a reasonably successful opening to build suspense and show a well-thought-out production of its class in every respect will be given a helping hand by holding the screen play; camera angles, beyond the usual short and long shot, are introduced, and play- ers troupe. to diversion, backed by Sam Nelson's good direction." + Variety (Hollywood) p3 Ji 29 '39

WHEN TOMORROW COMES. Universal 90min Ag 11 '39


Drama. A tragic love story casts Irene Dunne as a waitress in a chain restaurant and Charles Boyer as a fast-talking, street-smart and sensitive man. Their strong attachment for each other after a chance meeting is defeated by Boyer's mentally unbalanced wife, Miss Dunne, and Boyer realizes that the wife, to live, must leave her house and go off for protection, must triumph over their love. Formerly called Modern Cinderella. Based on an unpublished novel, Modern Cinderella, by James M. Cain.

Audience Suitability Ratings

"Since a poignant love story is a sine qua non of the successful Boyer-Dunne picture, Universal must have had quite a problem to solve in finding a new vehicle which would be sufficiently different from Love Affair and at the same time give the screen's most popular lovers a chance to exercise their talent for depicting tender romance. A tremendously realistic sequence re-creates a hurricane on Long Island, and it is the thrilling suspense of these scenes which makes the picture distinctive. Adolescents: too mature in theme; children: no. Adults."

"Excellent entertainment. Adults." Califf Cong of Par & Teachers.


"This story of the lovelorn fame of a famous musician for a girl fails to win sympathy for him. It seems that Dunne's mentally unbalanced wife should, and does, outweigh the poignancy of their newfound love. Adults."

"Pognant and beautiful is this story of frustrated love, despite its irrelevant beginning, a strike in a restaurant, which serves only to bring together the leading characters. Adults-young people." Gen Fed of Women's Clubs (W Coast).

"The dialogue is good, the action smooth and the situations intriguing and best of all, there is no compromise happy ending; the situation beloved and logically handled. A nice attitude toward labor and its difficulties. Adults." Nat Council of Jewish Women.

"The story is a good one, well worked out, constructed from the AlertDialogively by Charles Boyer and Irene Dunne. Adults." Nat Soc of New England Women.

"A picture of quality which will hold interest ungauged by the Adult. S Califf Cong of Fed Church Women.

"A picture of quality which will hold interest ungauged by the Adult." Church Women.

"A: good; Y: too mature for many of this age; C: no." Parents' M p96 S '39

"Mature. Boyer's is the kind of understanding performance such a part needs and every- thing else out the picture is in keeping." + Wkly Guide Ag 12 '39

NEWSPAPER AND MAGAZINE REVIEWS

"The plot is awfully and slowly put together and sufficiently likely to appeal to Barbara O'Neill, doing an excellent piece of acting as the deranged wife, is the only one who seems to understand Charles Boyer. The hurricane is exciting; the church episode is done simply; but the ending seems silly." Philip K. Hardy.

"Universal Pictures has again paired Mr. Boyer and Miss Dunne. But it neglected to give them a vehicle that would bring forth their talents. [The film] turns out to be a slow, slumberous, frustrated love story, which the audience may escape with. It's a prettily acted film. Actually, the unrest among the girls in the restaurant, and the mass marriage, is that which the audience will recognize in the only solidly real and dramatic moments in the picture. The rest is synthetic, rosy, farcical, romantic pap dished up in a chocolate-munching trade." Jesse Zunser.

"This departure from the standard screen romance, ignoring the dictum that boy must get girl, may have some dark effect at the box-office. No one can object to the picture on the grounds of sentiment. It's a plausible story of a woman in love with a married man. It is clean and wholesome; technically it is an interesting contrast with the firstatum of the 'Wizard of Oz.'" Hollywood Spectator p9 S 2 '39

"It is a confused Charles Boyer-Irene Dunne vehicle which makes one wish to see Boyer again in an important picture and Dunne as the brilliant comedienne she is." Franz Hoelinger.

"It is the kind of tale made possible, but not excelled, by Boyer's willingness to take a chance and Irene Dunne to attempt to repeat, for the matinee trade, the type of star-crossed romance more likely to be expressed in a film of 'Love Affair.' Mr. Boyer, with the charm that has made him one of our few authentic matinees, and Miss Dunne, as the extravagant and sincere performer, are unequal to the task of bringing life and conviction to Charles Caine's matured order script." Frank S. Nugent.

"The charge of dullness cannot be laid against the film. See it, by all means." Russell Maloney.

"The costars give persuasive enough performances, particularly in the romantic sequences which Stahl has staged with skill, but their flimsy story is an uninspired rearrangement of conventional material."

"Cinemadicts will not find it notable for novelty." + Time p11 Ag 21 '39

TRADE PAPER REVIEWS

"Charles Boyer and Irene Dunne are reunited in a tender romantic drama which will add substantially to their popularity stature as screen lovers. The story is painfully and strikingly produced, which fact, coupled with the established drawing power of the star combination, should ensure it solid preference in all situations, with the box office stimulus coming from the female trade, to which it is sure to have pari appeal." + Boxoffice p11 Ag 19 '39

"Give John Stahl a triangle to play with, give him Irene Dunne and Charles Boyer for the sympathetic points of that triangle, and the result should spell money. It does in "When
WINTER CARNIVAL. Wanger-United artists 91-100min J1 28 '39
Cast: Ann Sheridan, Richard Carlson, Helen Parrish, James Corner, Robert Armstrong, Alan Baldwin
Director: Charles F. Riesner
Music director: Werner Janssen
Screen writers: Budd Schulberg, Lester Cole, Maurice Rapf

Collegeiate drama. Authentic scenes of the Winter Carnival, Dartmouth College were used in the film. Ann Sheridan, former queen of a college winter sports carnival, runs away from marriage and returns after she divorces a European count. When she returns to the college with her sister, she meets again a college prospect whom she had fallen in love. Based on short story "Echoes That Old Refrain" by Corey Ford.

Audience Suitability Ratings
'A': only fair; Y: probably entertaining; C: perhaps
+ — Christian Century p1055 Ag 30 '39
'A most entertaining picture. Fresh and wholesome. Family. Am Legion Auxiliary
"Family. Calif Fed for Women's Clubs
'Medical. Poorly constructed comedy. Mature family." DAR

The college atmosphere has been captured and well presented, though the bar at the college and the beer drinking, and unpalatable is the drinking by the faculty adviser. Mature." Gen Fed of Women's Clubs (W Coast)

Light entertainment. Family. Nat Council of Jewish Women

The picture reveals inexpert cutting and the story drags in the first sequences. Direction is below par which John Stahl does better than any other producer-director in the business when he gets the material and the players. This reviewer believes that Stahl and an offering of unquestionably hefty box office calibre. It is a woman's picture charged with that unerring appeal to the feminine heart which is the Stahl patent, and will by that token spell a hit from the first run deluxers to the most remote situations.

+ + Variety (Hollywood) p3 Ag 11 '39

WINGS OVER AFRICA. Merit pictures 62min J1 29 '39

Cast: Joan Gardner, Ian Colin, James Harcourt, James Carew
Director: Ladislaus Vajda
Screen writer: Akos Tolnay

Melodrama. Filmed in England with some authentic scenes filmed in Africa. A timid, middle-aged London clerk is informed that a carriage of diamonds in Africa has been left to him. He hires an airplane and makes a jungle flight. Crazed with greed he murders the two people accompanying him.

Trade Paper Reviews
"It is a moderately interesting adventure thriller, depending chiefly on authentic African backgrounds to lift it from the usual run of action films. There's no denying the realism of a safari, by plane, for a cache of diamonds hidden in the vast by a prospector. The story holds together effectively, although too much cutting makes it jerky in spots."  
+ — Boxoffice p14 Ag 5 '39

"Interesting and unusual little drama of an adventure in search of diamonds in Africa."  
+ — Variety p25 Ag 2 2 '39

"This is a typical British 'B' production, below par even for this classification. Safaris into Jungelands are no longer novel film fare and the obvious attempt to score with unfamiliar British actors and thick accents, the meandering story is known in advance it gets started. A weakie even for dualing."  
+ — Variety p25 Ag 2 2 '39
**WINTER CARNIVAL—Continued**

"Has its good points, but not enough of them for the picture to rate very high with most persons. The atmosphere of the Dartmouth Winter Carnival and the high spirits of the young people are attributed." Bert Hafer in the "Motion Picture Spectator."  

+ — Hollywood Spectator p10 Ag 5 '39

"Some of the students are a little hard to take. But this will affect the general popularity of the picture." Beverly Hills  

+ Liberty p53 S 2 '39

"If you expect wonderful skiing sequences and a really fine film, you are disappointed. Here is a sentimental love story in the old formula, containing more false tones than usual and handled without any real vitality in a confused script. The playing of Ann Sheridan and Richard Carlson is as undistinguished as the lines they have to speak." Franz Hoeller in "Nation."  

— Nation p154 Ag 5 '39

"The really big laugh of this present season is a deadly earnest piece of comedy called 'Winter Carnival.'... Maybe it will be required seeing where the Ivy twines, but I don't know when I've seen so many unaccomplished actors in so many embarrassing complications.... The story is a disgrace to freshman composition and0 composition, and keeps its oatmeal on a level with the action in Charley Chase shorts." Otis Ferguson  

+ Film Daily p20 Ag 9 '39

"Altogether it is a random show and to my mind a tedious one. The Dartmouth students may have wanted a little of what Walter Wanger's dramatization of going-ons at their Alma Mater, but they are likely to be a bit surprised at the same time. Authentic or not, it is singularly lacking in excitement.... Certainly the film wouldn't tempt me to attend a Hanover Carnival under any Sheridans. She has little else. From the standpoint of acting, she has a great deal to learn. Even in the conventional heroine role her 'oomph' doesn't carry her very far. There is scarcely any modulation to her expression and very little variety in her manner and features. It is a performance which doesn't help a higgledy-piggledy script a bit." Howard Barnes  

+ N.Y. Herald Tribune p10 Jl 28 '39

"While the snow appears to be the genuine, Sun Valley, Class A article there is an element of drifty cornflakes in the plot. The fall is heavy and dry, though, the skating is good, and the trick is just to relax and forget what happened in the classroom." B. R. Crian.  

+ — N.Y. Times p14 Jl 28 '39

"Walter Wanger, a Dartmouth alumus, has done little of his Alma Mater in his Winter Carnival. The picture's formula is the pictorial value of an ordinary newsmale, and the lack of artistic background of this and college occasion is minimized before the airy details of faculty romance." John Mosher  

+ — New Yorker p57 Jl 29 '39

"It is a pleasant love story."  

Newsweek p21 Jl 31 '39

"By eliminating typical Hollywood theatrics, Walter Wanger has accomplished a refreshing, entertaining picture in his current Winter Carnival."  

+ Photoplay p54 Ag '39

"Although Producer Wanger's expert hand keeps things moving, he cannot keep the 'oomph' going in 'Glamor Island' from looking embarrassed throughout, fails to teach her any trick of self-expression more than a hint of wrinkling her forehead when speaking."  

Time p29 Jl 31 '39

**Trade Paper Reviews**

"Deftly and spectacularly produced, this entirely captivating romantic comedy has a novel and interesting story background. Entertainment aplenty for all ages and tastes. Produced by Walter Wanger, it is one of the best films of this light comedy season from his unit and should make a substantial impress on the profit side of the exhibition ledger."  

THE WIZARD OF OZ. MGM 97min Ag 25 '39

**Cast:** Judy Garland, Frank Morgan, Bert Lahr, Billie Burke, Ray Bolger, Jack Haley, Margaret Hamilton, Charlie Chапlin, Jack O'Brien.  

**Directors:** Victor Fleming  

**Dance director:** Bobby Connolly  

**Music:** E. Y. Harburg, Harold Arlen, Herbert Stothart, George Stoll  

**Screen Writers:** Noel Langley, Florence Ryerson, Edgar Allan Woolf  

Fantasy, filmed in Technicolor. Based on the book of the same title by L. Frank Baum. This produces a rich and colorful film in the making, cost almost three million dollars. When a cyclone hits a Kansas farm, Judy Garland, decides to run away as young precocious relatives with her little dog. They find themselves in the realm of Oz with its little dwarf people, its terrible witches, its good fairies, its Straw Man, the Coward Lion-Man, Tin Wood-Man and the great Wizard himself. Judy becomes home sick and desires to return to the farm. A silent version of the story was produced by Chadwick Pic-
tures in 1925. Baum made an adaptation of the story as a musical comedy for Fred Stone and Ira Stone's New York Repertory Photoplay Studios, a guide to the screen version of Wizard of Oz, with contributions by various authors. The film was marketed by Educational & Recreational Guides, Inc., 150 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

**Audience Suitability Ratings**

A: Y & C: very good of kind.
+ + Christian Century p1856 S 6 '39

"Excellent. Though the seqia scenes drag, the performance is excellent. Ethically con-

structive. Family." D.A.R.
+ + Fox W Coast Bulletin Ag 12 '39

"A most refreshing entertainment. Family. A super-

old with superlative treatment throughout." Calif Fed of Music Clubs.

+ + + The New York Times As 516 Ag 19 '39

The producer, and director, with every artist and designer contributing to this beau-

tiful creation, merit a medal for their distin-

guished service. Highest form of entertainment

for all ages, worthy to be seen many times. Family.
Gen Fed of Women's Clubs (W Coast) + + +

"An artistic masterpiece... The cast is unbea-

table; each perfect in his particular role. Perhaps,
Dorothy, like Dorothy, there is no place like Home. There's no picture like 'The Wizard of Oz,' there is no picture like 'Wizard of Oz.' Fam-

ily Nat Council of Jewish Women

"This elaborately staged fantasy is tops in en-

tertainment for the 'young in heart' of all ages. ... A cinema triumph which will delight all audiences. Family." Nat Soc of New Eng-

tland Women

"Fascinating and beautiful as a lovely jewel is

this presentation... Everyone will enjoy this visit to make-believe land and their

compulsory return to an everyday world. Fam-

ily Nat Fed of Church Women + + + Fox W Coast Bulletin Ag 29 '39

"General patronage." Nat Legion of Decency Ag 17 '39

+A: Y & C: excellent.
+ + Parents' M p86 S '39

"For the wizards of Hollywood have turned on their magic full force in the making of this film. Unfortunately, the magic in this case never weaves its spell over the characters, except Dorothy, who is wonderfully wide-eyed throughout. Bert Lahr, who is credited with a splendid performance, makes one of the most fabulous of the original. It is dedicated to the young in heart, but I think its principal appeal will be simply to the young... It never quite makes one accept its fantastic assumptions. Although it deals with the subjects of characters and themes of it rarely has the power to baffle one. Whatever the film may lack in sheer fancy, it never fails to be an arresting spectacle." N Y Herald Tribune p68 Ag 15 '39

"It reached the Capitol's screen yesterday as a
delightful piece of wonder-working which had the
youngster's eyes shining and brought a

quietly amused gleam to the wiser ones of the

olds. Not since Disney's 'Snow White' has there been so much fantastic succeeding half so
well... It is all so well-intentioned, so genial and so gay that any reviewer who would look down on this film and say thefilms of this genre are

spanked and sent off, supplerless, to bed." Frank S. Nugent + + + International Times p16 Ag 18 '39

"Fantasy is still Walt Disney's undisputed do-

main. Nobody else can tell a story with his clarity of imagination, his simple good taste, or his technical cunning. The picture was

in on me as I sat cringing before 'The Wizard of Oz' which displays no trace of imagination, good taste or ingenuity. The vulgarity of which I was conscious all through the film is difficult to analyse. Part of it was the raw, eye-

straining Technicolor, applied with a complete

lack of restraint. And the gags!... Bert Lahr, as the cowardly lion, is funny but out of place." New Yorker p60 Ag 19 '39

"The competent cast strikes a happy medium be-

tween humor and make-believe. The more

fantastic scenes are in perfect harmony. The

contrasts with the'motion pictures' are

nothing less than fascinating. The Technicolor

of it all shows a new dawn of wonder and cloudless sky. No children's tale is Hollywood's 'Wizard of Oz.' Lavius' latest, adult in humor, is a

Broadway spectacle translated into make-belive.

+ + + Time p11 Ag 21 '39

"It should set an old Hollywood contro-

versy: whether fantasy can be presented on the screen in a suitably and meaningfully with its

actors as with cartoons. It can. As long as 'The Wizard of Oz' sticks to whimsy and magic, it floats in the same realm of enchantment as the

distinguished Walt Disney's 'Snow White and the Seven Dwarfs.' When it descends from the earth it collapses into the shadowyscope of cloudless sky. "

No children's tale is Hollywood's 'Wizard of Oz.' Lavius' latest, adult in humor, is a

Broadway spectacle translated into make-believe. "

+ + + Time p11 Ag 21 '39
A WOMAN IS THE JUDGE. MGM 62min Jl 10 '39

Cast: Frieda Inescort, Otto Kruger, Rochelle Hudson, Mayo Methot, Gordon Oliver

Director: Nick Grinde

Screen writer: Karl Brown

Melodrama. Frieda Inescort, a superior court judge, still mourns the daughter who disappeared 21 years before. She is called on to preside at the trial of Rochelle Hudson who has murdered a policy racketeer. Rochelle's friend, Mayo Methot, finds out that Miss Inescort is Rochelle's mother and enlists her aid.

A & Y: fair; C: hardy.

Christian Century p1031 Ag 23 '39

"Adults."

Nat Legion of Decency Jl 27 '39

A & Y: fair; C: no.

- Parents' M p61 O '39

Newspaper and Magazine Reviews

"Even Columbia executives must shudder when they think of this one. So must the cast, which is faced much harder than the material deserves. Adults and young people."

- Christian Science Monitor p13 Ag '39

Trade Paper Reviews

"A courtroom drama that attains a certain degree of credibility due to the fine performance by Frieda Inescort. It will appeal to women because it is essentially the story of a mother's sacrifice. Nick Grinde gives the film a manlike direction salvaging an effective climax from an ordinary script."

- Boxoffice p27 Jl 8 '39

"Running true to the "Mannequin X" formula with a slight variation, the film is another little package that is destined for the lower half of a house. Nick Grinde in his direction is above the standard usually accorded this lower budget field as are the values given the production and the producer."

- Hollywood Reporter p3 Jl 24 '39

"Unconvincing story relegates the film to filler classification. Further detracting from feature's potential is the fact that leans toward the trite and direction that drags it considerably beyond time needed to unfold plot... Cast tries courageously to lift picture above material and piloting, but task proves too much."

- Variety (Hollywood) p8 Jl 25 '39

THE WOMEN. MGM 132-135min S 1 '39

Cast: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson

Director: George Cukor

Music: Edward Ward, David Snell

Screen writers: Anita Loos, Jane Murfin

Drama. Director's play about the title by Clare Boothe. It is a ruthless tale of Park Avenue women. Norma Shearer portrays a socialite who has married her husband to Joan Crawford, a Fifth Avenue干事 girl. Miss Shearer's friend, Rosalind Russell, a gossip, loses her devoted husband, and she begins to worry about her young wife who goes to Reno and then discovers that she is still madly in love with her husband. Miss Shearer's child, Virginia Weidler, brings the parents together after a divorce and his marriage to Miss Crawford. No men appear in the cast.

Audience Suitability Ratings

"A: good of kind; Y & C: no."

- Christian Century p1119 S 13 '39

"Excellent. Unique treatment, an all-star cast, swift tempo and cutting dialogue not always in good taste, and stunning gowns and sets make this highly sophisticated Broadway success satirizing the lives of women's direction rare hit. By no means constructive. Adults." D AR

- Fox W Coast Bulletin S 2 '39

"Objectively in part."

- Nat Legion of Decency S 7 '39

"Adults."

- Parents' M p56 S '39

"Mature. Outstanding. The brittle quality of the play from which the film was made is liberally softened by sentiment."

- Wkly Guide Ag 26 '39

Newspaper and Magazine Reviews

"I think probably the movies have made something more sold out of 'The Women' [than the stage play did.]. The picture runs...
two hours and a quarter, which is inexcusable in itself, and it features Norma Shearer in some of the most incessant weeping and renunciation since Ann Harding—which may not be inexcusable but is no fun for me. It is a holiday right: there is more wicked wit than Hollywood has been allowed since 'The Smallest Show on Earth.' — G. Ferguson

**New Repub** p32 S 6 '39

"A mass case study of women in various moods and manifestations, Metro-Goldwyn-Mayer's latest film is a triumph for what, under other circumstances, could be called the gentle sex. . . The play's malicious wit and caustic observation of feminine foibles has been brought to the screen with almost intact. It is, however, not only a social record on the cynical side but a valiant attempt at a screen tour de force." — Newsweek p10 S 11 '39

**The Women,** like its original is a mordant, mature description of the social decay of one corner of the U.S. middle classes. — Time p88 S 11 '39

**Trade Paper Reviews**

"Superlatives are in order when describing the opulent production, brilliant dialogue, stereotyping acting and atmosphere of sophistication in which this famous play was transcribed to the screen. The fact, however, as the story develops, is that there is no man in the cast makes it safe to predict that there will be very few of that sex in the audiences, predominately composed of women, who may be expected to turn out in droves." — Boxoffice p55 S 2 '39

"Not for the juvenile days, but a knockout for adult play. The play's plastic and dramatic, that combines the sexy angle with the acceptable slant on divorce." — Digest p1 S 9 '39

"Those who saw the stage version will be disappointed. Those who did not (and they comprise the vast majority of the millions of filmgoers who will find much in 'The Women' to amuse and entertain them. Within the limitation of the Hays Code, Metro did a good enough job. But many of the juicier lines in the play have been deleted and that is why the movie seems slower and not nearly so bright as the original. The scripts could have been used a bit more liberally and added interest might have been given the story by introducing the husband of the central character." — Film Bulletin p4 S 9 '39

"Smart, brilliant play becomes sure-fire screen fare and enjoyed." — Film Daily p12 Ag 29 '39

"MGM has a top hit in 'The Women.' The prestige of the play and the bulk of the market talent spotted in the film are basic insurance that it will draw, but the production itself transcends all these. It is a picture the women will flock to see and remain to laugh and cry with. The men will come to laugh at it—and will be honestly and deeply affected by its poignancy and convulsed by its barbed humor." — Film Bulletin p4 S 9 '39

Reviewed by William R. Weaver + + Motion Pict Daily p11 Ag 29 '39

"The Women" is one of the smash hits of the season. Exceptional runs, overdubs and top grosses will be the rule, with delusors in metropolitan centers garnering particularly hefty box offices. While it indicates, it's a strong woman entry but still has plenty of spicy lines and situations for the men. Picture contains plenty of enjoyable and inventive for all. . . It's topflight adult entertainment." — Variety p14 S 6 '39

Elaborating on the stage play without disturbing its fundamentals and changing it only has been to encompass the widest potential film audience. 'The Women' has all the elements of a smash spectacular of the play already has been widely exploited; the picture has a cluster of draw names. The title is provocative." — Variety (Hollywood) p3 Ag 25 '39

**THE WORLD IS OURS.** Kasler 96min Ag 13 '39

Cast: Voskovec, Werich

Director: Max Frei

Music: Zecek

Screen writers: Voskovec, Werich

Drama. Made in Czechoslovakia with English titles. Based on a play Head or Tails by Voskovec and Werich. All the prints of this film except one were destroyed by the German government. Voskovec and Werich were famous Czech comedians. In this film in Chaplin technique there has been a real attempt into the industrial life of the Czechs.

**Newspaper and Magazine Reviews**

"What has taken place in the world since the negative and all but this one print of the film were destroyed, may somewhat complicate one's emotional response; may make the comedy seem a little sad. But that the comedy is still richly comical, in the Chaplinesque tradition, it is impossible to deny. One owes it as a last melancholy duty to the non-existent country in which it is laid to see this film." — Ben R. C. Daily p11 Ag 14 '39

**Trade Paper Reviews**

"This is an enjoyable satire performed with admirable resource by many of the home comedians from Prague. It is handled in the Chaplinesque tradition and makes for droll entertainment." — Boxoffice p3 Ag 13 '39

"Despite the high degree of technical excellence and first-rate comedy gagging, propaganda film based on factual account of the Fascist undermining of Czechoslovakia will be confined to showings in a few arty and left-wing spots. Drawbacks to wider circulation are the absence of professional super-imposed English titles and fact there is only one print supposedly still in existence." — Variety p14 Ag 30 '39

**WYOMING OUTLAW.** Republic 56min Je 27 '39

Cast: John Wayne, Ray Corrigan, Raymond Hatton, Donald Barry, Adele Pearce, LeRoy Mason, Charles Middleton

Director: George Sherman

Original story: Jack Natteford

Screen writers: Betty Burridge, Jack Natteford

Western melodrama. Because of political machinations in a family in the Dust Bowl is unable to obtain employment or relief. Finally the son of the unfortunate family is given a job by the Mesquites, but is arrested for violation of game laws. After several incidents the State Senate investigates and ousts the politicians.

**Audience Suitability Reviews**

"General patronage." — Nat Legion of Decency JI 13 '39

"A, Y & C: good." + + Parents' M p98 S '39

**Trade Paper Reviews**

"Inspired by recent headlines, the Three Mesquites headed by John Wayne are given a vehicle which affords them plenty of opportunity to keep things moving at a happy pace. Loads of action and some particularly fine photography characterize the proceedings." — Boxoffice p32 Jl 11 '39

"The Three Mesquites are secondary to Donald Barry, who plays the part of the outlaw, giving an impressive performance. He is very much of a style of John Garfield, but to this reviewer even more forceful and dominant in his dramatic moments." — Film Daily p7 Jl 13 '39
WYOMING OUTLAW—Continued
Reviewed by Ed Greif
+ Motion Picture Daily p4 Jl 10 '39
"Tip'op oats operate brimming with action, should more than please the average Western fans. . . . It should reap better than average box office. Picture's exploitation possibilities are evident."
+ Variety p12 Jl 12 '39

YOUNG MR. LINCOLN. 20th century-
Fox 100min Je 9 '39
Cast: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan, Eddie Collins, Pauline Moore, Richard Cromwell, Donald Meek
Director: John Ford
Screen writer: Lamar Trott
Historical drama. This is not to be confused with the Raymond Massey production of Abe Lincoln in Illinois which will be filmed shortly. Henry Fonda plays the Great Emancipator in those early years of his life just before he became a great world figure when he came from the small town of New Salem, Illinois to take up law practice in Springfield.
SEE ALSO issue of June 26

Audience Suitability Ratings
"A & C: good; Y: very good."
+ Christian Century p507 Je 21 '39
"In a superb manner an excellent cast portrays the life of Abraham Lincoln. Everyone should see this picture. Family." Am Legion Auxiliary
"Family." Calif Cong of Par & Teachers
"An inspiring and worthy tribute to a great man. Family." Calif Fed of Business & Professional Women's Clubs
"A truly great picture. Family." Calif Fed of Music Clubs
"Excellent, Impressive, convincing, and engrossing. Family." DAIL
"A great motion picture. Unqualifiedly recommended for the family." E Coast Preview Committee
"Inspiring and deeply moving is this beautifully presented story, told not merely in words but by emotional acting, homely humor, rarely lovely photography, and direction unexcelled in skill and sympathetic understanding . . . With Carlyle we may say, 'Real patriotism is best learned through the study of the lives of the nation's great men,' and this picture is truly one of the greatest examples. Family—all ages." Gen Fed of Women's Clubs (W Coast)

"Inspirational and instructive is this portrait of a great man, with his human reactions, great sympathy and absolute integrity. Family." Nat Council of Jewish Women
"This is a truly notable biographical and documentary film which will interest all audiences and should have the widest distribution. Heartily recommended for family audiences." Nat Soc of New England Women
"A memorable, soul-revealing portrayal of the great man Lincoln. An even, slow tempo makes this vivid sketch of a brief span in the life of America's beloved idol a picture not to be missed. Family." S Calif Council of Fed Churches
"It presents an endearing portrait of Abraham Lincoln. . . . It would have been a more significant biographical portrait. However, if it had given a better-rounded conception of the various influences which actually contributed to Lincoln's development, his face of the film is in its over-stressing of one incident of his career—the trial of two young rustics whom he defended against a murder charge. However, it is good, inspirational entertainment and well worth the attention of discriminating audiences. Adolescents: excellent; children: probably not much interest. Mature-family." Women's Univ Club, Los Angeles
+ Fox W Coast Bulletin Je 10 '39

Newspaper and Magazine Reviews
"A fine characterisation of the young Lincoln by Henry Fonda dominates this story of an incident in his career. Well told, but most worth seeing for Fonda."
+ Film Wkly p31 S 2 '39
"This one is good but, opening without expense or explosion, it may slip past all but the audiences without much notice. Outside of being better constructed than the year's Lincoln play, and less dependent on the business of make-up and excerpted speeches, it requires no comparison. . . . I couldn't say whether this is the historical spilt and image of our old boy Abe, but it looks pretty likely and it looks pretty good. John Ford elaborately used a slow drawing tempo to fit the subject. . . . Henry Fonda shares top credit. . . . As a movie it might have been made stronger. It surely could have been shortened, toughened up in its weak parts (the anxious mother and all). And the symbolic mess of the ending could have been so easily wiped out . . . As it stands, the movie carries out its difficult job without raising its voice, moving people more than it probably thought to. Its simple good faith and understanding are an expression of the country's best life that says as much as forty epics."
Otis Ferguson
+ New Repub p159 Je 21 '39
"The studio has been careful. It has sacrificed melodramas, so important to box office; It has kept the pace down to the deliberate tempo of the famous Lincoln walk; it has played fair with history. To some, this faithfulness will be a fault."
+ Photoplay p55 Ag '39
INDEX

Under the names of the leading actors and actresses will be found the productions in which they have taken part during the current quarter.

Under the director's name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

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<td>London film</td>
<td>London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.</td>
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<tr>
<td>MGM</td>
<td>Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Culver City, Calif.</td>
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<tr>
<td>Major Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.</td>
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<tr>
<td>Malmar Productions, 344 W 49th St, N.Y.</td>
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<td>Mascot</td>
<td>Mascot Pictures Corp, 1776 Broadway, N.Y.</td>
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<td>Mayer Mayer &amp; Burstyn, 1481 Broadway, N.Y.</td>
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<tr>
<td>Mayflower</td>
<td>Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2; 1270 6th Av, N.Y.</td>
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<tr>
<td>Metropolis</td>
<td>Metropolis Pictures Corp, 45 John St, N.Y.</td>
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<tr>
<td>Metropolitan</td>
<td>Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.</td>
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<tr>
<td>Million dollar productions</td>
<td>Million Dollar Productions, Inc, 1564 Broadway, N.Y.</td>
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<tr>
<td>Modern</td>
<td>Modern Film Corp, 729 7th Av, N.Y.</td>
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<tr>
<td>Moscow film studios</td>
<td>Moscow film studios. See Amkino</td>
</tr>
</tbody>
</table>
New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 3rd Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.
Orlob. Harold Orlob, 630 6th Av, N.Y.


Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Roach. Hal Roach Studios, Inc, 8322 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, 3255 Washington St, Culver City, Calif.; 630 51st Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Sphinx. Sphinx Films Corp, 535 5th Av, N.Y.

Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Swiss-Praesens. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4516 Sunset Blvd, Hollywood, Calif.
Trexalog. Trexalog, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
Tri-national. Tri-National Films, Inc, 230 W 57th St, N.Y.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Vedis. Vedis Films Inc, RKO Bldg, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warsaw. Warsaw Film Co, 729 7th Av, N.Y.

World. World Pictures Corp, 729 7th Av, N.Y.
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<td>Man From Sundown (3 + 1 —)</td>
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New films not previewed are listed by title in the regular alphabet.

A complete summary of the favorable and unfavorable reviews is given in the following title index; also the producer and running time is given for each film. Producers' abbreviations are given on pages 158-159.

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<td>The Affair LaFont (Cip) 100 min [6 + 4 —]</td>
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<tr>
<td>All Quiet on the Western Front (Univ) 93min (11 + 3 —)</td>
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<tr>
<td>All Women Have Secrets (Par) 59min (4 + 2 —)</td>
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<tr>
<td>Allegheny Uprising (RKO) 81 min (18 + 13 —)</td>
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<tr>
<td>Allergi Masnadieri (Pul) 72min (1 + 2 —)</td>
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<tr>
<td>Amazing Mr. Williams (Col) 80min (9 +)</td>
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<tr>
<td>Angels Wash Their Faces (FN-War) 86min (7 + 1 —)</td>
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Complete Annual Indices in This Issue.

Best Films of the Year; A Critical Consensus of 47 Reviewers' Opinions, Page 162.
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<td>Betrayal (War)</td>
<td>78-85min</td>
<td>9 + 1 —</td>
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<tr>
<td>Beware Spooks (Col)</td>
<td>65min</td>
<td>(6 + 6 —)</td>
<td>11</td>
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<tr>
<td>The Big Guy (Univ)</td>
<td>78min</td>
<td>(7 + 1 —)</td>
<td>12</td>
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<tr>
<td>Blackmail (MGM)</td>
<td>79-81min</td>
<td>(15 + 8 —)</td>
<td>12</td>
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<tr>
<td>Blondie Brings Up Baby (Col)</td>
<td>67min</td>
<td>(14 +)</td>
<td>13</td>
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<tr>
<td>Bombs Over London (F Al)</td>
<td>77min</td>
<td>(2 + 1 —)</td>
<td>14</td>
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<td>A Brivele der Mamen (Sphinx)</td>
<td>106min</td>
<td>(5 + 1 —)</td>
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<td>Call a Messenger (Univ)</td>
<td>60-64min</td>
<td>(10 + 2 —)</td>
<td>14</td>
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<tr>
<td>Calling All Marines (Rep)</td>
<td>65min</td>
<td>(9 + 13 —)</td>
<td>15</td>
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<tr>
<td>El Capitan Adventurero (JG)</td>
<td>92min</td>
<td>(1 +)</td>
<td>16</td>
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<td>Cat and the Canary (Par)</td>
<td>71min</td>
<td>(21 + 3 —)</td>
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<td>The Challenge (Don-F Al)</td>
<td>65min</td>
<td>(13 + 1 —)</td>
<td>17</td>
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<td>Chicken Wagon Family (Fox)</td>
<td>63min</td>
<td>(11 + 7 —)</td>
<td>17</td>
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<td>A Child Is Born (War)</td>
<td>79min</td>
<td>(2 + 1 —)</td>
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<td>Cisco Kid and the Lady (Fox)</td>
<td>73min</td>
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<td>The City (Civic-War)</td>
<td>44min</td>
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<td>City in Darkness (Fox)</td>
<td>72-75min</td>
<td>(3 + 6 —)</td>
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<td>Coast Guard (Col)</td>
<td>72min</td>
<td>(12 + 7 —)</td>
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<td>Cowboys From Texas (Rep)</td>
<td>57min</td>
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<td>Dancing Co-Ed (MGM)</td>
<td>81-85min</td>
<td>(12 + 4 —)</td>
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<td>Danger Flight (Mon)</td>
<td>60min</td>
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<td>The Day the Bookies Wept (RKO)</td>
<td>53-64min</td>
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<td>Day-Time Wife (Fox)</td>
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<td>Dead End Kids on Dress Parade (War)</td>
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<td>Desperate Trails (Univ)</td>
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<td>Destry Rides Again (Univ)</td>
<td>90-94min</td>
<td>(24 +)</td>
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<td>70min</td>
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<td>Disputed Passage (Par)</td>
<td>87min</td>
<td>(22 + 7 —)</td>
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<td>Drums Along the Mohawk (Fox)</td>
<td>103min</td>
<td>(32 + 1 —)</td>
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<td>Dust Be My Destiny (War)</td>
<td>88min</td>
<td>(22 + 10 —)</td>
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<tr>
<td>End of a Day (Rag-Ju)</td>
<td>105min</td>
<td>(25 +)</td>
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<td>The Escape (Fox)</td>
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<tr>
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The Marquees of the Nation's Film
Houses are Glowing with the
Titles of Good Pictures

There are some duds—certainly! But if you consult the weekly pages of the
Motion Picture Review Digest you will escape them. Do you like sophisticated
comedies or does your fancy run to western horse operas? Is Robert Taylor your
favorite actor? Are you interested in serious films of contemporary history?
Do you want to know what films Junior ought to see? Answers to all these
questions are easily found in the Motion Picture Review Digest.

1. Where can I tell at a glance what a picture is about?
   Directly following the credits on a film, a short summary of each
   film is given.

2. Where can I find a list of books and plays made into films?
   Look in the index of quarterly numbers under Books (Adapted),
   Plays (Adapted), Short Stories (Adapted).

3. Where can I tell at a glance what reviewers think about a film?
   Look on the monthly and quarterly alphabetical front covers
   where the + and — signs are added up for each film.

4. Where can I find how long a film is?
   Look up the movie; on the top line after the producer, the running
   time is given, also the date of release. (Monthly issue gives
   running time on front cover.)

5. Where can I read of new ideas in film exploitation for libraries?
   In the Tips and Tie-ups Department at the end of the monthly
   number.

6. Where can I find film producers' addresses?
   On the Directory of Producers' page at the end of monthly and
   quarterly numbers.

7. Where can I find out if a film is suitable for my children?
   Under Audience Suitability Ratings, the findings of 20 expert
   groups who publish evaluations, are gathered together. If they
   say the film is suitable, let your child go.

8. Where can I find out what are the best films of the month?
   On the back cover of the monthly Motion Picture Review Digest
   the best films are selected—not on a basis of one opinion, but on a
   basis of FORTY nation-wide reviewers' opinions as gathered in
   the pages of the Motion Picture Review Digest.

9. Where can I find reviews for films released some time ago?
   Look in the Title Index at back of December cumulative number.
   It will tell you in what issue you can find the reviews of the film.

10. Where can I find out if I have seen a film before?
    Look under its title in the Motion Picture Review Digest. If it is
    a remake, notice is given.

11. Where can I find out what actors and actresses appear in a film?
    Look under Cast directly following title line; director, music and
    screen writer also are given.

12. Where can I find reviews of foreign films?
    Look under title in the Motion Picture Review Digest.

If you have any other question—just write to us and we'll do our best to find
the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University
Ave., New York City.
UNION PACIFIC. Paramount 125-135min
My 5 '39

Cast: Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Robert Preston, Lynne Overson, Brian Donlevy, Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham, Walter DeLeon, C. Gardner Sullivan. Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings
"A & Y: very good of kind; C: strong;"
+ + Christian Century p655 My 17 '39

Family. Outstanding. The production is well performed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photo-plays.

+ + Wky Guide Ap 29 '39

Newspaper and Magazine Reviews
"It has come to the Paramount the veriest bit behind schedule... Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mighty fine movie, colorful, and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. ...This is a big, old-fashioned De Mille show, and easily the best he has made in years." Frank S. Nugent + + N Y Times p31 My 11 '39

Film Bulletin p7 My 6 '39

Starting at the beginning, the title of this picture is Union Pacific. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually 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.
Motion Picture Review Digest

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Publications from which Digests of Reviews are made

Audience Evaluation Publications
Am Legion Auxiliary—American Legion Auxiliary—Mrs Thomas J. Bonetto, 2519 Manhattan Ave, Venice City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs Ina Roberts, 6512 Hollywood Blvd, Hollywood, Calif
See Hollywood Transcript

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo H. Hedges, 2935 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Business & Professional Women's Clubs—Calif Fed of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1532 S Canfield Ave, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century Press, 440 S Dearborn St, Chicago
See Fox W Coast Bulletin

DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russell, 1439 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Film Guide—Film Guide, A study plan prepared in Hollywood, $2.50 per copy; $2 for 20 forthcoming guides. Taft Bldg, Hollywood, Calif

Fox W Coast Bulletin

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1337 S Vermont Av, Los Angeles, Calif
See Fox W Coast Bulletin

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1337 S Vermont Av, Los Angeles, Calif
See Fox W Coast Bulletin

Gen Fed of Women's Clubs (W Coast)—Gen Fed of Women's Clubs (W Coast), Mrs William A. Burk, 339 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

Int Fed of Cath Alumnae—International Federation of Catholic Alumnae, Mrs James F. Looram, 22 E 35th St, New York
See Fox W Coast Bulletin

Motion Picture Bulletin—Motion Picture Reviews, $1, Women's University Club, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florence H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Fed of Music Clubs—National Federation of Music Clubs, Mrs Grace W. Mabey, 1130 S Windsor Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Legion of Decency—National Legion of Decency, 42 National Legion of Decency, 455 Madison Av, New York
See Fox W Coast Bulletin

See Fox W Coast Bulletin

Parents' M—Parents' Magazine, $2, The Parents' Institute, Inc, 52 Vanderbilt Avenue, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement, 15c per copy; $2 yr. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic, $2, Scholastic Corp, 430 Kinnard Ave, Dayton, Ohio; Chamber of Commerce Bldg, Pittsburgh, Pa

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Wkly 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, Mrs Palmer Cook, 345 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations

Com on Motion Pic, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Education Association, Room 1418, 1501 Broadway, New York

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript $4, (Thursday and Friday), Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor.—Christian Science Monitor, $9, Christian Science Publishing Society, 1 Norway St, Boston


Cue—Cue, $3, Cue Publishing Co, Inc, 6 E 39th St, New York


Liberty—Liberty, $2, Macfadden Publications, Inc, Chalmers Bldg, 122 E 42nd St, New York

New Nation—Nation, $5, Nation, Inc, 20 Vesey St, New York


Newsweek—Newweek, $4, Weekly Publications, Inc, 550 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

By—F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek, $4, Weekly Publications, Inc, 550 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, 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.

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

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

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

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

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

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

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

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

Key to Abbreviations

<table>
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ADVENTUROUS CAPTAIN. See El capitan aventurero

THE AFFAIR LAFONT. Cipra-films
100min O 7 39
Cast: Corinne Luarchie, Annie Ducaux, Raymond Rouleau, Roger Duchesne, Pauline Carton
Director: Leonid Moguy
Screen writers: Leonid Moguy, Hans Wilhelmi, Gina Kaus

Drama. Based on a novel The Sisters Klee by Gina Kaus. Filmed in France with English subtitles. A married woman is afraid of losing her husband because she cannot give him a child. Her unmarried sister after an affair with a ne'er-do-well, finds she is to have a child. The married sister takes the child and palms it off on her husband as her own. In time the mother's maternal instinct is aroused and she plans to tell her sister's husband the truth. The married sister attempts to shoot the girl.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency O 26 39

Newspaper and Magazine Reviews

"It is more intriguing in subject matter than in treatment. Although it has the striking Corinne Luarchie in the principal role and several excellent players in her support, this French film, though somber and quiet, is scarcely in keeping with a rather lurid narrative. It is not novel enough. Unfortunately Leonid Moguy, who adapted and directed the film, has failed to find a happy balance between violent action and character analysis." Howard Barnes

— N Y Herald Tribune p8 O 9 39

"It is only fair to warn you that while the film is reasonably entertaining and suspenseful within the bounds of its conventional plot, some little patience may be required to sit out its devices designed to bring into the lives of characters who possess after all no interest save that of the chronicule danseuse. Among the film's more definite assets must be listed the dead-pan charm of Corinne Luarchie and the invented narrative method, by which one's interest continues to be held even beyond that point at which the characters and the plot fail." Ben P. Crisler

— N Y Times p15 O 9 39

Trade Paper Reviews

"Except for a few variations, this French film falls into the category of tried and tested drama. Foreign film houses should do fairly well with emphasis thrown on feminine appeal." — Boxoffice p27 O 21 39

"Interesting story and first rate acting make French picture a strong sale for trade." — Film Daily p10 O 24 39

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

Reviewed by Charles S. Aronson
+ Motion Pict Daily p9 O 17 39

"Had not 'The Affair Lafont' been graced with the excellent direction of Leonid Moguy and the cast headed by Corinne Luarchie, it might easily have slithered into the plutonic abyss which the French are so notoriously famed in dramatizing. With tongue in cheek, however, and a mind happily primed for almost anything, 'Affair' can be put down as a mildly diverting film for the art houses. Miss Luarchie fails to continue showing the promise that had been so avowedly proclaimed for her in earlier pictures, notably 'Prison Without Bars.'"

— Variety p18 O 11 39

ALL QUIET ON THE WESTERN FRONT. Universal 93min S 29 39
Cast: Lew Ayres, Louis Wolheim, John Wray, George (Slim) Summerville, Raymond Griffith
Director: Lewis Milestone
Screen writers: Maxwell Anderson, George Abbott

War film. Based on the novel of same title by Erich Maria Remarque. This is a re-issue of the famous film released in 1930. For its part anti-war propagandas, it has received five international awards. The present version is changed in some respects from the one shown nine years ago. It is condensed in several of its episodes; has an inserted prologue after the March of Time manner; is more reported, and setting the stage for the World War; a narrator editorializing on the horrors of war and in strong terms denouncing Hitlerism and Nazi teachings; and an epilogue showing the post-war conditions which preceded the present European war.

Audience Suitability Ratings

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

— Christian Century p1256 O 15 39

"The acting is superb and the direction distinguished. An engrossing, memorable war film, Mature audiences." Gen Fed of Women's Clubs (W Coastal)

+ + Fox W Coast Bulletin O 7 39

"The realism of the war scenes, the nerve-racking tenseseness, and the pictured agony of the victims, should contribute towards the desire for peace. Adults and young people." Am Legion Auxiliary

"Powerful and dramatic, this remake film with its additions of newsreel shots and excellent narration, presents the utter uselessness and degradation of war. Adults." Calif Cong of Par & Teachers

"Although this tragic picture may not be comparable technically with more recently produced pictures of the same type, its plain truthfulness make it of permanent value as a
ALL QUIET ON THE WESTERN FRONT—Continued

document against war. The picture is a
definite indictment against one of the nations
involved in this conflict, and it is there-
fore questionable whether it is advisable to
release this type of war propaganda when a
neutral government seems to have second
thoughts about war. Adult. * 
Cult Fed of Business & Professional Women's
Clubs

"Good. A re-issue, this harrowing protest
vs. war aversions to the film itself even as
it presents the horror, gruesomeness, and
futility of war. People do not want to be reminded of a possibility that
most of us dread. Adults." DAR

"The revival of this powerful anti-war film
is timely and commendable and some of
the added historical newsreels make the picture
more interesting; it is regrettable that the
narrative does not make the most of a
great opportunity as it detracts from the
underlying purposes. Although the protests against
Hitlerism are valid, they do not belong here, for
the production stands by itself as the finest
film of its kind ever made. Mature-family." 
Sister University of Jewish Women

"The picture presents a strong plea for peace
and is an indictment against war. Adults." 
Cult Fed of Church Women

"The picture used at this time is patently
propaganda although most of it is salutary in
effect. A series of newsreels, a running
collection throughout the body of the film,
and another collection of newsreel scenes at
the end, bring to a close a commendable
anti-Nazi propaganda. These detract from the
artistic as well as from the moral value of the
production, which is commendable. no.
Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin O 21 '39

"Adults."

Nat Legion of Decency O 26 '39

"A: it should be seen; Y: gives a true
picture of war's horror: C: no." 
Parents' M p62 N '39

"Mature. Outstanding. The added [material]
gives the picture a strong topical appeal,
sympathetic towards the Germans as
people but strongly anti-Nazi and anti-militaristic.
Exceptional photo-play." 

Wkdly Guide S 30 '39

Newspaper and Magazine Reviews

"Leslie you miss any little point of irony, a
commentator in the St. Louis Post-Dispatch
remarked on 'All Quiet on the Western Front.' . That
'All Quiet' stands up so well after nine years
is due to Lewis Milestone's direction, the script and Erich Maria
Remarque's sincerity in debunking war. Although
sentimental at times the film still holds
its force in its argument against war's futility." 

Philip T. Hartung

Commonwealth p564 O 13 '39

"Today, as nine years ago, 'All Quiet' is
a dynamic preachment against militarism
and nationalism run amok. It is also a stirring
denunciation of the godless materialism, blind
bigotry, racial hatreds, and the cynical, cruel
betrayal of a people by the murderous gang
that has driven it at gunpoint into a ruinous
war from which no nation can emerge victor-
ious, whatever the brutalities of all the great
dramas. If you failed to see it in 1930, don't
fail to see it now. If you did see it then,
you'll still to look at it again—its
lesson is sharper, more vital than ever." 

Jesse Zunser

Commonwealth p532 O 7 '39

"Universal, in reissuing its famous war picture
has been careful not to make the horrible
mistakes of amateurs. The filmmakers
are intelligent. The pictorial prologue and epilogue,
a narrator's voice breaking into the film at
a distance, have the effect of keeping any
one's failure to see the relation between this
picture of the last World War and the actuality of
the present war. The anti-Nazi war: was
strongly and probably justified, still. . . That it isn't as good a film this
way, that it comes, in fact, closer to stupid
vandalism—and what can be more stupid than
mutilation of one's own art treasures—is
merely a personal opinion. . . We are glad
that the picture has been brought back, for
there is in it the potential for a second hit of
Hollywood's western front." Frank S. Nugent

— N Y Times p15 O 9 '39

"The reason for its resuscitation is obvious.
I suspect the times are in the pocket of the years,
and with our own more calloused senses, it
may seem milder than it once did. A running
commentator in the St. Louis Post-Dispatch
has been devised to date it for us. There has been a
little St. Louis talk for what that purpose isn't
clear to me. Perhaps there's a hope that the
piece won't harass us now too much, as we
would have for any restored curse, from
thoughts of violence." John Mosher

New Yorker p97 O 14 '39

"The film that won five international prizes
as an anti-war dossier since its release in
1930 sacrifices some of its dramatic effective-
ness in the interest of a superficial timeliness.
Nevertheless, this sympathetic story retains
much of the original's bitter denunciation of
war. 

Newsweek p56 O 9 '39

"When Carl Laemmle Jr. produced this picture
in 1930, critics hailed it as one of the few
anti-war films. Now that its distributors
have decided to improve the masterpiece.
When the revamped picture opened, result
of such efforts, its value as an anti-Nazi
propaganda was a disaster for 'All Quiet on the Western Front'
as even Nazis could have wished. Hard
to spot were any restored cuts. The historical
newsreel was a separate show. The
strictly commentator, harshly sounding off in
the worst, William Wyler style, then
demolished each of the picture's high-voltage,
moving climaxes as efficiently as if a 12-inch
shell had passed through the screen."

— Time p14 O 2 '39

Trade Paper Reviews

"Clearly and at the outset of the European
conflict, this revamp places war guilt
directly on Hitler's doorstep. The effect of
this well-made film is twofold: it may:
fan public opinion to a point
where it will tend to foment a war psychology
in this country or it may aid in establishing
the reverse; this reviewer cannot predict which.
Certain it is, however, that time has done
little to rob this picture of the power of the original. In
itself and without treatment, it is an
overwhelming indictment against war."

All Women Have Secrets. 
Paramount 59min D 15 '39

O'Brien. Peter Hayes. Betty Moran
Director: Kurt Neumann

Original story: Dale Eunson

Screen writer: Agnes Christine Johnston

Comedy drama. The plot concerns three
tested couples who are students at college.
When Jean Cagney, wife of a promising student finds
she is going to have a baby and must give up
her job, complications arise.

Audience Suitability Ratings

Adults. Well. 

Nat Legion of Decency N 23 '39

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

+ Parents' M p56 Ja '40

Newspaper and Magazine Reviews

Photoplay p55 Ja '40

"Story and plot weaknesses and the absolute
absurdities in the plot . . . is not the cast handicap
the effort to a degree where it can hope to
 qualify for little more than a box office flop. It will probably find its best follow-
 ing among adolescents of the more serious-
iminded."

+ Boxoffice p67 D 9 '39

"Pleasant, intriguing presentation of
the problems of undergraduate marriage, this picture
is imbued with a wholesome sincerity
MOTION PICTURE REVIEW DIGEST

which gives it a definitely attractive quality. The customary film flabby-ness is not present, and the plot is in no sense amateurish. Anybody who has an interest in the life of college students will find the results of interest. The picture is a two hour and forty minute run of silent film, and is well worth seeing.

+ Hollywood Reporter p1 D 2 '39

Reviewed by: Roosevelt

Motion Pict Daily p1 D 7 '39

"A story of college life and student marriages. All Have Secrets' is one in the 'E' series that will have troubles getting anywhere. It is very weak and appears destined for minimum running time, moving with the No. 2 flat, dull feeling. Those, apparently designed as box office bait, may attract to some extent, but that's as far as it goes. So far as the players are concerned, notably Joan Cugney and Joseph Allen." "

"A neat programmer of unusual charm and quality in its cast, in which a group of capable youngsters acquit themselves creditably to leave an agreeable impression. Light but valid drama is projected against a collegiate background which makes it a natural for youthful patronage. At same time the material is in no sense exclusively campus stuff to preclude general interest." + Variety (Hollywood) p3 D 2 '39

ALLEGENGY UPRISING. RKO 81min N 10 '39

Cast: Claire Trevor, John Wayne, George Sanders, Brian Donlevy, Wilfrid Lawson, Patric Barrat

Director: William A. Seiter

Dance director: David Robel

Music director: Anthony Collins

Screen writer: P. J. Wolfson

Melodrama. Based on the book, The First Relief Mission, by Frederick H. Law, a survey for the United States Department of the Interior, 1760 after the British have won their war with the French and are controlling the area pioneered by the colonists. The colonists declare that weapons and rum are being supplied the Indians under military protection. John Wayne, leader of the colonists, and his men go through many adventures before the British in command take steps to halt the activities of the Indians.

Photoplay Studies devotes an issue to the photoplay appreciation of Allegheny Uprising, prepared by Fred B. H. Law, and the volume of the time is about 600 pages. The story does not seem to be too significant. The picture is interesting and the acting is fair. Family over 14." Calif. Cong of Par & Teachers

"There is plenty of action in this historical drama, but the types presented are a bit hokey and the story does not seem particularly vital. Mature, Calif Fed of Business & Professional Women's Clubs.

"The direction for the most part is convincing, building to swift, dramatic climaxes, but there is no feeling that this product is an outstanding one. The picture is constructive in historical significance but not always convincing. Family." Gen Fed of Calif (Coast)

"It has great historical interest for schools, while photoplay discussion groups, and every person who better film appreciation, particularly entertaining nature, will hugely enjoy it. We hope you will be among the first in your community to take advantage of this fine D. I. D. film. D. I. D. Techs.

"Despite its good cast, fine direction and beautiful photography, the picture fails in its effort toward real entertainment. Family but not for small children." Nat Council of Jewish Women

"Family." S Calif Council of Fed Church Women

"The characters and the conflicts between the stalwart hero and the smugglers are in the manner of Westerns. The film is not important as an historical document, but it is an entertaining action drama with a pleasing romance and a number of touching and interesting children: exciting. Mature-family." Women's Univ Club, Los Angeles

+ Fox W Coat Bulletin N 18 '39

"General patronage. Nat Legion of Decency N 9 '39

"A & Y; only fair; C: no. Fog Parents' p3 C '39


School Evaluations

"Can't vouch for historical accuracy, but consider it a good vehicle for teaching those virile traits necessary to maintain American institutions now as they were necessary then to build them. Excellent, however, in teaching respect for law and upholding the right. Good film for difficulties of early frontier life. Wish the female part bolder. Recommended, in accordance with the costumes of that period." "

"Excellent in action, photography, sound. Would arouse interest in history. It Teacher author a fervent patriotism and full appreciation of what the early settlers had to endure."

"I liked the fact that we too many stories of the life live in or what country we study, there are always those who place personal profit before humanity and there are always those willing to fight fair and guard for a cause they know is just and right." "

"I think the picture is mediocre in staging and the historical angle. Not well focussed because action is too much to fore." "

"Not particularly striking from any point of view, but rather confusedly retold in many different phases, nothing clearly stated." "Mediocre direction and acting. Lifeless and dull as the Yale pictures about historical phases of American life. Of course it can be used as a source for discussion."

Com on Motion Pict, Dept of Soc Ed, NEA N 1 '39

Newspaper and Magazine Reviews

Boston Transcript p24 N 24 '39

"Adults and young people."

Chic. Science Monitor p17 N 25 '39

"Director William A. Seiter allows involved exposition and a pointless love story between Claire Trevor and John Wayne to detract from his action. But once the excitement starts, the picture speeds along. Philip T. Hartung Chicago Commercial p97 N 27 '39

"It is an uneven, rambling melodrama." Jesse Zunser + Cue p20 N 18 '39

"A truly American picture which all the school children in the country should see. It sugar-coats history to make it paintable for old and young. But the respect making it a profitable study for motion picture appreciation classes. A picture good enough and wide enough in its scope to serve three purposes: The biggest house, and at the same time ideal entertainment. Will find its way to out-of-town spots where spirited outdoor pictures of the Western flavor are welcomed by audiences, Clean, wholesome, without a touch of vulgarity."

+ Hollywood Spectator p10 O 28 '39

"This is full of melodramatic plot, with murderous traders, stupid British officers, and earnest picture of violence and adventure. The proceedings seem very real; the Indians are none too convincing. This particular era always has been and is a hard period of the Western Flavor, with a way to make some of them quite convincing on stage or screen." Beverly Hills Page Los Angeles Abe Sherer + Librarian p306 N 30 '39

"Whatever else may be said about the film, it does not lack action. Mr. Wayne and Miss Trevor, who did so well in 'Stagecoach,' come up against an assignment that is less to their advantage. 'Allegheny Uprising' is a picture
ALLEHENY UPRISING—Continued
that started out as an epic historical drama and got tangled up in romance.

— Y Herald Tribune p20 N 10 '39

"For a picture which roots itself in some of the most lively pages of American history, it is surprising and downright incredible that 'Allegheny Uprising' should come across as stiff and unexciting as it is... You would think that P. J. Wolfson and his collaborators at RKO could have made a more compelling picture than this screen translation of a research worker's notes. Yet that is what 'Allegheny Uprising' gives the disinterested impression. It is a sprawling, confused costume picture which just seems like a lot of actors dressed up in costumes, leaping around and soldier suits, wandering around on location." Bosley Crowther — N Y Times p27 N 17 '39

"The Pennsylvania pioneers seem rather inconsequential in 'Allegheny Uprising.'" John Mosher

New York p55 N 11 '39

"Handicapped by too much talk and a mawkish romance, this fictionalization of long-reeled activities makes only for a moderately rousing melodrama." + — Newsweek p37 N 20 '39

"Recommended with reservations to audiences who always go to see historical films, good or indifferent." + — Photoplay p59 Ja '40

Trade Paper Reviews

"It is only too bad that Producer-Scripter P. J. Wolfson couldn't have eliminated his stage play and the story it is based on. He didn't get a chance to showcase it."

— Box Office Digest p11 O 25 '39

"An interesting but obscure incident from pre-Revolutionary American history furnishes the basis for this feature. Its greatest assets are production scope, spectacle and action, which indicates its boxoffice potential. Of course, this storyline which still relishes cowboys and Indians—regardless of era—in its screen fare. John Wayne and Claire Trevor are starred, but find themselves considerably handicapped through a rather, heady-handed screenplay and dull direction.

— Boxoffice p58 O 28 '39

There is sufficient material in 'Allegheny Uprising' for action beyond the scope of this division the film's appeal is somewhat dubious. 'Allegheny' will not gain the first run action and will need the acceptance of Jesse James 'Stage Coach' and other recent outdoor epics. The story consists of a series of incidents, loosely strung together, which makes it a rather tepid material for dramatic or entertainment value." David J. Hanna

— Film Bulletin p6 N 4 '39

"Swell action offering telling the story of the first rebel' should click easily." + — Film Daily p10 O 24 '39

"What might have been stirring film drama of a milestone in American history is just an unimportant incident that will soon be forgotten. Producer-Writer P. J. Wolfson apparently neglected to inject entertainment value into the picture in his effort to present the actual events in this historical piece. It is extremely doubtful whether 'Allegheny Uprising' will cause the least bit of interest at the boxoffice in this country, but it is certain that the English, in whatever English market there is left in these times, will turn thumbs down on this picture." + — Hollywood Reporter p3 O 21 '39

Reviewed by Roscoe Williams

— Film Daily p8 O 24 '39

"Dealing with contraband and illicit commerce, there may be some timeliness in the theme, but not sufficient enough to justify the boxoffice to its extreme remoteness. Except in the Philadelphia and Pittsburgh territories it does not rate better than an average picture. In its favor is the novelty of a brief stretch of early Colonial happenings which antedate the Revolution War. There is evidence of careful research in the settings and costumes, and the film fits a groove, heretofore neglected, in the screen compilation of historical fiction... From what was apparently a mass of story material P. J. Wolfson, in the joint capacity of producer and director has turned out a routine screenplay, long on horsemanship and action, and short on romance and surprise."

— Variety p14 N 8 '39

"Picture's text and treatment fits in timeliness with major concerns of today as one of the elements for good general entertainment on the majority of programs." + — Variety (Hollywood) p3 O 21 '39

ALLEGGI MEDASDIERI. Pullini films

72min O 27 '39

Cast: Assia Noris, Mino D'Oro, Camillo Pilotto, Calisto Beltramo

Director: Marco Elter

Musical film. Produced in Italy with Italian dialogue and no English subtitles. A beautiful Spanish orphan is sent to America, to marry an unknown suitor. On the way pirates take over the vessel and she finds her fiance is also on the pirate ship. Also called Make-Believe Pirates.

Newspaper and Magazine Reviews

"It should be reminiscent of one of those incredibly elaborate costumes one sees draped upon a plaster dummy in a dusty Venetian palazzo. If one might imagine without much effort, it is everything that a highly romantic costume film is likely to be—bland, sentimental, vacuous and just plain dull." Bosley Crowther

N Y Times p29 O 28 '39

Trade Paper Reviews

"This might have been a class musical film. As it stands, it is a fair offering for the Italian-American market." + — Daily Film p0 O 20 '39

AMAZING MR. WILLIAMS. Columbia

80min N 23 '39

Cast: Melyn Douglas, Joan Blondell, Clarence Kolb, Ruth Donnelly, Edward S. Brophy

Director: Alexander Hall

Music director: M. W. Stoloff

Original story: Sy Bartlett

Screen writers: Dwight Taylor, Sy Bartlett. Arthur T. Bartlett

Comedy. Third in the series of which the first was 'There's Always a Woman and the second 'I had the Wrong Man.' Melyn Douglas, ace detective, plans to marry Miss Blondell, secretary to the mayor. Douglas finds he is the man who solved the murder of a man in his death for a murder. In his efforts to save the innocent man, Douglas becomes a fugitive.

Audience Suitability Ratings

"Mediocre. After the audience solves the puzzle of the theme, this comedy becomes amusing and believable. Mature-family." DAR

"This is an illogcal, inconsequential, diverting comedy, which is easy to follow through a series of adventures to a hilarious ending. Family." Nat Council of Jewish Women

W Coast Bulletin N 25 '39

"Adults." Nat Legion of Decency D 7 '39

"Family, A good comedy." + — Winds Guide D 7 '39

Newspaper and Magazine Reviews

"It is as bubbling a mystery story as has graced the screen since Nick Charles was seen in 'The Thin Man.' His current comedy offering is surely the best of the Douglas-Blondell tradition. It is gay without being forced; it is funny and sophisticated in the best sense of the word. As Robert Foster says, 'That will not be found in every mystery-comedy that comes out of the studios.' Robert Joseph

— Hollywood Spectator p10 N 25 '39

Trade Paper Reviews

"It is one of the best of the zany detective Melyn Douglas-Joan Blondell yarns from
Columbia. Probably it would be just as safe to say 'THB best.' Director Al Hall is in a care-
free mood with this one, the players are at home, and the script in the present case provides both, players and director with ample opportunities.

**Box Office Digest** p7 N 22 '39

"Comedy—but good—rather than mystery or suspense affords the dominant mood in the latest entry for the Variety, Columbia's contribution to the current crop of suave sleuths. The plot is simple, and the conventional story is sub-
produced; the story and direction are top-rate. All of which adds up for an above-par feature which will prove to the customers in general situations."

**Boxoffice** p17 N 25 '39

"It is supertative comedy entertainment from start to finish."

**Film Bulletin** p6 D 2 '39

"Detective comedy drama should satisfy all types of film audiences."

**Film Daily** N 22 '39

"'Amazing Mr. Williams' is one long, loud, lusty laugh. The kind of show that sends audi-
ences home happy and brings them back for more. It is a credit to its creators and to the
industry. This latest in the series is im-
mensely better than either 'There's Always a Woman' That Woman and That Woman which
were both superior entertainment them-
seIfs. It is a perfect little mystery comedy and starrer of the year."

**Hollywood Reporter** p3 N 18 '39

Reviewed by Roscoe Williams

**Motion Pict Daily** p7 N 21 '39

"Smartly paced and amply embellished with laugh-provoking lines and situations. Amaz-
ing Mr. Williams' hits a merry clip to qualify as light entertainment well equipped to fill the top spot in many situations. While it is a sure-fire support on a dueler, it is safely above average."

**Variety** (Hollywood) p3 N 18 '39

**ANGELS WASH THEIR FACES.** First
national-Warner 86min Ag 26 '39

**Cast:** Ann Sheridan, Billy Halop, Bernard
Punsley, Leo Gorcey, Huntz Hall, Frankie
Thomas, Ronald Reagan, Bonita Gran-
ville, Henry O'Neill, Eduardo Ciannelli
**Director:** Ray Enright

**Music director:** Leo F. Forbstein

**Original script by:** H. Jonathan Finn

**Screenwriter:** Fred Fessier, Feisler, Niven
Busch, Robert Buckner

**Melodrama.** Frankie Thomas and his sister Ann Sheridan move into a neighborhood where Frankie soon joins a gang of tough boys. Frankie, with a reform school record, is blamed for neighborhood fires started by racketeers. This is a sequel to 'Angels With Dirty Faces.'

**SEE ALSO** issue of September 25

**Trade Paper Reviews**

"It is cracking good entertainment and ac-
ction all the way. It is hard to picture an
audience that will fail to get in the mood of
this story and be fighting every reel of its
development right along with the 'Dead End
Kids' and their adult team-mates. It's in
that category of action entertainment that
keeps the spectator on the edge of the seat
ever second and it suffers no scripting lop-
oholes that let audience interest down."

**Hollywood Reporter** p3 O 6 '39

Reviewed by Charles S. Aaronson

**Pict Daily** p14 S 13 '39

"'Dead End' Kids and Ann Sheridan give
a corking performance. It's good entertainment
and give will be read by word of mouth and expla-
ations. It's the director's picture. This sequel to 'Angels
With Dirty Faces' is not quite the sockeroo
its predecessor was."

**Variety** (Hollywood) p3 O 6 '39

**ANOTHER THIN MAN.** MGM 101-
50min N 17 '39

**Cast:** William Powell, Myrna Loy, Virginia
Gray, Roscoe Arbuckle, Rudy Smith, Ruth
Hussey, Nat Pendleton, Patric
Knowles

**Director:** W. S. Van Dyke, II

**Original story:** Dashiell Hammett

**Screen writers:** Frances Goodrich, Albert
Hackett

**Mystery comedy.** Third in the Thin Man
series. William Powell and Myrna Loy take a
year-old baby girl to New York and immediately
find themselves tangled in a mystery in which three murderers occur. The scene is a
Long Island estate.

**Audience Suitability Ratings**

"Excellent. The story is so exaggerated yet
sure-to-be-popular as the first 'Thin Man.'
Good dialogue and direction. A handsome set-
tings. Mature-family." DAR

"It is an excellent detective story well acted
and directed, although shortening would im-
prove it. Adolescents: sophisticated; children:
no. Adults." Women's Univ Club, Los Angeles

"It's a great film, and if you don't think
'Angels With Dirty Faces' was a marvel, you,
'Angels' is merely as good—maybe even sus-
ceptible. Mature-family." Nat Council of
Jewish Women

**Foxy W Coast Bulletin** D 2 '39

"Adults."

**Nat Legion of Decency** N 25 '39

"Family. Both the situations and the dia-
logue are amusing."

**Wky Guide** N 18 '39

**Newspaper and Magazine Reviews**

"Not quite so comic, if memory serves, as
the original 'Thin Man,' which is a picture
that sequels pay. But comic enough. As for the
mystery plot and the clues, which your cor-
respondent admits never getting out of hand
anyway, they seem to be O. K." John K. Hutchens

**Boston Transcript** p20 D 1 '39

"Adults and amusing people." Christian
Science Monitor p17 D 2 '39

"Affectionate regard for William Powell, who
has been relentlessly absent from the screen for
almost two years. There are almost two indica-
ones to be more lenient about the third film in the 'Thin Man'
series of detective comedy-mystery. This one
has its bright and gay moments, but they are
rather less frequent than we have come to ex-
pect in the series. There are some
mood. But all the usual melodramatics, occa-
sional suspense, and exciting denouement.
""Z."" Jean Zucker

**Cue** p18 D 2 '39

"Rather indifferent entertainment. A con-
ventional murder mystery. Of some interest
in story groups as a demonstration of the
importance of intelligently directed dialogue.
A good one, however, which the great majority of
pictures teach. Not recommended for children,
but its star names should make it good box-
office." "— Hollywood Spectator" p6 N 25 '39

"'Another Thin Man' is just about what you
might have expected from the first film. It
attempts to capitalize on a second time on
the fact that the original 'The Thin Man' was
one of the brightest films Hollywood ever
produced and that murder and merriment.
When it formulates the climax of its eminently
prototypical, it is a letdown. It is a shame that
'Another Thin Man' suffers the sad fate of most sequels."

**Howard Bennett**

**N Y Herald Tribune** p14 N 21 '39

"This third of the trade-marked 'Thin Men' takes its murders as jauntily as ever, confirms
our impression that matrimony need not be too
ANOTHER THIN MAN—Continued

serious a business and provides as light as
certain humdrum trite incident seems
is likely to find. This still does not mean that
we are willing to surrender to it completely.
Some is off the running, but a few of
the mystery are beginning to show signs
of pulling up lame. "Frank S. Nugent
The New York Times p33 N 24 '39"

"Another 'Thin Man' doesn't seem as spirited
so much as one of the series. Perhaps
too many gags, so much skulduggery, and so
much repartee may merely bewilder us early in
the picture's John Mosher."

— New Yorker p113 D 2 '39

"While 'Another Thin Man' is an entertaining
chapter in a popular series, it may prove dis-
appointing to the faithful who, during Powell's
illness and subsequent salary dispute with
M-G-M, had almost been reduced to a mystery
without help from the director and scenario
writers. But that's a trifle. The film's a hit."

— Photoplay p49 J 4 '39

"It had the 'Thin Man's' pace, bounce and
spontaneity along with a good deal of
amiable dipsomania. But the spontaneity
seems a little forced, the pace, jokes and charm
are a little predetermined."

— Time p78 D 11 '39

Trade Paper Reviews

"We do not need to be the seventh son of
a prophet to tell you that there is a vast cash
audience awaiting the return of William
Powell to the screen, and that his audience wishes
for nothing more than his return in a 'Thin Man'
vehicle with Myrna Loy at his side. That's
the cash situation. It is clear. And
Franklin Roosevelt have turned out a slapdashin
Hammett carbon copy, lacking in verbal
dazzle and sparkling wit."

— Newweek p33 N 27 '39

"This title is a synonym for another sparkling
picture. The reason is that the writers of "Another
Thin Man" have not tried to remove the mystery
imposed by the Powell's illness."

— Variety (Hollywood) p38 N 10 '39

ARIZONA KID. Republic 61min S 29 '39

Cast: Roy Rogers. George 'Gabby' Hayes. Stuart Hamblen
Director: Joseph Kane
Original story: Lucid Ward
Screen writers: Lucid Ward. Gerald Geraghty

Western melodrama. The scene is the Civil
War where Roy Rogers joins the Con-
federate Army as a scout and succeeds in
cleaning up the activities of a gang in masking in
uniform.

Audience Suitability Ratings

"General patronage."

 Pulitzer Press
Region of Decency O 5 '39

"A. Y & C: good Western."

"Parents' M p62 D '39

Trade Paper Reviews

"Not one of the better Roy Rogers' efforts,
but it is no fault of his. The musical in-
terludes are spotted poorly, tending to slow
up the action. Best portions of the film occur
during the opening sequence where the
heroes are riding and the camera gets a chance
to roam over the terrain. Rogers deserves a
decent script."

— Boxoffice p27 O 7 '39

"Roy Rogers' steady advance toward popu-
larity as a cowboy star receives a set-back
in "Arizona Kid," a poorly-directed Western
which is only intermittently entertaining.

The film will pass muster with youngsters
or rabid Western fans, but will gain no
new admirers for Rogers."

— Film Daily p6 O 3 '39

Reviewed by Edward Greif
Motion Pic Daily p8 S 29 '39

"It is one of Republic's better Westerns.
Rogers, who fits a tune with an abandon
equal to his dexterity with a six-shooter,
makes the film a natural dueler for the
children. It's a Civil War background, made
more credible than usual yarns about the
conflict of emancipation because of historically
authentic incidents developed to form the crux
of the story."

— Variety p13 O 11 '39

AT THE MIRUS. MGM 85min O 20 '39

Eve Arden. Margaret Dumont. Nat Pendleton
Director: Eddie Buczell

Comedy. Kenny Baker must have $10,000
to pay off a loan or he will lose his circus.
The lunatic Marx Brothers in their incredible
ways and wiles confuse a bond collector
who gives a harp solo and Chico plays the piano.

Audience Suitability Ratings

"A: hardly; Y & C: probably funny."

— Christian Century p1487 N 29 '39
"Mediocre. Some funny gags. Adults." — DAR
— + Chicago Bulletin p16 N 13 '39

"Entertaining if not for the fact of this morose, mad trio of comedians. Family." — Gen Fed of Women’s Clubs (W Coast)

"The fun is a little short of getting underway in this latest picture of the Marx Brothers, but when it gains momentum it is as silly, as uproarious and as 12:16; questioning the story line, the Marx Brothers return to the now classic technique of the 'Inimitable Foothigh feathery and 'Animal Crackers' to turn out a first-rate farce. But the term of our unlent amuse- ment. A story of sorts is laughed under by a swift and steady barrage of gags—old, new and Marxian. But the Marx Brothers have given them in many a long picture, may agree that the Marxes are still U. S. comedy trio No. 1." — Newswest p39 O 30 '39

"Adults."
— Nat Legion of Decency O 26 '39

"The Marx Brothers, not up to their usual standard of clowning, but still funny enough in spots."
— + Scholastic p36 D 4 '39

"Family. A highly amusing picture, occasion- ally serious, but in lines and situations but generally most enjoyable."
— Wky Guide O 14 '39

Neuepapaper and Magazine Reviews

Reviewed by John Gibbons
Boston Transcript p22 D 8 '39

"I am sorry to report that Groucho, Harpo and Chico are not at their best in 'At the Circus.' Nothing worn out, all the support they get from their playmates is almost nil. Because I am so fond of the Marx Brothers, anyway, I am using only a standard stuff, I found myself laughing and having a good time anyway." — Hartung
— + Commonweal p37 D 1 '39

"The troehclinal mental gymnastics of the whirling Marx Brothers are in danger of coming a cropper soon unless they stumble into brighter material. Of the three recent Marx films no much laugh. '"At the Circus' seems to have been patched together from the finest number of ancient cinematic gags and mildly unimportant songs, all hemstitched into the craky plot... There are several funny sequences, but they are too far apart." — Jesse Zunser
— + Cue p36 N 29 '39

"By all means take the children. It is one of those pictures which little Willie and Grand- papa will enjoy to the full. Scarcely a subject for serious study, but one which should gladden the heart of the whole family. Their customers can be persuaded to see a Marx Brothers' pic- ture. It safely may be exploited as the best the trio has offered in of late."
— + Hollywood Spectator p5 O 28 '39

"The new capers which the Marx Brothers are cutting are neither particularly fresh nor funny. "In 'At the Circus' they clown through with a horse, taking the trouble to revive old stock gags and antics... Between them they whip up some passages of high hilarity, but there is no sustained comic note in their new offering... There are a lot of laughs in 'At the Circus' and a topnotch crazy climax, but it is definitely a lesser Marx Brothers' contribu- tion to current gaiety."
— Howard Barnes
— + Hartford Tribune p16 N 17 '39

"In all charity and with a very real twinge of regret, we must report that the Marx Brothers' new frolic is not exactly frolicsome: that they confine to the plodding ragtime of former successes, a matter more of perspiration than inspiration and not at all up to the Marx standards (foothill, though they may be) of daffy comedy." — Frank S. Nugent
— + N Y Times p17 N 17 '39

"That annual hour we put aside for reflection upon those Marx Brothers who, in our estimation, make up a more popular and timely comedy company that almost any other in the history of the screen... With the Marx Brothers used to be a happier affair than it has been in the last couple of years. One can yearn a little now and then for those Marx Brothers of the past. In 'Room Service' one felt they hardly bothered to try. They have pulled themselves together somewhat for 'At the Circus', taking the trouble to revive some of their old tricks and scurrying around with a semblance of kindly effort, but the achievement or surprise or the true Marx note, is never apparent."
— John Mosher
— + New Yorker p33 N 25 '39

"Abandoning their recent unsuccessful efforts to bew an audience with a story line, the Marx Brothers return to the now classic technique of 'Inimitable Foothigh feathery and 'Animal Crackers' to turn out a first-rate farce. But the term of our unlent amuse- ment. A story of sorts is laughed under by a swift and steady barrage of gags—old, new and Marxian. But the Marx Brothers have given them in many a long picture, may agree that the Marxes are still U. S. comedy trio No. 1."
— Time p51 D 4 '39

Trade Paper Reviews

"We enjoyed it... It is not for us to say whether this is the best of the Marx Brothers' offerings, because that is a matter of opinion on which we can make no judgment. We must report that we are reporters and that we enjoyed the picture very much. It is just as zerewy, but the Marxes have not been funnier. But cinemarists, as they rest up from more laughs than the Marx Brothers have given them in many a long picture, may agree that the Marxes are still U. S. comedy trio No. 1."
— Box Office Digest p3 O 16 '39

"It is long, loud and sometimes funny. Ditto for the Marx Brothers, except that the film's length comes from another direction; the romancing and 'straight' story development left to Kenyon and Islington in place of the ancient circus climax, and Groucho doing a combination rumba, tango and naught dance."
— At the Circus' is funny, should have been funnier. But cinemarists, as they rest up from more laughs than the Marx Brothers have given them in many a long picture, may agree that the Marxes are still U. S. comedy trio No. 1.
— Box Office Digest p55 O 14 '39

"At the Circus' should enhance the popular- ity of the Marx Brothers. The picture line than compensates for 'Room Service'.... Where the trio is popular this should rank with 'Ani- mal Crackers' and the priceless 'A Night at the Opera.' Where the Marxes don't click—well—this just won't click." — David J. Hanna
— + Daily News p36 N 18 '39

"Marx antics and amusing story make picture a laugh riot for all audiences."
— Film Daily p67 N 17 '39

"The audience had a few good laughs and an occasion or two. But at the last, the Marx Brothers' antics... but in the opinion of this reviewer the picture is a further stepdown for the Marxes and their brand of comedy, not be- cause of the Marxes, nor of the swell job of direction by Eddie Buzzell, but because of the thin story, a lack of gags and fewer lines of comedy... It was a valiant attempt to accomplish a top comedy, but in our opinion it was not so."
— + Hollywood Reporter p3 O 13 '39

Reviewed by Charles S. Aaronson
— Motion Pict Daily p2 N 17 '39

"The Marx Brothers revert to theousing physical comedy fact that their earliest pictures in 'At the Circus.' Picture will give a fine account of itself at the box-office, but, on the screen, a few tricks of the Marxians, de- cidedly short on story or logic, and neatly mixed with cartoon and real pathos, offering hits a popular groove at this time."
— Variety p34 O 18 '39

"Hilarious clowning, which ranks 'At the Circus' with the first three in the Marx Brothers deliveries, comparable to 'Animal Crackers' and 'A Night at the Opera.' Out at last time we have seen of the Marx Brothers, but one more than the minimum, as there are forth lavish laugh entertainment and will swell the Marxian patronage and make the New York Daily News' film critic Halleck say..."

Reviewed by Charles S. Aaronson
— Variety (Hollywood) p3 O 13 '39
MOTION PICTURE REVIEW DIGEST

B

BABES IN ARMS, MGM, 94-97min O 13 '39

Cast: Mickey Rooney, Judy Garland. Charles Winninger, Guy Kibbee, June Havoc, Benny Jones, Betty Jaynes

Director: Busby Berkeley


Music director: George Stoll

Screen writers: Jack McGowan, Kay Van Riper

Musical comedy. Based on the play of same name by Philip and Alice Starbuck. The children of vaudeville entertainers who have been driven out of vaudeville by the movies take over and produce a musical which becomes a great success. Mickey Rooney presents impersonations of Clark Gable, Lionel Barrymore, Eddie Leonard and President Roosevelt. Judy Garland gives an impersonation of Mrs Roosevelt.

Audience Suitability Ratings

"A, Y & C: very good of [its] kind.

+ + + Christian Century p138 O 25 '39

"Musical extravaganzas with pleasing music, attractive dancing and amusing impersonations woven smoothly into an interesting story. Family." Calif. League of Fair & Teachers

"Good. Family." DAR

"A delightful, appealing and stimulating picture, replete with humor, pathos, laughter andanimation making it an unusual and unusually entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"Rodgers and Hart tunes, and lively tempo make this picture an entertainment for the family." Nat Council of Jewish Women


"The picture is exceedingly good entertainment of its kind; adolescents, 12-16: excellent; children, 8-12: yes.

+ + Motion Pict R p1 N '39

"General patronage." Nat Legion of Decency S 14 '39

"A. Y & C: good

+ Parents' M p92 N '39

"It's a grade 'A' musical!"

+ + Scholastic p30 O 30 '39

"Family-Juvenile. Outstanding. An excellent musical show about show business. Recommended, to the Committee on Exceptional Photoplays.

+ Wkly Guide S 9 '39

Newspaper and Magazine Reviews

"If you remember 'Babes in Arms' as one of the sprightlier and more refreshing stage musicals of recent years, you will be happy to learn that it keeps some of its music, a good part of its story and all of its charm in the film. . . It is an altogether pleasant item in the general output of this summer-paced, big-hearted picture. The whole cast gets into the enjoyment—this holiday spirit of the piece. Philip T. Hartung

+ + Commonweal p14 O 27 '39

"Babes in Arms" is the best musical to come along in many years. Based in a general way on the Rodgers and Hart smash hit of two years ago, the film has been admirably produced, engined, and enhanced, without a minute's l duties down between the 97 minutes of its running time. It's tuneful and funny, tender and dramatic, evenly balanced between heart-pull and humor—a perfect example of a perfect moviemaking formula, brilliantly conceived, magnificently executed. . . If it's music and fun and singing you're looking for, 'Babes in Arms' is your picture." Jesse Zunser

+ + Cue p6 O 14 '39

"An outstanding study in the inherent appeal of children and adolescents as screen entertainers. When combined with the talent most of the young cast can display he result becomes entertainment for both adults and children. Exhibitors never were offered a more promising box-office attraction. It will more than fulfill any promises they make their customers."

+ Hollywood Spectator p7 O 25 '39

"Babes in Arms" was a stage hit of two years ago. With Mickey Rooney as the kid producer and Judy Garland as his inspiration, youngsters, new to the screen, it's sure to be an outstanding screen success. This is young, fresh, maybe too fresh, but it has zest and speed. You'll like it immensely." Beverly Hills

+ + Liberty p35 N 18 '39

"Those who have good cause to frown on the legion of motion-picture musicals which, in recent years, have had little more than glitter and costly stuffiness about them, should have good cause to welcome the welcome MGM-Metro-Goldwyn-Mayer's 'Babes in Arms.' The Rodgers and Hart musical comedy, an amiable, fresh and spirited piece of work, more than fulfills its promise. Dance, emerges as a cleverer, far more entertaining, more compact than the original on the screen. In fact, the film is such a complete delight from beginning to end that it makes one forget for the time being about the original show but the tunes, and two of them have reached the screen. . . It is one of the finest musicals we have seen on stage or screen." Robert W. Dana

+ + N Y Herald Tribune p14 O 20 '39

"Babes in Arms"—to express it in two words—Mickey Rooney. The point is that even in musical comedy no one of Mickey Rooney's ostensibly tender years should be in the dark. He is, as regular as Madison. We definitely don't like the screen play by far. Mickey and Ray, with some help, must have hokum, let us at least disguise it gracefully, even when it's with music." Ben K. Cricenti

N Y Times p27 O 20 '39

"I know that the show people, who are much wiser than all the rest of us put together, feel that where a musical gets to the screen its tunes are old and the film needs freshening with new ones; yet there are stodgy loyalists among the show people who are currently disappointed in the tendency to find those pot songs slighted or omitted altogether when they run to a film with a name reminiscent of the smash stage hit. There are also persons who never seem to learn that they must expect endless talk and stage patter and infinite plot differences in musicals. As musicals pretend to be light, airy, tuneful things, . . . The numbers indeed are genuinely lively; it is the long, noisy, talky interludes that wear one down. John Mosher

+ New Yorker p75 O 28 '39

"Metro-Goldwyn-Mayer, with 'Babes in Arms' dedicates a top-notch musical to the untimely passing of the two-a-day. . . It offers a splendid narrative that is the majority of its musical predecessors."

+ Newsweek p43 O 16 '39

"Hold your hats, boys, and anything else that might shift off your lap while you're laughing. They don't come any funnier than this, and you add a good plot, good music and Mickey Rooney—well, it may not be tremendous or colossal, but it's certainly good!"

+ Photoplay p65 N '39

Trade Paper Reviews

"Run, don't walk, to your MGM booker for spots on this one—provided they don't ask you for a percentage on the theatre. It's not an epic but it is one of the surprise entertainment packages of the year. The way we figure it is something better than being an ordinary routine Judge Hardy stories, interspersed with a 'Boys' Town,' has attained a certain solid big bite in the theaters then Mickey Rooney put on a parade—a Mickey Cavalcade,
MOTION PICTURE REVIEW DIGEST

9

this could be called—will wrap them up in the aisles, and before the ticket windows."

+ Film Digest p6 S 23 '39

"From infants to octogenarians and every class and age in between, theatre-goers should applaud this diverting musical comedy, so loaded with light entertainment that it is almost certain to launch a new cycle of extravaganzas and net itself a substantial profit in the bargain."

+ + Boxoffice p4 S 23 '39

"Metro has a grand hit on its hands! It should be one of the biggest business-getters of the season... Practically everyone who sees 'Babes In Arms' will leave the theatre a walking 24-hour advertisement."

+ + Film Bulletin p4 O 21 '39

"Here is a grand package of entertainment that exhibitors should be proud to play in their houses. It has sock performances by Mickey Rooney and Judy Garland, and properly exploited should be a bonanza at the box office. Director Busby Berkeley has given expert guidance to the comedy and pathos, in addition to directing a stirring finale, which has the White House as a background."

+ + Film Daily p7 S 19 '39

"The amazing Mickey Rooney is more amazing in 'Babes In Arms.' He becomes one of the tops in this picture business through a display of versatility that has never been recorded before. Mickey is simply tremendous and tops everything he has ever done before. The picture is a solid, smash hit; a musical that will make audiences want more musicals but who will want their musicals properly presented. Mickey Rooney gives us a delightful performance... His voice is getting more and more polished, and he adds all responsibility for swingng the picture into the top classification."

+ + Variety p5 S 20 '39

"Inclined by a script rich in comedy and heart interest, by an excellent musical book and show, 'Babes In Arms' is a topflight filmusical entertainment. It will click mightily in the key de luxe, with extended runs indicated, and roll in millions of dollars. It has the strongest running and smaller situations. For solid entertainment, picture rates with the best... Mickey Rooney gives us a marvellous performance... He plays his part as an actor of substance and ensures all the responsibility for swingng the picture into the top classification."

+ + Variety (Hollywood) p3 S 15 '39

BAD LITTLE ANGEL. MGM 77min O 27 '39

Cast: Virginia Weidler, Gene Reynolds, Guy Kibbee, Ian Hunter, Elizabeth Patterson

Director: William Thiele

Music: Edward Ward

Screen writer: Dorothy Yost

Drama. Based on a novel Looking After Sandy by Margaret Turnbull. This is a tale of the childlike,factory girl in God and the Bible. Virginia Weidler, the orphan, seems to be followed by a jinx as trouble follows every interest which adorns her.

Audience Suitability Ratings

"This is a departure in film subjects because it dares to have a spiritual motivation... The cast is excellent and Virginia Weidler carries conviction where a less gifted child might have failed for the screen play is sensitive and romantic to emotional melodrama as a climax, there is humor, pathos and kindness in its unfolding."

"General patronage."

Nat Legion of Decency N 2 '39

"A, Y & C: Good."

Parents' Magazine p38 Ja '40


Wkly Guide O 25 '39

Newspaper and Magazine Reviews

"A very clean and wholesome little picture, with a religious motif, centering about an orphan child's belief in the good. There is a tremendous amount of humor and a somberly the find the fare a little too simple for their tastes. Good entertainment for children."

"Bert Harlen + Hollywood Spectator p9 N 11 '39

Trade Paper Reviews

"Nothing pretentious, but withal, a neat little gem of family entertainment... One of Weidler's best, and fine family entertainment. Will need something with a companion comedy stressed to balance the bill."

+ + Box Office Digest p2 O 25 '39

"A Sunday School lesson in celluloid, eminently suitable for children and old ladies, quaintly mid-Victorian in character but with the Polyanne spirit laid on a bit too heavily for those average enjoyment. Little Virginia Weidler shows genuine talent and self-assurance in the little role which permits the demands of the part are somewhat cloying at times."

Boxoffice p35 O 28 '39

"Fine acting and well contrived screenplay by Dorothy Yost combine to make this low budgeted MGM offering a better than average dollar. Virginia Weidler is best throughout and moves along at an agreeable pace. In the smaller neighborhood houses and rural locations this picture will please a companion piece to any feature." David J. Hanna

+ + Film Bulletin p4 N 18 '39

"Humane, but it's a story has adult as well as juvenile appeal."

+ Film Daily p7 N 14 '39

"Produced strictly for the family trade, 'Bad Little Angel'... is a picture of young Virginia Weidler in a screen story which sets off her talents to unusual advantage. The picture moves brightly toward an inspirational conclusion and may suitably bear out any double bill."

+ + Hollywood Reporter p6 O 19 '39

Reviewed by Roscoe Williams

+ + Motion Pic Daily p6 O 26 '39

"Some may find 'Bad Little Angel' a little too sticky for family-sanitized theatres and the neighborhoods, as well as many subgroups, the message and God friendly ground and do a fair share of business."

+ - Variety p4 D 6 '39

"Here is a sparkling and heart touching little gem, beautifully played, skillfully and ably produced to hold its own on any program. Virginia Weidler projects a character which will grapple audiences with its restrained comedy, its sure paths, its inspirational note... The tale is told very simply and with a natural naive comedy which keeps from being smugly religious. Not many pictures have dared to attempt this kind of premise for general entertainment."

+ + Variety (Hollywood) p3 O 19 '39

BALALAÏKA. MGM Announced for release D 29 '39 (Not yet previewed)

BARRICADE. 20th century-Fox 71min D 8 '39


Director: Gregory Ratoff

Original story: Granville Walker

Melodrama; the scene is war-torn China during the siege of an American consulate by Mongolian bandits. Warner Baxter, foreign correspondent, makes a bid for fame. Bad news; Alice Faye is a wood and a desperate to escape: Charles Winninger, an American consul who refuses to leave his headquarters.

+ Fox W Coast Bulletin N 11 '39
BARRICADE—Continued

Audience Suitability Ratings

"Adults." Nat Legion of Decency D 7 '39
"Family." Wky Guide D 2 '39

Newspaper and Magazine Reviews

"This is a picture masquerading as an 'A.' Includes all the stock clichés long remembered in action-melodramas. It is thin and obvious—competently enough acted, as such things go." Jesse Zunser.

- + Cue p56 D 9 '39

"It's a film, 'Barricade.' Twentieth-Century-Fox raised at the Roxy yesterday, a tale so muddled of itself and so confused in its telling, that we felt like congratulating the audience for the dazed and stony silence with which they received it... After trying hopelessly to make dramatic, or even melodramatic, sense out of either we decided that the really good part of 'Barricade' must have been off-screen and out of earshot, the part [the producers] did not make." Frank S. Nugent

- N Y Times p15 D 9 '39

Trade Paper Reviews

"It has long stretches of trite dialogue and not a few unconvincing scenes. Largely because, perhaps, the film treads familiar ground and the situations surrounding Alice Fayze as the confessed murderers lack the necessary dramatic intensity, there is a sheerness about it that is not even of impression." - + Boxoffice p29 D 2 '39

"It is a weak programmer, which will have to depend on marquee strength of Alice Fayze and Warner's effort to attract moderate business in the regular runs. Proper slot is dual supporter. Story is long on action, but lacks clarity. Turgidly written and filled with little assistance on the directing side, it winds up as an inconclusive melodrama that arouses little audience interest in the proceedings." - + Variety p11 D 13 '39

BATTLES IN THE SHADOW. See Lotte nell 'ombra

BEASTS OF BERLIN. Producers pictures 84-87min N 18 '39

Cast: Roland Drew, Steffi Duna, Greta Granstedt, Allan Ladd, Lucien Prival

Director: Sherman Scott

M: Howard Chudnow

Propaganda film. First called Hitler, Beast of Berlin, the film was banned by the New York censors. With title changed and some deletions, the film has now been approved. Based on a novel Goose Step by Shepard Traube. The film is a recital of Nazi horrors before the present war. Roland Drew leads an anti-Nazi movement. He is trapped by the Gestapo and escapes to meet his wife in Switzerland and to continue the movement. This film is also released under title of Goose Step.

Audience Suitability Ratings

"Adults." Nat Legion of Decency D 14 '39

Newspaper and Magazine Reviews

"It is brutal, tragic, and grim in its recital of Nazi horrors in pre-War Germany. The cast, filled with little known players, performs with fine restraint." Jesse Zunser

- + Cue p39 N 25 '39

"We may not find it easy to view a picture like 'Beasts of Berlin' objectively. To begin with, the unique history of the Pennsylvania Board of Censors, which unqualifiedly passed it 100 per cent propaganda, and its very frankness in this respect may alienate those who have a constitutional distaste for being sold even a reliable bill of goods on the grounds of entertainment. On the other hand, persons who feel abnormally strongly on the subject of persecuted minorities may consider that it is a better picture than it is, while members of the Bund, presumably, will feel positive that it is a much worse picture than it is." Ben R. Crisler

- + N Y Times p15 N 20 '39

"It is a film that plans to lean thought on the major subject of the day, it has got to provide better films than any like 'Beasts of Berlin.' Ordinary; dull and highly dramatic story leaves us cold and dissatisfied. It must be compared with items in the press—a comparison which the pictures seem very mild." John Mosher

+ + New Yorker p83 N 25 '39

"The film who saw the picture found it far less thrilling as propaganda than interesting as a clue to the mental aberration known as censor's mind. It is a dully fascinating study of Shepard Traube's weakest story, 'Goose Step.'" + Time p82 D 4 '39

Trade Paper Reviews

"A timely picture, if ever there was one, with much of the material appearing in the newspapers filmed to give some realization of what is happening in Germany." Boxoffice p63 N 11 '39

"Powerful indictment of Nazi regime is framed in photograph of exploitation picture." + Film Daily p6 N 22 '39

Reviewed by Charles S. Aaronson

Motion Pict Daily p7 N 24 '39

"From the point of view of the picture should be a spectacular success. Its subject matter has an immediate draw, for one thing. And, their past efforts have shown the sort calculated to inflame mob passions during a period of growing hysteria. But if it's a boxoffice programmer, the picture is obviously an artistic failure, for its attacks on the Nazi regime merely scratch the surface, without ever even hinting at the fundamental evil of Hitlerism. Furthermore, its arguments are repetitious and, in any case, they've all been advanced before. Far more frequently than by Shephard in the Soviet-made 'Professor Mamlock.' So the film has nothing new or significant to say and is from its worst to its most dramatic form. There are doubtless powerful pictures to be made on the anti-Nazi theme, but this isn't one." Variety p16 N 22 '39

BETRAYAL. World 78-85min S 15 '39


Director: Pedro Ozep

Music: Ricardo Zandenat

Screen writers: Compainez. Jacoby

Drama. Filmed in France with English subtitles. The time is the reign of Catherine II. Empress of Russia. When her love affair with a youthful aspirant to the crown is alive, she sends her favorite courtier, Count Orloff, to bring the girl back as prisoner. He falls madly in love with the girl and in the end both pay with their lives for their infatuation.

Audience Suitability Ratings

"The carnival scenes, gondola parade on the canals, and the opera are all particularly impressive. . . . An extremely interesting picture of continental intrigue. Family." Gen Fed of Women's Clubs (W Coast)

+ Fox W Coast Bulletin O 21 '39

"It is interesting because of its continental flavor, the beauty of its background, the competence of the cast. The grouping, balance and beauty of each shot more than compensate in artistic and visual beauty for what lacks there is in technical perfection. Adults." Nat Council of Jewish Women

+ Box Eggland's West Coast Bulletin N 4 '39

"Titles are in English, but the French is spoken so clearly that anyone with a fair knowledge of the language will understand it. Adolescents, 12-16: mature; children, 8-12: no." + Motion Pict R p1 N 39

"Adults." Nat Legion of Decency O 5 '39

School Evaluations

"Value negligible for any groups. A decidedly inferior picture. I'm a 'fall guy' for
even third-rate foreign pictures, but this one proved inefably boring. Of some historical interest, but not worth the trouble. Camera work consistently wrecked the story, and there were for interesting pictorial presentation, characterization, generally so effortlessly outstanding in European films, on a par with Hollywood’s less felicitous historical epics."

"Excellent as entertainment but overstimulating for young audiences, but proved riveting. Unincident in view of these critical modern times. "I rather think the historical form of this picture is uninapt and scarcely worthy of much emphasis in the classroom. "Well done, not varying too much, yet effective. Of interest for comparison with American films.

"Day dream type of picture with no relation to real life for type of escape picture with many graceful moments. Students like something a little more earnest and meaningful."

"Moved slowly; plot obvious; setting so... I do not believe it would hold the interest of any groups I have."

"I do not recommend this film. Too slow moving and too ordinary in story." "Not recommended for following reasons: theme and background too stiffly cut about; small crowd experiences; action too slow for their taste; too much lost through their inability to follow; too old for their liking. Too trite, unispired. Not even good as history, I should say, because I am sure that Catherine and the other women beseech more interesting people than here portrayed."

Com on Motion Pict, Dept of Sec Ed, NEA O ’39

Newspaper and Magazine Reviews

"With ‘Betrayal’ the French film season in New York seems to have gotten off to an excellent start. This drama of love and intrigue in the court of Catherine II of Russia has been produced with a complete and unpremeditated logic. I have not seen an acting before in any French film. The French are profoundly thirsty in this field of motion pictures and this is an ageable, entertaining exception." Jesse Zunser

Cue p39 S 23 ’39

"There are at least some handsome Venetian settings in ‘Betrayal’. A peculiarly sugary love story has been contrived... The able Madame Suzy Prim is a very superior Catherine." John Mosher

New Yorker p65 S 30 ’39

Trade Paper Reviews

"The treatment, opulence, delicacy and poignant drama of the latest approach bear testimony to one of the really distinctive films of the season."

"The production is elaborate and sweeping, but there is a lack of humor and color. The principal characters are able, and the direction of Fedor Ozep is adequate."

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"If Daily p7 S 21 ’39

Reviewed by Charles S. Aaronson

Motion Pict Daily p18 S 19 ’39

"Seymour Nebenzahl, producer of ‘Mayerling’ has possibly his smoothest and most lavish French feature in ‘Betrayal.’ It is not another ‘Mayerling’ but the story is a peculiarly trite vision of life that is compared to the best French-made pictures of the year. Only a tragic climax stands in the way of making this very fine picture a fine entertainment."

Variety p27 S 22 ’39

BEWARE SPOOKS. Columbia 65min Color

Cast: Joe E. Brown, Mary Carlisle, Clarence Kolb, Marc Lawrence, D. Beddoe

Director: Edward Sedgwick

Screen writers: Richard fluornoy, Albert O. Hackett

Comedy. Based on the play of same title by Richard Flournoy. Brown becomes a policeman because of his father’s excellent reputation as a cop. Brown bungles an arrest, is dismissed from the force, takes his bride to Coney Island and becomes a hero when he catches criminals in the spook house of the amusement park.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 30 ’39

"A: poor; Y: questionable in spots; C: no."

Parents’ M p26 Ja ’40

Newspaper and Magazine Reviews

"I am told there is a large and substantial audience that enjoys the subway-mouth antics of Joe E. Brown and his standard type of slapstick comedy. Beware Spooks is Joe E. Brown’s typical broad-gauge Brown burlesque."

Jesse Zunser

Cue p31 N 4 ’39

"The comic cop has rarely appeared less funny than he does with Joe E. Brown wearing the badge and blue. There is very little in the production to sustain Brown’s familiar clowning. The fact is that the new screen offering has a like manner of humor, and nothing else... Beware Spooks is a make-shift motion-picture prank, which makes Brown’s typical slapstick fun appear nostalgic about those good old days of the Keystone Kops."

H. E. Earnings

N Y Herald Tribune p12 N 3 ’39

"The most important thing to remember about the picture is the fact that it was based on an unknown play: the type of escape picture, which is another interesting people than here portrayed."

Trade Paper Reviews

"Those who like their comedy utterly devoid of subtlety, and confirmed Joe E. Brown fans will find his latest vehicle a prize package of guffaws, since it specializes in slapstick and hokum at their very broadest."

Boxoffice p55 O 28 ’39

"Joe E. Brown is at his best in this fast moving, rollicking slapstick comedy. There are a few slow spots, but for the most part the story is amusing and the supporting cast capable. It proves anew that Joe E. Brown may be depended upon for good laughs and a profound entertainment. Where the comic’s following is loyal this will do business. Elsewhere it is an agreeable surprise feature."

Film Bulletin p6 N 18 ’39

"The talents of Joe E. Brown are unavailing in making a comedy that is better than run-of-the-mill film fare. Brown goes through his complete routine of tricks, but the story material is weak, trite and not very amusing."

Film Daily p5 N 9 ’39

"Beware Spooks’ is another typical Joe E. Brown formula comedy that fits favorably into the groove of filler material on a dual bill. The picture is all Joe E. Brown, and unless one is a fan of Brown’s, its entertainment value is questionable. Last night’s preview audience at the RKO-Hillstreet got several hearty laughs from Brown’s stunts, which makes it a good start, but sags in the middle and picks up for a funny finish."

Hollywood Reporter p6 O 19 ’39

Reviewed by Gus McCarthy

Motion Pict Daily p10 O 25 ’39

"Strictly a formula comedy along lines familiar to audiences past Joe E. Brown’s Picture has its laugh moments with typical Brown grimaces and knockabout to adequately satisfy an audience in the funny vein.\" Beware Spooks displays Joe E. Brown at his best. While it is strictly a programmer, it is one that will delight Brown fans and add strength to any bill."

Variety (Hollywood) p2 O 19 ’39
The BIG GUY
Universal 78min N 24 '39


Director: Arthur Lubin


Screen writer: Lester Cole

Melodrama. Jackie Cooper portrays an orphan who is forced to turn to crime in order to pay for
the night school where he is designing a new type of
auto engine. Convicts get him to aid them through
promises of financing his invention.

Audience Suitability Ratings
"Photography and directing good; moral and
social values are doubtful. Adults only." Am
Legion Auxiliary

Tense, sortid drama of prison life with well
developed story and good direction... This
is a heavy-action picture with no comedy rel-
ief and with too prolonged and unnecessarily
gruesome scenes of automobile wrecks and
chases. 14-18: not recommended; 8-14: no.
Adults." Calif Cong of Par & Teachers

"The story is told at an accelerated pace of this
melodrama is its zeal to be original, while its major fault is that it wastes the power of the central idea
with unnecessary complications. The emotional
scenes are done well, but are rather ex-
hausting. Unsound socially. Adults." Calif Fed
of Professional & Business Women's Clubs

"Mediocre. Mature-family." DAR

"Though heart-rending and brutal in spots, the
picture is well staged and interesting... The
work of the director is good and the final
social values constructive. Somewhat unusual
in treatment and entertaining for its type.
Adults." Calif Fed of Women's Clubs (W Coast)

"An interesting, highly dramatic prison tale.
Family." Nat Council of Jewish Women

"A gripping and thought-provoking social drama... Calif Council of Fed Church
Women

Fox W Coast Bulletin D 2 '39

"Objectibional in part." Nat Legion of Decency D 7 '39

Newspaper and Magazine Reviews

"A very grimly drama during which the audi-
ence laughs at the wrong places. As for the children—have you interested them in making
divity? Probably not..." Herald Express

Hollywood Spectator p10 D 9 '39

"A well-acted story... adds an interesting
twist to the standard excitement of Class B
prison dramas." Newsweek p34 D 11 '39

Trade Paper Reviews

"Another prison picture—but skill in produc-
tion guidance, direction, scripting and playing
lift it above the routine characterization, and
definitely aim it for more money than... Universal
expected to garner." Box Office Digest p8 N 30 '39

"Despite the formula aspects of the story, the
picture may be considered among the better
prison films. The cast is good, the direction ke-
eps action moving at a lively clip, and, folded
down, it is acceptable entertainment." Box-
office p29 D 2 '39

"It is no surprise that Universal has an ex-
ceptionally good action drama in "The Big Guy"
for it was given exceptional production and
dramatic talents. It will be a surprise if it falls
to turn in handsome grosses, however, for
it is stacked with every surefire audience
element." Hollywood Reporter p13 N 22 '39

Reviewed by Roscoe Williams Motion Pic Daily p9 N 30 '39

"Here is a powerful and suspenseful melo-
drama that ranks as a top programmer with
strong entertainment factors for picture of its
type. 'The Big Guy' with Victor McLaglen and
Jackie Cooper for marquee, will provide good
support for the key duals, and rates as bill
topper in the subsequent and action houses." Variety p14 N 30 '39

"Melodramatic happenings connected by a
gripping, human story thread, the whole given
excellent mounting, make 'The Big Guy' a pic-
ture that will excite action enthusiasts. With
names of Victor McLaglen and Jackie Cooper
available as box office lure, the offering will
guarantee widespread support and probably rise
to top position in subse-
quent." Variety (Hollywood) p3 N 24 '39

BLACKMAIL
MGM 79-81min S 8 '39


Director: H. C. Potter

Music: Edward Ward. David Snell

Original story: Endre Bohem. Dorothy Yost

Screen writers: William Ludwig. Dave Hertz

Drama. Robinson portrays a fugitive from a
chain gang who has been framed by Gene
Lockhart, the man who really committed the
crime. Free, Robinson becomes an oil-well fire
fighter. Lockhart finds out that Robinson is
innocent, and establishes a trust fund for him.
In the end Robinson goes back to the
chain gang and obtains a confession from
Lockhart.

Audience Suitability Ratings

"A: good of kind; Y: too strong; C: no." Christian Century p118 S 27 '39

"We do not like the idea of justice coming from
taking things in one's own hands. Scenery,
characterizations and story are so well
done that they are too realistic. Adults." Am
Legion Auxiliary

"A depressing melodrama with violent ac-
tion, excellent acting, and superior direction.
Adults." Calif Cong of Par & Teachers

"Exciting sequences of raging oil well fires
offer its greatest attraction; the longer directing
scenes of the misery and brutality inflicted
upon prisoners in a southern chain gang. Adults." Calif Fed of Business & Professional
Women's Clubs

"Gene Lockhart's fine characterization, and
exciting oil-well fires make this soord melo-
drama stressing the brutality of chain gang
guards worthwhile. Adults." DAR

"A story of stark realism, packed with ac-
tion, and with the grimmer emotions... and
the work of the cameramen; forceful and
convincing the direction. Too harrowing for
family entertainment. Adults." Gen Fed of
Women's Clubs (W Coast)

"Interesting are the scenes of firefighting,
blazing oil wells, and nauseating the prison
scenes of torture-family." Nat Council of
Jewish Women

"Strong melodrama, somewhat unevenly di-
rected. A powerful story which many will
find too harrowing. Adults." Nat Soc of New
England

"The depressing and cruel scenes over-
shadow the just and happy ending. Remark-
able photography, including unpleasant prison
sцenes... the cast is good... the direction
is decided adult fare." S Calif Council of Fed
Church Women

"The End." W Coast Bulletin S 16 '39

"There may be those who will enjoy the
violent scenes unfolded on the screen, but it is
scarcely women's fare, and we question its
social value. The movie patrol is moved to
investigate the truth of situations such as
those pictured, such films have some excuse.
Otherwise, what purpose? Certainly not enter-
tainment. As violent melodrama, it succeeds
pitiorially. But in our opinion it is not worth
seeing. Adolescents, 12-18: bad; children, 8-12:
impossible." Motion Pic R p1 S '39

"Adults." Nat Legion of Decency S 7 '39

"A: fair; Y & C: no." Parents M p62 N '39
"Dramatic oil-well. Newsweek. Here Variety. think Film Boxoffice actor. convincing. Crislerment comes ing I belongs one star."

"That's dead mailed."

"Brutal in spots. fast-paced, but not very convincing. Adults."

— + Christian Science Monitor p15 S 9 '39

"Not for children, and not for people who have troubles of their own. From a cinematic standpoint, however, a fine piece of work. Robinson will not disappoint his admirers. Exhibitors will not find it a good weekend attraction. Of no particular interest to students."

+ Hollywood Spectator p7 S 16 '39

"With 'Blackmail' the audience is blackmailed. We get Edward G. Robinson, but as a dead man, killed by a crudely executed story which drags him back and forth between burning oil wells and the chain gang." Franz Hoellering

Nation p122 O 11 '39

"The greater part of the film paints the village and treatment that exist in chain gangs. It is not a pretty picture; it becomes a fairly real one as Mr. Robinson and his unrelenting guards conduct a pretty sanguinary massacre. What a sad thing it is, then, to see this distinguished individual in New York's G. of the Bowery's G. of Crime, this Napoléon of crime, this indomitably and uncannily powerful, and yet belong with the Borgias, feebly trying to go straight in the current of 'Blackmail.'" Ben R. Crisler

+ N Y Herald Tribune p16 S 15 '39

"Among the average films of the moment, I think I'd choose Edward G. Robinson's 'Blackmail' as my pet. Not that it is a particularly brilliant exhibit for this gentleman to give us, or that it hasn't a good piece of mass entertainment. Maybe you are lucky and have bought it."

+ Box Office Digest p11 S 9 '39

"A red-blooded, gripping and original story of chain gang, oil-well fires and the men who fight them offers Edward G. Robinson a role which fits his specialized talents like a glove. The result is lusty action entertainment of the highest order, with never a dull moment."

+ Boxoffice p63 S 16 '39

"Here is one of the better pictures. It is packed with action, the work is excellent, and the direction is flawless in building the story into its dramatic climax."

+ Film Daily Bulletin p51 N '39

"MMG has in 'Blackmail' sock entertainment that should register heavily at the boxoffice. It is built melodrama. It is guaranteed to stir any audience. It is liberally spiced with action and particularly thrilling are the fire-fighting sequences."

+ Hollywood Reporter p3 S 7 '39

Reviewed by Gus McCarthy + Motion Picture Daily p6 S 12 '39

"Picture is a good programmer that will supply adequate support in the duellers and get location in the duel. The family circuit will accept it as sufficient entertainment for a suspenseful evening. Dramatic episodes are neatly built up and drawn into a smooth and steady flow. Direction aids in maintaining suspense... Chain gang camp sequences point up brutality and mental collapse of prisoners too graphically to fit into the composite whole. That's the major drawback."

+ Variety (Hollywood) p7 S 9 '39

"Metro offers in 'Blackmail' a picture hard to beat for sheer melodrama, all pointed to development of thrilling suspense. Because of this there will be some audiences who find the going too realistic but fans of lusty drama and the ill gotten gains too much action and excitement to be dissatisfied. Picture carefully avoids tendency towards heaviness in its dramatics, leaving its more tense moments with chuckles."

+ Variety (Hollywood) p3 S 7 '39

BLONDIE BRINGS UP BABY. Columbia 57min N 2 '39


Director: Frank R. Strayer

Music director: M. W. Stoffol

Original story: Robert Chaplin. Karen De Wolf. Donald (Horace) Burnett

Screen writers: Gladys Lehman. Richard Flournoy

"Comedy. Based on the comic strip of same title by Chic Young. Another in the series, Blondie decides to send Baby Dumpling to school after a book salesman tells her the child is very bright. Dagwood, the husband, sells a wild scheme to his boss who fires him when the scheme turns out to be a failure."

+ Variety (Hollywood) p7 S 19 '39

"Audience Suitability Ratings

Good. May not be laughable, whether natural or forced, make it family fare. Family."

DAR

+ Fox W Coast Bulletin N 11 '39

"It is excellent entertainment, comprising situations and experiences common to children and parents, and within the appreciation of all. The problems of the sheltered child, starting to school, and the solicitude of the parents for his welfare present healthy universal appeal. Adolescents 12-16 or children, 8-12: excellent."

+ Motion Pic R p5 N '39

"General patronage."

+ Nat Legion of Decency N 30 '39

"A, Y & C: good."

+ Parents' M p36 Ja '40

"Family: It is an amusing story."

+ Wkly Guide N 18 '39

Review by Bert Harlen + Hollywood Digest p5 S 15 '39

"Youth, spritely movement and brightness of setting again have their effect, and it will probably be well received by most people as a programmer."

Trade Paper Reviews

"In an oasis of smart-alecky drawing-room dramas, this one is going to make considerable of a hit with your patrons. It is not an epic but it is a darn good piece of mass entertainment. Maybe you are lucky and have bought it."

+ Box Office Digest p11 S 9 '39

"Columbia has put into its stride with this 'Blondie' series, with the result that 'Blondie Brings Up Baby' rates as top hole entertainment. Many will list it as the best of the series, because the blend of legitimacy in story and laugh value in kooky gags is exceptionally well handled."

+ Box Office Digest p8 N 8 '39

"A worthy successor to its two predecessors, this third effort in the series upon Chic Young's comic strip should account well for itself on the black side of the ledger."

Trade Paper Reviews

"Columbia has put into its stride with this 'Blondie' series, with the result that 'Blondie Brings Up Baby' rates as top hole entertainment. Many will list it as the best of the series, because the blend of legitimacy in story and laugh value in kooky gags is exceptionally well handled."

+ Film Bulletin p6 D 2 '39
BLONDIE BRINGS UP BABY—Cont.

"Very enjoyable entertainment; should click readily with all audiences."

+ Film Daily p7 N 8 '39

"Columbia 'Blondie, Bringin' Up Baby' keeps up the standard set by Producer Robert Sparks in his previous 'Blondie' pictures, and will continue to please the following Eric Young's cartoon characters. Its pace is fast, and there are a great many laughs, some of them of the belly variety, that are genuinely contrived screen-play. On the whole, the picture will give more than general satisfaction on its end of the bill."

+ Variety p14 N 8 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p4 N 7 '39

"Blending elemental comedy with usual domestic picture will provide strong support in the duals, and hit a good stride in the family houses. Story is close to pattern laid down for previous releases of the series."

+ Variety p14 N 8 '39

"Assuming entertainment quality beyond the scope of that contained in its predecessors, 'Blondie Brings Up Baby' is far and away the best edition of this Columbia group. Intermingling human element with its comedy, it is a programmer that will delight the family trade."

+ Variety (Hollywood) p3 N 4 '39

BOMBS OVER LONDON. Film alliance 77min

Cast: Charles Farrell, Margaret Vyner, Fritz Kortner, Danny Green

Director: Sinclair Hill

Screen writer: G. H. Moresby White


Audience Suitability Ratings

"Adults."

Nat Legion of Decency S 28 '39

Trade Paper Reviews

"As a result of its theme and rather awe-inspiriting title, this falls into the exploitable category as far as film values go. It is a British film, in which very little care has been taken to characterize by artificially constructed melodrama. Enough suspense, however, is generated to make it passable entertainment for the duals."

+ Boxoffice p63 S 16 '39

+ It is timely, and it has plenty of action and suspense. An excellent performance is given by Fritz Kortner. . . . It has enough high-pressure action and mechanical hokum to present interesting exploitation possibilities."

+ Film Daily p18 S 18 '39

A BRIVELE DER MAMEN. Sphinx-Greenfilm 106min S 14 '39

Cast: Lucy Gehrman, Alexander Stein, Max Bozyk, Chane Levin, Gertrude Bulman

Director: Joseph Green

Music: Abe Ellstein

Screen writer: M. Osherowitz

Drama with music. Filmed in Poland in Yiddish dialogue with English subtitles. Lucy Gehrman portrays a mother of three children who provokes a.cz. He is very kind and characterized by artificially constructed melodrama. Enough suspense, however, is generated to make it passable entertainment for the duals."

+ Boxoffice p63 S 16 '39

+ It is timely, and it has plenty of action and suspense. An excellent performance is given by Fritz Kortner. . . . It has enough high-pressure action and mechanical hokum to present interesting exploitation possibilities."

+ Film Daily p18 S 18 '39

best to reach here from that country. While the film is of the sadly sentimental type so common to the Yiddish page and screen, Joseph Green, who directed it, has cleverly managed to prevent the action from becoming mawkish and to keep the players within the bounds of reasonableness."

H. T. S.

+ N Y Times p26 S 15 '39

Trade Paper Reviews

"It is a lengthy and detailed account, dramatically touching and skillfully performed, of the gradual disintegration of a simple family of Jews. . . . It is all told well and not without humorous relief."

+ Boxoffice p63 O 7 '39

Typical of heavy Yiddish drama, this picture uses a succession of discouraging incidents to build up the theme. Picture is timely right now with its post-war refugee problem."

+ Film Daily p7 S 21 '39

Reviewed by Edward Greif

+ Motion Pict Daily p7 S 22 '39

"It is a typical Yiddish tear-jerker whose excellent cast, direction and reasonably good basic story should see it through for profitable returns in locales where there is a big Jewish population."

+ Variety p27 S 20 '39

CAFE HOSTESS. Columbia Announced for release N 30 '39 (Not yet previewed)

CALL A MESSENGER. Universal 60-64min N 3 '39

Cast: Billy Halop, Huntz Hall, Robert Armstrong, Mary Carlisle, Anne Nagel, Victor Jory, Larry Crabbe, El Brendel

Director: Arthur Lubin

Music director: Hans J. Salter

Original story: Sally Sandlin. Michel Kraike

Screen writer: Arthur T. Hornan

Melodrama. Billy Halop portrays a leading spirit of notoriety and of course, he is arrested for attempted burglary and offered a choice of reform school or a job as messenger boy. In time he makes good and rehabilitates his gang and a criminally inclined elder brother.

Audience Suitability Ratings

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

- + Christian Century p1327 D 6 '39

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

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

"Mediocre. Mature-family." DAR

"Unsuitable for children. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Melodramatic social drama with a good cast and excellent photography. The story incidents are detached and the total effect is not very convincing. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"The main idea is a logical one upon which to build a motion picture, but this particular film strikes too many false notes in its handling of the material, and the result is unpleasant rather than constructive. Adolescents & children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin O 7 '39

"General patronage."

+ Nat Legion of Decency S 28 '39

"Family. Has humor and feeling."

+ Wkly Guide S 16 '39
The cast is competent, and the picture may serve to uphold the critical half of a double-feature.” Jesse Zusmer

"+ Cue p31 O 28 '39

"All rise!" cried the film enthusiasts, but offers nothing for the discriminating spectator. Bert Harren

+ Variety p18 S 16 '39

"Calling All Marines" has swapped serial melodrama, involving spies and sabotage, for football and its attendant excitement. Certain- ly the reviewer who wants to call the whole thing off... It is a real shame that the marines must be announced in name and in picture. Even a serial drama can rise more.”

Robert W. Dana

+ N Y Herald Tribune p17 O 26 '39

"Republic's motives must have been friendly, too; yet, paradoxically, 'Calling All Marines' is everything that a saboteur, a spy and a wrecker of defense forces could wish it to be. In effect, the picture is as subtle and about as true to reality as an enlistment poster, and it is marked by a literal application of the cinema's classic conclusion: namely, the arrival of the marines. "

CALLING ALL MARINES. Republic

65min S 28 '39

Cast: Donald Barry, Helen Mack, Warren Hymer, Robert Kent, Cy Kendall

Director: John H. Auer

Music director: Cy Feuer

Original story: Harrison Carter

Screen writer: Earl Felton

Action melodrama. A gangster joins the Marines in order to steal plans for a new type of bomb the government is working on. When the plot turns against him, the Gangster is inclined to overplay his part throughout. His gradual transition to appreciation of the meaning of his crime is more convincing than that of the hero, isn't as convincing as it could have been.”

+ Variety p12 S 27 '39

"Earl Felton's highly preposterous screen play rhythmically leads us to the grand old screen even before cameras had been unshuttered. Add to this John H. Auer's loose-handed direction, and the result is a picture that customers will find little in way of actual entertainment."
EL CAPITAN ADVENTURERO. José Guerrero 92min O 7 '39
Cast: José Mojica, Manolita Saval, Carlos Orellana, Alberto Marti, Sara Garcia
Director: Arcady Botelier

Opjetta's version of the Mexican in Spanish without English subtitles. Based on a Spanish operetta of the same title. An adventurer in old Spain overcomes tremendous odds in saving a beautiful girl from a wicked old nobleman.

Newspaper and Magazine Reviews
"This Mexican production, based on a popular Spanish operetta, gives José Mojica a chance to use his pleasing tenor voice to good advantage and shows interesting views drawn from the New Spain of two centuries ago. It also presents a new and charming Mexican actress, Manolita Saval."
— N Y Times p10 O 8 '39

Trade Paper Reviews
"This picture should have a wide power in the Spanish-speaking fields. The popular José Mojica, singing pleasingly, and playing with merit, carries off the lion's share of the honors."
+ Film Daily p5 O 12 '39

CAT AND THE CANARY, Paramount 71min N 24 '39
Cast: Bob Hope, Paulette Goddard, John Beal, Douglass Montgomery
Director: Elliott Nugent
Music: Dr Ernst Toch
Music advisor: Andrea Setaro
Scenic writers: Walter DeLeon, Lynn Starling

Mystery story. Based on the play of same title by John Willard. Filmed in 1927 as a silent by Universal. The prospective heirs of an eccentric millionaire meet in an eerie old mansion in the bayous of Louisiana. Two wills are discovered. A prowling cat mysteriously kills the lawyer and almost kills Paulette Goddard.

Audience Suitability Ratings
"A: good of kind; Y: doubtful; C: no."
+ Exhibitors News p122 N 15 '39

"An unusually entertaining mystery film based on the well-known stage play. Adults." Int Fed of Cth Alumni

+ Fox W Coast Bulletin O 21 '39

"Good, Mature-family." DAR

+ Fox W Coast Bulletin O 28 '39

"A fast-paced thriller adapted from the well known stage play. Contains plenty of suspense. Adults." Calif Cong of Pa & Teachers

"Streamlined adaptation of the spine-chilling, thriller-killer murder-mystery with excellent comedy relief furnished by Bob Hope and humorous dialogue cleverly introduced to offset, somewhat, the weird, uncanny atmosphere. Adults." Calif Fed of Business & Professional Women's Clubs

"Skillful direction makes this exciting entertainment for mystery fans. Mature." Gen Fed of Women's Clubs (W Coast)

"Effective musical underscoring, expert photography, and rate casting are successfully blended by direction that makes the most of sustained suspense and weird background. Adults." Nat Council of Jewish Women

"This picture is decidedly not for children, but will be enjoyed by mystery fans. Adults." S of Fed of Cth Alumni

+ Fox W Coast Bulletin N 4 '39

"Lovers of thrilling mystery melodrama should enjoy this version of a well known stage play. While all the happenings cannot be scrutinized too critically, the production accomplishes its purpose if only to provide good amusement for those who like this sort of things. Adolescents, 12:16; depends on taste and nerves; children, 8-12: no."
— Motion Pict R p5 N '39

"Adults."
— Nat Legion of Decency S 21 '39

"A & Y: fair; C: no."
— + M p85 O '39

Newspaper and Magazine Reviews
"If it was necessary to find a story for Mr. Hope, so that his gags wouldn't solidify with age, Paramount could at least have left this one to him. Instead, they have put together a bad mystery which has a bad plot, stupid characters, and a lousy title. What sauce there is belongs to Mr. Hope. Paramount assembled a talented cast for the film, then put it together with little imagination."
— John Gibbons

+ Boston Transcript p20 N 17 '39

"Adults."
— Christian Science Monitor p17 N 18 '39

"Afterwards may resent the tricks and old formula of having the least suspicious character be the murderer, but during the picture you'll probably feel like Bob Hope whose goose pimples have goose pimples."
— Philip T. Hartung

+ Commonwealth p119 N 24 '39

"It's a chiller-thriller formula that never fails. . . All in fun—and it is fun. You'll like it."
— Jess Zuzuner

+ Cue p93 N 25 '39

"Motion picture appreciation classes should find it an interesting study if approached from the viewpoint of the plot departures of the story that was set by most of the murder-mystery pictures which have preceded it. This one could have been a better thriller, but cheap as it was, comes to the screen as good entertainment, in the best of taste. It demonstrates the truth of the axiom that in an art creation, the character is the medium of expression, not what is expressed, that is of primary importance. . . Not for children. Exhibitors can get behind it with confidence."
+ Hollywood Spectator p6 N 11 '39

"This belongs to the who-done-it school of mystery melodrama; a little dated maybe, but what isn't in these troubled days?" Beverly Hill

+ Liberty p40 O 21 '39

"It is witty, fast, gruesome, and offers no insult to the average intelligence."
— Franz Hoesch

+ Nation p662 D 9 '39

"Cat and the Canary" dates back to the dim past yet the lively version of it now released bestris an audience to squawks and squeaks of pleasure. The plan of the revival has become so much a part of the piece as to make it a thriller, to modernize it with an atmosphere of burlesque, and I suppose, there is sense in the idea."
— John Mosher

+ New Yorker p83 N 25 '39

"No matter how many mystery thrillers Hollywood brings out every year, the audience always seems to get tired of them; and besides, this one is funny. You'll be pretty busy trying to hold yourself down to the seat when your feet want to run, and holding your sides—from laughing so much."

+ Photoplay p62 D '39

Time p52 N 27 '39

Trade Paper Reviews
"It accentuates all the solid virtues of 'Cat and the Canary', which, in this reviewer's opinion, always remains as the model for comedy-mystery-entertainment. Tops in comedy-mystery-thrillers, and will stop Bob Hope fans from running. A good bet for any audience, of any age."
— Box Office Digest p6 N 1 '39

"The latest version of this well-known thrilling mystery is the twist of suspense is counteracted with lighter moments by Bob Hope, it will provide a goodly quota of entertainment. True to its title it love there are hidden subterranean passages, sliding doors and mysterious sounding of gongs."
— Exhibitors News p27 O 7 '39

"A rather abrupt and confusing ending weakens 'Cat and the Canary' plot considerably, but perhaps, the type of entertainment—neatly calculated to click with the masses in much the same manner that
made it a stage and silent screen success: Whereas former versions were taken as played, this, the situations are played as made. "— The New York Times, David J. Hanna

Film Bulletin p4 N 4 '39

"This newest picturization of John Willard's most successful play is loaded with suspense and should prove a healthy tonic for weak box-offices." +

Film Daily p8 O 31 '39

"Liberal pix with thrills, excitement and plenty of good comedy situations, Paramount's 'Cat and Mouse,' a two-reeler, is top notch comedy murder mystery that will stand up as the feature on any bill. Fortified with a good story, comedy and suspense, the production is a fine job of direction, plus the presence of Bob Hope, the picture carries whole-hearted interest from the opening to the final climax." +

Hollywood Reporter p3 O 25 '39

Reviewed by Roscoe Williams +

Motion Picture Daily p4 O 30 '39

"Retaining the basic spooky atmosphere and chiller situations of John Willard's original play, Paramount injects plenty of legitimate comedy in this one. It is a re-creation of the good entertainment for general audiences. It's a top programmer for upper bracket bookings in the key, and will hit a consistent stride down the line in the subsequents." +

Variety p41 N 1 '39

"An old favorite considerably streamlined, especially through modernization of gags and dialog, returns to screen with the unveiling of this production of 'Cat and Mouse.' Taking on a mixture of spine-chilling and comedy qualities surpassing those it contained earlier. If the play or the puzzle of the confest was harnessed it for cinematic box office purposes, it should easily repeat, if not better, its earlier showings success." +

Variety (Hollywood) p8 O 25 '39

THE CHALLENGE. Denham-Film Alliance 65min O 1 '39


Director: Milton Rosmer

Screen writers: Emeric Pressburger. Patrick Kirwan. Milton Rosmer

Adventure story. Filmed in England and in the Alps. In this is a re-creation good entertainment to the top of the Matterhorn, highest peak in the Alps, in 1865. A personal conflict between two climbers, one English and one Italian, results in the death of four companions.

Audience Suitability Ratings

'A & Y: excellent of kind; G: as written.' +

Christian Century p1457 N 29 '39

"An exceptionally fine cast headed by Robert Douglas and Luis Trenker bring realism and authenticity to the entire production. Nature." +

Nat Council of Jewish Women

"Fox W Coast Bulletin p1 Jl 29 '39

"Adventures. 12-16: very harrowing; children, 8-12: no." Women's Univ Club, Los Angeles

"Fox W Coast Bulletin Ag 19 '39

"General patronage.

Nat Legion of Decency Ap 6 '39

"A & Y: excellent; C: too exciting." +

Parents' M p58 O '39

Family: It is a beautiful and thrilling picture, and recommended for schools and libraries." +

Wkly Guide Mr 25 '39

Newspaper and Magazine Reviews

"One of the most thrilling pictures ever to be made, this production is a dramatic, well-authenticated picturization of the conquest of the Matterhorn. There are several dramatic battle scenes, but the film, the breath-taking beauty of the photography, the impressiveness of the god-like Alps as a background, the gripping suspense, the cliff against terrifying hazards, compensates for the long hours over for any story deficiencies." Jesse Zenser

"Even those for whom crevase-jeapng and avalanche-dodging seem as suicidally pointless as war must admit that the subject matter is different from that of the usual melodrama (and there is a point where any difference becomes a blessing), that patriotism and local patriotism become tolerable and even amusing when directed against a harmless objective like surrounding the Matterhorn." Don R. Critier

N Y Times p15 O 2 '39

"Simply to sit and look at the Matterhorn must be a comfort these days to folks within its vicinage. Even such magnificent views of it as you find in 'The Challenge' are truly distractive. It seems like a pleasant and soothing bit of landscape, the film is worth while, and there are incidents in the story of the ascent which can add some of the flavor. The narrative hasn't been presented with any particular deftness, and sometimes slows up the actual adventure element of the movie. The Matterhorn itself dominates the scene sufficiently," John Mosher +

New Yorker p11 O 7 '39

Trade Paper Reviews

"Screen entertainment of a different and exciting sort is this English importation. The film gains its strength in the mountain-climbing sequences where a strong undercurrent of suspense pervades." +

Boxoffice p29 O 7 '39

"Interesting melodrama with documentary flavor. Will appeal to fans liking adventure." +

O B 7 '39

Reviewed by Edward Greif +

Motion Pict Daily p6 S 27 '39

"British producers have put together a compact, strong story about the early days of mountain-climbing that holds plenty of thrills... It has a rather simple story, yet it seldom fails. Absence of names familiar to American patrons obviously will restrict it to dual houses. The production is both a directorial and acting triumph for Leslie Lytton. Photography is spectacular, the Alpine shots particularly awe-inspiring." +

Variety p47 O 4 '39

CHARLIE McCARTHY DETECTIVE. Universal Announced for release D 22 '39 (Not yet previewed)

CHICKEN WAGON FAMILY. 20th Century-Fox 63min Ag 11 '39


Director: Herbert I. Leeds

Music director: Samuel Kaylin

Screen writer: Virginia Brothers Shore

Comedy. Based on the novel of same title by Barry Benefeld. A southern family using a male tenant to haul their traveling home manages a living by bartering with the native farmers. When the wife and children tire of their meager accommodations and urge the farmer to give them a permanent home in New York, all sorts of complications start.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: fair; Y & C: mostly amusing," +

Christian Century p1122 N 15 '39

"It is a suitable film for Jane Watters, whose pranks are less harmful than usual. Adolescents, 12-16 & children, 8-12: yes." +

Motion Pict R p4 S '39

Trade Paper Reviews

"Adventures and trials of carefree family will appeal to family audience." +

Film Daily p7 S 28 '39

"'Chicken Wagon Family' has a lot of trouble getting over its fault of not amounting to anything... As Jane's picture, she's had many a great deal better... Neighbors and second runs, with occasional duals, will write best ledger marks." +

Variety p2 S 27 '39
CHIP OF THE FLYING "U." Universal Announced for release N 24 '39 (Not yet previewed)

CISCO KID AND THE LADY. 20th century-Fox 73min D 29 '39
Factors: Herbert I. Leeds
Original story: Stanley Raush
Screen writer: Frances Hyland
Melodrama. Based on the character, Cisco Kid, by O. Henry. This is the first of a new series of Cisco Kid stories. Thackeray fired the place of Warner Baxter. Romero does his good deeds as a border Robin Hood and saves a mine for an orphaned baby.

THE CITY. Civic films-World 44min S 15 '39
Commentary: Lewis Mumford
Director: Ralph Steiner. Willard Van Dyke
Music: Aaron Copland
Narrator: Morris Carnovsky
Scriptwriters: Pare Lorentz. Honwar Ro-
dakiewicz
Documentary film. Made possible by a grant from the Carnegie Corporation of New York, this film is devoted to the importance of city planning. It is sponsored by the American Institute of Architects. The film was ten months in production, and was filmed in thirty different states. It opens with a quiet New England village, contrasts it with the swarming life of the great city with its tenements and congested roads. Then planned towns are shown in var-
ious communities.

SEE ALSO issue of June 26

Audience Suitability Ratings
"Very interesting, well produced, documentary film. ... Very fine direction, interesting narra-
tion, and an excellent, pleasing piece of theatre. Excellent entertainment for all ages. "Family." Gen Fed of Women's Clubs (W Coast)
+ - Fox W Coast Bulletin 21 '39
"This is a tremendously interesting, 44-minute documentary film. Alternating between the pint-sized, angelic, silent, and delicious humor, 'The City' pleads, persuades, and drives home its points with irresistible logic. "I don't care how you don't, on any account, miss it." Jesse Zunser

The paper reviews:

**MOTION PICTURE REVIEW DIGEST**

**CITY IN DARKNESS.** 20th century-Fox

By Bert Harlen

Adolescents, 12-16: interesting; children, 8-12: yes.

**Motion Pic**

- "It is a most gripping documentary film. Film rating is one not distributed, taking it over for general distribution. While it may be a bit overboard in running time right now, there are many spots whose use is possible. Direction by Willard Van Dyke and Ralph Steiner, who also did camerating, is pertinent and smartly attuned for this type of vehicle." Variety p18 O 11 '39

- "This is a splendid film for teaching tolerance. When one understands the real conditions under which the underprivileged must live and breathe, we can more readily appreciate their reason for resentment and discontent. And reach for their ideals. Were we in their position, we might feel the same way and be willing to find any way out." Should be made available to the non-theatrical use. Somewhat overdone but the exaggeration should promote discussion.

- "My one criticism is that these sources are not sure about the sources for improving. It shows the model 'fart accompli' but not the means of accomplishing it. However, it should inspire."

- "The film, I felt, was not merely documentary. It was didactic, and, as such, told a trifle short." The civic conditions under which the underprivileged must live and breathe. We can more readily appreciate their reason for resentment and discontent. And reach for their ideals. Were we in their position, we might feel the same way and be willing to find any way out. Should be made available to the non-theatrical use. Somewhat overdone but the exaggeration should promote discussion.

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CITY IN DARKNESS—Continued

MOTION PICTURE REVIEW DIGEST

COAST GUARD. Columbia 72min Ag 4 '39
Cast: Randolph Scott, Frances Dee, Ralph Bellamy, Walter Connolly, Warren Hymer
Director: Edward Ludwig
Screen writers: Richard Maibaum, Albert Duffy, Harry Segall
Melodrama. Life in the U. S. Coast Guard forms the background of this story of two service mates, the reckless and one reliable. They both love the same girl and the reckless one wins her.

SEE ALSO issue of September 25

Trade Paper Reviews

"For fully three-quarters of its total length, 'Coast Guard' is at the same time a masterful directional blend of ingratiating comedy and pulsating thrills. . . Then something went haywire and somebody threw into the picture every hokey idea in the well-known bag of tricks. 'Coast Guard' starts with a terrific bang and ends with a deadly thud."
— Hollywood Reporter p8 16 '39

"While 'Coast Guard' is handicapped by yarn of little plausibility, it carries action and romantic elements, plus name players, in sufficient quantities to make it suitable second-bracket fare for dualers."
— Variety (Hollywood) p3 S 16 '39

COWBOYS FROM TEXAS. Republic 57min N 29 '39
Cast: Robert Livingston, Raymond Hatton, Duncan Renaldo, Carole Landis
Director: George Sherman
Screen writer: Oliver Drake
Western melodrama. The time is the turn of the century when President Teddy Roosevelt permitted the homesteading of waste Western lands. When homeesteaders are faced by an inscrutable group, the Mesquiteers come to their rescue.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency N 30 '39

Trade Paper Reviews

"For its appropriate audience there could be nothing more to be desired than what is offered in this picture. Every element of the action takes on a spectacular air that makes up for the naivete of story and the performances."
— Boxoffice p57 D 9 '39

"The Mesquiteers ride again in this better-than-average western; and if you should please,"
— Film Daily p16 D 5 '39

Reviewed by Edward Greif
Mot Yion Pict Daily p3 D 6 '39

"The three Mesquiteers characters contribute their share of action for their dualers audience. Story this time has an historical background, but it's an intertertype of Westerns, as are the others. Generally, the yarn is poorly motivated, with a number of situations left unexplained, except by Mesquiteers' logic, which is understandable since they are the only audience at which the picture is obviously aimed there should be no question."
— Variety p16 D 6 '39

COVERED TRAILER. Republic 63-66min N 10 '39
Cast: James Gleason, Lucile Gleason, Harry Davenport, Mary Eth Hughes, Tommy Ryan, Russell Gleason
Director: Gus Meins
Music director: Cy Feuer
Original story: Jack Townley. M. Coates general story
Screen writer: Jack Townley
Comedy. This is the third chapter in the Higgins Family series. The family decide to take a trip to South America with the insurance money. When the insurance company holds back the money for another year, the family decide to go on a long fishing trip and not tell their friends of the decision. When the boat on which they were to go is wrecked, they are believed drowned.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency N 23 '39

Trade Paper Reviews

"Okay family fare with plenty of laughs."
— Movie Digest N 15 '39

"Not an earth-shaking epic, by any means, but sound and substantial program material which should hold appeal for every member of the family and should bring in a comforting margin of profit for exhibitors in most situations. Probably the best of the Higgins Family series thus far produced."
— Boxoffice p25 N 18 '39

"Good family entertainment with plenty of laughs should be well received."
— Film Daily p7 N 16 '39

"It is by far the best of the series to date. Backed with a surefire screenplay by Jack Townley, Director Gus Meins handles each amusing situation expertly and manages to evoke countless laughs with each gag. Its pace is fast, the acting and the production values are, noticeably, a shade above the average in this budget class."
— Hollywood Reporter N 8 '39

"It's mildly amusing, though its oldie plot and situations relegate it to the duals. . . Along with Harry Davenport, as grandpaw, cast gives a surefire performance headed by Gus Meins' direction, to give the film its only lift."
— Variety p18 N 15 '39

"Family comedy, farced to the hilt, 'Covered Trailer' starts with a laugh and ends that way. Along the way though, particularly in the finale's long chase, slapstick becomes a bit too forced; but, and benefit by generous editing. Latest in the Higgins Family group, picture will prove out as light fare in the supporting bracket."
— Variety (Hollywood) N 8 '39

CITY IN DARKNESS. Columbia 70min N 15 '39
Reviewed by Vance King
Mot Pict Daily p7 N 17 '39
"It is decidedly weak in story factors, and slow in proceeding through to the eventual finish. It's one of the weakest in the 'Chan' series. A moderate supporting programmer. Story is threadbare of elemental drama generally connected for the Chan pictures, and struggles through without sufficient interest for a modern matinee-goer."
— Variety p11 N 22 '39

"It comes up as average entertainment. Script injects a timeliness, tying in with the Munich situation, and is one year old. Picture will satisfy fans of Chan and the series but will prove just modest divergence for balance of theatre patrons."
— Variety (Hollywood) p3 N 15 '39
DANCING CO-ED. MGM 81-85min S 29 '39

'Artie Shaw warms the atmosphere of this college story with his clarinet, while youngsters jive and oldsters find their shoulders going through odd rhythmics."

Photoplay p55 N '39

Trade Paper Reviews

'Dancing Co-Ed' was not made for buttons but neither was it made for millions. But the big newsworthy picture without but a few preferences playing time picture, it is going to provide a healthy share of entertainment... Has a lot of interest and well written college angles for this time of the year, plus an entertaining picture that rates above average in its presentation. Fine for all ages but extra hot for college towns."

+ Box Office Digest p12 S 25 '39

'Somewhat belated entry in the jitterbug cycle, but with an enthralling plot, this will be dependent upon a few hilarious situations, Artie Shaw—literally dragged into the story by his clarinet—and his band to attract customers, among whom the adolescents will predominate."

+ Boxoffice p27 S 30 '39

'This is a lively and amusing programme, light on story but long on swing and laugh-provoking jive. The adults probably won't bring in the business in neighborhood or small town theatres."

Frank Leyendecker p10 pl6 O '39

'In addition to being first-rate entertainment in every respect without the presence of the popular swingmaster, Artie Shaw; 'Dancing Co-Ed' is a show which should attract college fans who will provide a solid hit with the popular trade. It is gay, amusing and musical by turns, and there's a neat little romance thrown in for good measure."

Film Daily p6 O 13 '39

'But it will make a lot of do-re-mi for MGM and the theatres that play it. But better, it launches Miss Turner on a swing that should net the company and those theatres more money than they could even imagine."

+ Hollywood Reporter p3 S 20 '39

Reviewed by Gus McCarthey + Motion Pic Daily p7 S 22 '39

'This light and amusing comedy-drama with collegiate background will amply support in the duals and moderately satisfy the family and younger generation. Inclusion of Artie Shaw and his swing aggregation near the finish will attract the 'lifters and swing-cutters for some added business. It is amply set up in story, script, direction and general performance to provide better than average program entertainment."

+ Variety p12 S 27 '39

'Youth and beauty, romance and a sprinkling of rug-cutting of store-time dancing by Artie Shaw and his orchestra, the whole laid against a college background, builds 'Dancing Co-Ed' into a nifty package of screen fare. Aimed as an intensifier for Metro's campaign to hoist Lana Turner into stardom, it not only accomplishes its purpose, but goes farther, in that it also shows cases to their full extent for the first time the broad talents—and 'oomph'—of Ann Rutherford."

+ Variety p12 S 27 '39

DANGER FLIGHT. Monogram 60min N 1 '39

'As long as you can identify the good guys and the bad guys, you know where you stand. This is the last of four in a series, the boy hero selling a payroll when crooks get John Trent's plane down."

+ Variety p12 S 27 '39

A: 'fair; Y & C: good of kind."

+ Parents' m 62 D 3 '39

-- MOTION PICTURE REVIEW DIGEST
DANGER FLIGHT—Continued

"Juvenile in plot and excitement." —Wkly Guide O 28 '39

Trade Paper Reviews

"That intrepid adventurer of the airways, Tailspin Tommy, who stepped out of the funny papers to become one of the most popular figures in current series pictures, flies again in this, the last of the Paul Malvern productions on the '38-'39 schedule. While the picture stacks up favorably with its predecessors on most counts, Tommy's tailspinning is somewhat handicapped by an involved screen play which undertakes two motivations without benefit to either." —Boxoffice p19 N 4 '39

"Because the story for this addition to the 'Tailspin Tommy' series goes slightly overboard on bomb and becomes rather implausible its appeal will be limited strictly to youngsters and avid action fans. In this category it will do well, for juvenile performances are first rate." —David J. Hamma.

+ — Film Bulletin p6 N 4 '39

"Programmer with plenty of flying; o. k. for neighborhood and juvenile trade." —Film Daily p10 N 10 '39

"Both the deficits and credits of 'Danger Flight' are transferred to the performance turned in by little Tommy Daker of the cast. . . As entertainment, this last of the 1938-39 Tailspin Tommy pictures will satisfy action-loving adults and wholly delight the children. It will also pave the way for the continuation of the series." —Hollywood Reporter p3 O 24 '39

Reviewed by Gus McCarthy

+ — Motion Pic' Daily p7 O 26 '39

"Last of four Tailspin Tommy features, 'Danger Flight' comes up as best of the series. Picture has a quality above its predecessors and offers exhibits plenty of exploitation value, tied in as it is with groups of youthful air bugs and their model plane clubs over the country. Picture gives full measure of thrills and suspense for youthful audience entertainment."

+ Variety p68 D 6 '39

"Audience Suitability Ratings

'14-18: worthless; 8-14: not recommended. Adults. Calif. Cong of Parents Teachers

"Audience with trick shots nicely done and outmoded gags. . . Social values poor, Matter of taste, Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre, Family." DAR

"A hilarious farce especially suited to the Joe Penner type of humor. . . There is suspense, many funny lines and situations, and an exciting horse race. Amusing if you enjoy this comedian. Family." Gen Fed of Women's Clubs (W Coast)

"A slapstick farce of the Penner type, better than most and full of hilarious sequences. A good cast, spontaneous direction and comedy, though rather thin at times, pervade the entire production. Family." Nat Council of Jewish Women

"An inane comedy with suggestive lines and silly situations. Adults if they can stand it." Nat Council of Jewish Women

"A rather foolish comedy. Unpleasing from the gambling standpoint and also the necessity of giving the horse race and beer and alcohol. Adults." Calif Council of Fed Church Women

+ — Fox W Coast Bulletin S 30 '39

"Entertainment of the lightest kind is provided for Joe Penner fans in this abysmal farce. Adolescents, 12-16 & children, 8-12: passable." —Motion Pic' R p4 O '39

"General patronage." —Nat Legion of Decency S 21 '39

"A & Y: fair; C: no." —Parents' M p62 N '39

Newspaper and Magazine Reviews

"Adults and young people. . . Flight Sails Up Too Fast. —Joe Penner Monitor p19 O 14 '39

"It is a pretty funny farce. . . For a Class 'B' production, the film makes up as an achievement by Robert Slask and Leslie Goodwin. The pictures are bright and the mechanical gags seldom fail to come off." —J. F. Preg. —N Y Herald Tribune p15 pl8 O 30 '39

"Penner again after a longer gap. Nothing detracts us from seeing more . . . a Joe Penner comedy being rated in these columns as one of the season's successes of the past. Until today, the best we've ever said about Mr. Penner's comic talents was that they came to the square root of zero, extended to the fifth decimal point. Now we take it back. In 'The Day the Bookies Wept' Mr. Penner is superb. Every time you think he can't come up with a good line into it. Or nearly every time; on the off-moments he relies on his addenoids, which are as funny as that old time, Frank S. Nugent.

+ —N Y Times p18 S 14 '39

Trade Paper Reviews

"Best Joe Penner yet, and a laugh spot that the family audiences will take with relish." —Boxoffice Digest p15 S 18 '39

"Plenty of laughs, particularly for the turf fans. Not only are the situations laugh-provoking, but the dialogue is fast and snappy, quite as right for 'em as for the bourbon." —Boxoffice p25 S 9 '39

"Joe Penner's inanities fit perfectly into the silly situations of 'The Day the Bookies Wept' and the vehicle as a whole couldn't help being laugh-provoking. While it never quite makes sense, the film races along at a swift pace scattering laugh lines as it goes. The slapstick stuff will go over big with neighborhood audiences and the celebrity patrons will revel in its generous quota of tried-and-true gags, Excellent for dually with a heavy drama." Frank Leyendecker

+ Film Bulletin p6 O 21 '39

"This is about the best vehicle that Joe Penner has had an opportunity to cavort and clown in. It should help him get back in touch with the legion of Penner fans and get plenty of laughs from any audience. The cast fits the parts, and the penner fans have kept moving from the smiley to finish with good timing of the laughs."

—Daily Film p18 S 18 '39

"It is a comedy riot from the opening gun to the final fadeout. Producer Robert Sisk has collected a number of good old-fashioned hokey, comdedy types plus such straight dialoging and the result is one of the best vehicles offered its star, Joe Penner, to date. Production values throughout are generally above the average in this budget class."

+ Hollywood Reporter p3 S 13 '39

Reviewed by Gus McCarthy

+ Motion Pic' Daily p7 S 15 '39

"This is a very entertaining little comedy starring Joe Penner. It may not get top position on duals, where that is the policy, but it
DAY-TIME WIFE. 20th century-Fox
71min N 24 '39
Cast: Tyrone Power, Linda Darnell, Warren William, Blanche Barnes, Wendy Barrie, Joan Davis
Director: Gregory Ratoff
Original story: Rex Taylor
Screen writers: Art Arthur, Robert Harari
Parce comedy. The theme is the triangle of wife-husband-secretary. When Linda Darnell
brings her boss's secretary to her home, she gets a secretarial job with Warren William. Power, his secretary, Linda, and her
employer make an attractive home.fourome.
Audience Suitability Ratings
"Tyrone Power seems miscast as a husband of this type. Adults." Am Legion Auxiliary
"Sparkling comedy of the sophisticated type (pleased almost the whole family of the best Broadway stage days), luxuriously set and smoothly directed. Adults." Calif Cong of Par & Educ Clubs
"The story is so gay that only the most impressionable will take seriously the apparent lack of ethics, Adults." Calif Fed of Business & Professional Clubs
"Mediocire, Unwholesome standards counter-balance the comedy treatment of the theme 'Secrets', in this unconvincing story. Objectionable background art. Adults." DAF
"A gay, sparkling, sophisticated comedy enriched by attractive settings, beautiful costumes and hilariously amusing situations. As situations are of adult life, the picture is best suited to a mature audience." Gen Fed of Women's Clubs (W Coast)
"This light, improbable comedy is entertaining, well performed, and luxuriously mounted. Based on deceit and philandering, the atmosphere is somewhat cheapened because of the cheapness. But it does entertain. Adults." Nat Council of Jewish Women
"There are many gay and amusing situations, mured by long drawn out kissing and bedroom scenes. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 18 '39
"Adults." Nat Legion of Decency N 30 '39
"A: amusing; Y: sophisticated; C: no." Parents' M p65 Ja '40
Newspaper and Magazine Reviews
"The wife-husband-wife-secretary case has been revised and revamped in no uncertain way. The story is basically as good as ever; and enough belly laughs have been added to make it seem only slightly shop-worn. 'Tyrone Power is practically lost behind a big cigar, a big hat, and an array of lovely and amusing females." — Boston Transcript p20 D 1 '39
"Adults and mature young people." Norfolk County Daily N 29 '39
"That the problem drama is also a reasonably entertaining comedy is due mostly, I think, to Gregory Ratoff's bright direction, and less to Tyrone Power and Linda Darnell, who fell at each other in two corners of the movie's quadrangular triangle. Jesse Juszer
— Cue p35 N 25 '39
"Interesting to study groups as a demonstration of the manner in which a comedy with distinct possibilities can be made into indiffer-
DAY-TIME WIFE—Continued
"Light, though clever story, thoroughly sea-
soned with sentiment, holds a base of an ex-
cellent foundation for 'Day-Time Wife,' as gay a
farce as silversheet audiences have been
offered in many a day. Led by entertain-
ment and production qualities, it emerges from
mill as a full 71 minutes of diversion worth the
price of admission here and anywhere varied
patrons.
+ Variety (Hollywood) p8 N 11 '39

DEAD END KIDS ON DRESS PA-
RADE. Warner 60-62min N 18 '39
Hall, Gabriel Dell. Leo Gorcey. Bernard
Punsley. John Milte
Director: William Clemens
Screen writer: Tom Reed
M melodrama. A tough boy from the slums is
tricked into entering a military academy. His
father was a distinguished soldier. The boy
is abandoned by his fellows and has a hard
fighting himself and winning respect.
*Audience Suitability Ratings
"As its title tells you, the film stars the same
boys who made screen history as the young touts in 'Dead End.' However, they have now
shattered the dreams of hoodlums but they manage to
inject countless pranks into their deline-
tions. And the critics have endorsed this picture for a family audience."
Int Fed of Cath Alumni
+ Box W Coast Bulletin N 4 '39
"General patronage."
+ Nat Legion of Decency N 2 '39
"A & Y: fair; C: no."
+ Variety p29 Jl 23 '39
"Family. A very sentimental picture. Not very
well done but holds the interest."
+ Wky Guide O 25 '39
Newspaper and Magazine Reviews
*Boston Transcript p20 D 1 '39
"The film is quite frequently comical, moder-
ately entertaining, fairly interesting. And this
must be due to its disarming naive approach
to the problem of softening up Leo Gorcey...
It's a low rent screen."
+ Cue p31 N 4 '39
"As well as being a poor way of keeping the
bunch in circulation, 'Dead End Kids on Dress
Parade' is a weakly constructed mildly
sentimental film. ... The Dead End Kids as
a group have had their day. Individually, they
have been, of course, better than especial-
ly, Halop, Jordan, and Gorcey, but together they can only repeat familiar antics, and they aren't helped by the story, which have here:"
+ N Y Herald Tribune p8 O 25 '39
"The film itself is a mutually losing tussle
between factual scenes of comparatively recent
army games and a fictional plot of the type
which is sometimes referred to as the old
army game. As entertainment, it is the kind
of picture that is making it harder and harder
for 'Screenos.'"
+ Ben F. Cisler
+ N Y Times p11 O 25 '39
"It trots out the 'Dead End' boys for our
benefit, but except for Billy Halop you wouldn't
know them. They're so good and washed.
Allowed to be tough for a moment, Mr. Halop
reveals his established histrionic ability."
John Mosher
New Yorker p38 N 4 '39
Trade Paper Reviews
"There are a number of good gag situations
which Gorcey carries off in fine style when he
arrives at the school. ... The production also is
lavishly endowed with a number of corny
cliches which the studio likes to toss in a film of
this type."'
+ Boxoffice p19 N 4 '39
"Action-filled story; box office meat for audi-
ences generally and younger picture-goers in
particular."
+ Film Daily p6 N 1 '39
"It will be interesting to watch the box office
reaction to this picture. For years, Parent-
Teacher Associations, and other similar or-
ganizations have been asking Hollywood for
pictures aimed directly at a youthful market.
Here is an obviously sincere effort to meet that
demand. ... It's good entertainment. It won't
bore adults, even though its primary appeal is
youth. Sometimes it is conceived in a trifle
maffin, in a youthful way, but this is easily
forgiven. The story is pretty trite, but it is
told intelligently and the picture as a whole
is well done."
+ Hollywood Reporter p3 O 30 '39
Reviewed by Charles R. Aaronson
+ Motion Picture Daily p3 O 30 '39
"Current release apparently marks the Dead
End Kids' finals as the appealing gang from the
far side. ... They're refined little gentlemen—and it's too
bad. It's too bad, at least, that if the transition had to be
made it should be in such a hackishly sen-
timental and obvious picture. It just doesn't ring
true. To the credit of the gang, they make of
an impossible story a passable picture for the
dualers. To retain the kids' box office value,
however, Warner Brothers will certainly have
to do better than this for them in the future."
+ Variety p14 N 1 '39
"Built on down to earth material, and carry-
ing an extra helping of action and heart tugs. It is
by far the best picture this group has had
since Samuel Goldwyn debuted them in 'Dead End.'
Paula Westman and the producers in the
atmosphere they never before have invaded, they
come through with flags flying to prove to
Hollywood the 'Day-Time Kids' are a threat.
Their range is limited to the underworld brand of roles they
have been handed in the past."
+ Variety (Hollywood) p3 O 30 '39

DEMON BARBER OF FLEET STREET,
Select 66min S 29 '39
Cast: Tod Slaughter. Eve Lester. Bruce
Seton. D. J. Williams
Directed by George King
Mystery story. Filmed in England. Pro-
ducers are coupling this film with another
foreign importation, Return of the Prog, and
selling them with one press book for both.
It is being called 'Europe's double-kill
horror show.' The story concerns a barber in
bygone days who carefully selects customers of
wealth and cuts their throats.
*Audience Suitability Ratings
"Adults."
+ Nat Legion of Decency D 7 '39
Newspaper and Magazine Reviews
"It isn't so modern. It's creepy enough."
John Mosher
+ New Yorker p72 O 7 '39
Trade Paper Reviews
"Pursuing a rather bumpy course of hodge-
podge melodramatics to point up its tale of
lurid murder, this English effort is all that it
seems to be. It has the exploitation possibilities
that transient houses need, but probably it
will find its exploitationore and dubious
reception among family-type audiences. More
than a little of the action is left to the
imagination."
+ Boxoffice p29 O 7 '39
"Murder is commonplace in this new chiller and
the mystery fans should go for it in a big way.
Many a day it has been a difficult problem to
say about The Demon Barber is calculated to give gooseflesh to
the most hardened movie-goers."
+ Variety p16 O 6 '39
"British-made horror subject that will find
the pickings none too certain in this country,
although the 'Day-Time Kids' box office in some
cases has been tremendous. Tod Slaughter, billed
as the 'horror man of Europe,' is the star. He
overrates ridiculous. The story is a small
success in the States, but as it's done by the English producers it
emerges as ordinary screen material. From
the bathroom die-dialog to the direction of
George King the picture is stamped by med-
iocritv."
+ Variety p19 O 11 '39
**MOTION PICTURE REVIEW DIGEST**

**DESPERATE TRAILS.** Universal 56-58min S 8 '39

_Cast:_ Johnny Mack Brown, Bob Baker, Fuzzy Knight,切换,切换,切换,切换

_Director:_ Albert Ray

_Screen writers:_ Albert Dennison, Louis Stein,切换,切换,切换,切换

_Western melodrama. Brown cleans up a gang of rustlers with the aid of Bob Baker and Fuzzy Knight._

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_Audience Suitability Ratings_

*General Ranage*

Nat Legion of Decency Ag 17 '39

*A & Y: gripping adventure; C: no.*

+ Parents’ M p69 O 39

**Trade Paper Reviews**

*Universal lines up an imposing array of Western talent when it presents Johnny Mack Brown, Bob Baker and Fuzzy Knight in one picture. The film keeps moving at a good pace.*

+ Boxoffice p25 O 21 '39

‘Combining comedy with action in large portions, this new Universal shoot-'em-up should please the cowboy fans no end. At times, it comes suspiciously close to the burlesque mark, but it is thoroughly handled and certainly different from the stereotyped formula of crooked sheriff story.*

+ Variety p16 Ag 16 '39

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**DESTRY RIDES AGAIN.** Universal 90-94min N 29 '39

_Cast:_ Marlene Dietrich, James Stewart,切换,切换,切换,切换

_Director:_ George Marshall

_Music:_ Frederick Hollander, Frank Loesser

_Screen writers:_ Felix Jackson, Henry Myers,切换,切换,切换,切换

_Western melodrama. Based on a novel of same name by Max Brand. Marlene Dietrich is cast as a tough dance hall girl in a wild-western town. James Stewart, a peace-loving son of the old-time sheriff, is sent for to clean up the town._

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_Audience Suitability Ratings_

*Adults.*

Nat Legion of Decency D 14 '39

*Grand entertainment for light action fans.*

+ Parents’ M p62 D '39

*Family. A rip-roaring melodrama of the West... the production is well directed and full of action. A top notch Western all around.*

+Wkly Guide D 2 '39

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_Newspaper and Magazine Reviews_

*Marlene Dietrich is the life of the party in ‘Destry Rides Again,’ and turns this fast-moving, old-time Western, into a topnotch comedy-melodrama, chock-full of fun, action, excitement. She’s marvellous. It’s familiar stuff, true enough, but still good, as it is whammed across the screen.* — Jesse Zunser

+ Film Daily p10 N 30 '39

*Even though it is full of shooting and sudden death, you may take the children. They are used to such things in Westerns. Study groups will note how Hinda’s constant to-bacco chewing ruins his characterization, even though he was designed to give individuality to it. Exhibitors can promise a new Dietrich, one of the most dynamic Western heroines we have had.*

+ Hollywood Spectator p6 D 9 '39

*Marlene Dietrich proves, with her "allure," her husky singing voice, and precise acting, that she is far from passé—not even in a type of part which, to her praise be it said, she has outgrown the desire to recover soon again in a picture more worthy of her talents." — Franz Hochelder

+ Nation p662 D 9 '39

*"It continues the cycle of super-Westerns with great skill and gusto. The new offering is as conventional in story and in its handling as the old, but in its production, from the casting to the cutting, it has all the excitement of a knockout punch. The casting is such that the usual Wild West hokum, but it has been handled with such exuberant good humor and such telling and informative picture. That the motion picture, instead of being a latter-day reprint of a successful formula, is one of the best examples of best Western material." — H. Barnes

**Trade Paper Reviews**

*Destry Rides Again was a daring experiment on its part to see if all concerned in its conception and production. It is no longer an experiment—its box office future is assured... All in all a grand entertainment job, super-Western with sex glamour added. A safe bet for any day of the week.*

+ Box Office Digest p6 N 30 '39

*During recent seasons a score or more of films have been called super-Westers. Here is one that thoroughly deserves such designation that it makes many of the others appear anemic by comparison... It is elevated to the superlor sphere through direction, masterful direction and, above all, a superlatively fine cast.*

+a + Boxoffice p72 D 9 '39

*“Action, laughs, drama and top notch cast make high-powered film, with potent box office punch.*

+ Film Daily p10 N 30 '39

*If the interest of the fans at large is in the least comparable to the interest that Hollywood showed for ‘Destry Rides Again’ at last night’s preview, it should be one of the largest grossers of the day... This reviewer is of the opinion that all that keeps this picture out of the hit class is a much-needed cutting job. There is too much, entirely too much shooting in the picture, which, combined with the other noises, affords little audience relaxation.*

+ Hollywood Reporter p45 N 30 '39

Reviewed by Charles S. Aaronson

+ Motion Pic Daily p1 N 30 '39

*This one can’t miss doing big things around the neighborhood, and it will help many a boxtoffice on the main drag, into much above average activity. ‘Destry Rides Again’ is anything but a ‘super-Western’ with good entertainment, pruned with action and laughs and human sentiment, with a cast that should not fail to make it a success... but it ingratiates itself heartily all the way up and down the family age line. Marlene Dietrich serves as a most convincing and effective stock boy... the better picture, from which this picture flips itself from the level of the ordinary Western into a class item.”

+ Variety p4 D 6 '39

*Here is a rip-roaring Western which will drag them in for a cleanup... It offers near
DESTRY RIDES AGAIN—Continued

perfect entertainment for the masses in practically every theatre situation."

+ + Variety (Hollywood) p3 N 29 '39

DEVIL IS AN EMPRESS. Compagnie Française-Columbia 70min D 1 '39

Cast: Conrad Veidt, Françoise Rosay, Micheline Francey, Edmonde Guv
Director: Jean Dreville

Historical film. Made in France with English subtitles. A scene from the novel War Chess Player of Vilna by H. Dupuy-Mazuel. This is a tale of court intrigue during the reign of Catherine the Great of Russia.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 14 '39

Newspaper and Magazine Reviews

"Even with two highly competent screen players in the leading roles, the new French film does not nor on the surface of periviged pretentiousness. . . . the fact remains that this historical, romantic melodrama is more often dull than confusing and that it is entertaining. . . . Jean Dreville has staged it with a laudable concern for pomp and pageantry, but with little sense of building dramatic values. . . . It proves rather conclusively that good acting alone will not save an ill-conceived and ineptly executed historical reconstruction."—Howard Barnes

+ + N Y Herald Tribune p16 D 4 '39

"The plot is a simple, historical, historical film rather than a screen drama. The characters are human, but the acting is dull and the suffering of women and children detracts from the dramatic import of the story. Adults."—Calif Fed of Business & Professional Women's Clubs

"There are many human touches in this interesting, alluring film. . . . Adults."—Calif Council of Fed Church Women

"It is a beautiful picture with a significant theme, important because it faithfully presents the facts of life and shows us, except that it presents atrocities of modern warfare; children: no. Mature-family."—Wom en's Univ Club Los Angeles

+ Fox W Coast Bulletin O 28 '39

"General patronage."

Nat Legion of Decency S 28 '39

"This is a good war picture, though it brings home the atrocities of present-day warfare; C: no."—Parents' M p63 N '39

"Family. Well directed, some excellent performances, and a stirring climax in war-torn China."

+ Wky Guide S 23 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p20 N 17 '39

"Adults."

Christian Science Monitor p17 N 25 '39

"That Lloyd C. Douglas approves of the film made from his Disputed Passage foretells that it will not end like most Douglas brochures with Will, Love or Faith conquering all, but does not prepare us for the muddled ending. . . . Dorotha Wright (suns same role) gives an uns par ed performance. Tamiroff's and Howard's acting is flabby, gross, and cannot carry this picture alone."—Philip T. Hartung

+ — Commonweal p79 N 10 '39

"It is a rather interesting, out of the ordinary drama. . . . Akim Tamiroff steals the picture, and will no doubt be what most Douglas brochures perform to date. . . . Unfortunately, after the film gets under way, director Frank Borzage seems to have side-stepped the issues implied. . . . In this ending, the film falls into a trite, Synthetic ending pattern. For the rest, it is a deeply sincere picture, honestly presented, and intelligently followed through."—Jesse Zunes

+ — Cue p31 O 25 '39

"A thought-provoking, uplifting and excellently produced offering which will give complete satisfaction to those mature enough to appreciate it Above the heads of children. Dorothy Lamour fans will applaud her performance and her name should mean something at the box-office. Hardly a small-town picture, but will satisfy all those who now and then relish the flavor of intelligence in their screen fare."

+ Hollywood Spectator p9 O 28 '39

Reviewed by Beverly Hills

Liberty p59 N 4 '39

"The arch of the arch-sentimentalists, Lloyd C. Douglas, according to Paramount has preserved the full flavor of his book in its screen transcription of Disputed Passage. I wouldn't mind, in the point of fact, if the book could scarcely have been more sentimental, trite or metaphysically muddy. The show might be a reminder of some one's susceptibilities. Perhaps I am not properly susceptible, but I found the attack of war too strong, even in spite of the resourceful writing of Anthony Veiller and Sheridan Gibney and some passages of pictorial beauty. If the film is dull when it should be most dramatic—trying when it should be most touching. Miss Lamour can take a great deal of responsibility for this, as she has established quite a record for inept per-
forming in sarong and street clothes, but this is the film's life blood of vitality or skill and "

Howard Barnes

"+ + N Y Herald Tribune p17 O 26 '39"

"If you have gathered that 'Disputed Passage'

smacks of synthetic drama and not too subtle

moraliung, you have gleaned aright. What

you might have gathered is true. It was particu-

larly in its early phases, has been

forcefully written and rather well played.

Dr. Cosmopolitan magazine serial and a

Lloyd C. Douglas novel, so you can spot it

better than we can. It is a good picture."

- + Boxoffice p25 O 21 '39

"Frank Borzage's warm direction and very

good performances by Akim Tamiroff and John

Howard make the picture a pleasant as opposed to
to the film. They keep it interesting and heart

warming. Exploitation, however, will be necessary to put this

in the money brackets. Word-mouth reaction will be helpful. Clara

houses will get best results; action spots the poorest."

David J. Ansen

- + Film Bulletin p1 N 18 '39

"Finely played and directed drama should attrac-
to box office returns."

- + Film Daily p6 O 20 '39

"A vivid and absorbing entry in the screen's

portrayals dealing with the medical science,

this is a telling example of sheer story value.

Without a glittering name in the lineup, it is

a beautifully played, excellently written, splen-
didly directed and handsomely produced pic-

ture which holds unflagging interest. It
deservedly takes its place in the fore rank

with the other screenings of Lloyd C. Douglas

novels."

- + Hollywood Reporter p12 O 12 '39

Reviewed by: McCarthy

- + Motion Pict, Daily p1 O 13 '39

"Paramount has made a shining film drama

from Lloyd C. Douglas' novel, 'Disputed Passage,' and in its

plenty of attention arresting factors in its dramatic

unfolding for favorable comment from critics and

audience. 'Disputed Passage' could be a

premier for the general trade, and will draw more

passing attention from the women with its

subject matter love theme."

- + Variety p14 O 18 '39

"Literary dignity of the screen play, to-
gogether with a vigorous production and

skillful direction invent this film transcript of

the Lloyd C. Douglas novel with moving con-

viction and an assurance of general appeal."

- + Variety (Hollywood) p8 O 12 '39

# DRUMS ALONG THE MOHAWK. 20th
century-Fox 103min N 10 '39

Cast: O'Toole, Douglas, Ford, Edna

May Oliver, Eddie Collins. John Carra-
dine, Doris Bowden. Jessie Ralph

Director: John Ford

Screen writers: Lamar Trotti. Sonya Levien

Historical drama based on the novel of the

same title by Walter D. Edmonds. Filmed in

Technicolor. The story tells of a little-known

phase of American history. In the back-

woods region of New York a scattering of far-

mers go through the four bitter years of

military pillaging and violence. They are

forced to starve, with little help from the

military and with little feeling of the national objectives. Mr.

Ford and Jessie Ralph are the only couple

who see their possessions destroyed as they

battle valiantly to save the land.

Photoplay Studios, devotes an issue to the

photoplay appreciation of Drums Along the

Mohawk, prepared by Alice P. Sterner. It is

obtainable from Educational & Recreational

Guides, Inc. 1591 Broadway, Room 1118,

New York City at fifteen cents per copy or as part

of the $2.00 annual subscription.

<table>
<thead>
<tr>
<th>Audience Suitability Ratings</th>
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<tr>
<td>A &amp; Y: very good: C: too strong.</td>
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<td>DAR</td>
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<td>+ Fox W Coast Bulletin N 4 '39</td>
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The screen adaptation of this novel of its

historical significance, achieving notable effects of

power and sincerity in places. . . The cast, direction

and production are especially commendable.

"Exciting, Mature." Calif Fed of Business & Profes

sional Women's Clubs

The directorial genius of John Ford has made

this an outstanding production, high-

lighted by strength of story, beautiful coloring,

thrilling dramatic action and high entertain

ment qualities. Family. Gen Fed of Women's
n Clubs (W Coast)

"Rich in visual beauty, thrilling in dramatic

action, dramatic in sentiment and surpassing all other features which

typified the life of that era, this film is

inspiring Americans. . . Best of all, the pic

ture is well made, well shown, and

nationalities and races, all of whom played
n their part in the building of America. Family."

- Nat Council of Jewish Women

"This picture is fine in every detail. The

necessary harrowing scenes are not prolonged.

A picture which interest all except young

children. Family. Calif Council of Fed

Church Women

"The screen adaptation is exceedingly good,

and though numerous characters and incidents

are necessarily omitted it lacks none of the

essential material of the novel and is perhaps

all the more forceful because of its simplifi

cation. . . The film is a sincere and hormone

tray of the chapter in our history and a

timely reminder of our heritage. Adol

scents, 19-15; inspiring but very tense and

emotional; children, 8-12; no;"

- + Motion Pict R p6 N '39

"General patronage."

- Nat Legion of Decency N 9 '39

A & Y: good: C: exciting.

- + Photoplay's audience

"As a picturization of a particular phase of

pioneer life, 'Drums Along the Mohawk' is

worthies of note, but as an adventure story, it

is too highly strung together and the whole is

interesting. The film moves by spurts and

starts and seems to stop for itself in several

sequences. While Henry Fonda and Claudette Colbert

are sincere enough in their acting, they never

seem convincing as pioneers of

Scholastic p33 N 20 '39

MOTION PICTURE REVIEW DIGEST
DRUMS ALONG THE MOHAWK—Cont.

"Family. Full of color and action, beautifully done, and important historically. Referred to the Committee on Exceptional Photoplays. Recommended for Public Libraries."

"It should satisfy all or most of the admirers of Wm. Wyler's "How Green Was My Valley." The result is a handsome melodrama in Technicolor..."

Drums Along the Mohawk

Newspaper and Magazine Reviews

"All this is frequently lovely of background and just as frequently very bloody of foreground. More historical panorama than drama."—Beverly Hills Daily News

"It is a candy-colored period bit, nice enough in general but nothing to break your neck getting to. Since John Ford directed it, it is well above the average historical picture, but not up to Mr. Ford's best. There are too many type situations and too many types. And except for the skirmishes, the action is pretty slow. But when the skirmishes happen there is a bang. Ford may not rank with many, but to break it only a little bit, you may wish to break your neck getting to see the film after all."—New Republic

Drums Along the Mohawk

"An exciting historical picture..."

"The Walter D. Edmonds novel reached a large audience, as the picture should. Because it is a period piece, those who remember the Colinet-Fonda names, and the elaborate production provided by Raymond Griffith, with John Ford directing, "Drums" merits top-bill allocation, though it is not in the smash division. The picture is an outdoor spectacle which slightly pleases the eye even if the story, or occasion, gets a bit slow and some incidents fail to click...

"Drums Along the Mohawk" is powerfully and vividly dramatic entertainment...

Reviewed by Charles S. Aaronson

"Drums Along the Mohawk" is powerfully and vividly dramatic entertainment... The story is cleverly put together with masterly craftsmanship, beautifully emblazoned in Technicolor, superbly directed on a keynote of grim reality, with sincerity and played with haunting impressiveness. And when you get the final results, spelling smash hit, is production care in the care of inspirational caliber by Darryl F. Zanuck and the Hollywood Daily

Review Digest

"This is the overlength that arresting story of a farmer's daughter (Henry Fonda) and the townbred girl (Claudette Colbert) who shares his pioneer edge in the Mohawk Valley of the 1770's. This Technicolor American is distinguished by some fine acting and John Ford's skillful setting of its exciting action scenes."

Neuweek p33 N 13 '39

"The current example is notable chiefly for its running time (one hour and 45 minutes), a non-stop sequence between Henry Fonda and three pursuing Indians apparently down the entire length of Mohawk Valley, and the dogged persistence of the nine white settlers who plant wheat every spring for the Indians to burn every summer. Like their war paint thick, their war whoops bloodcurdling and their arrows Technicolored, get their money's worth. The best in this picture may be as thankless as the settlers when the war is ended."

Time p58 N 20 '39

Trade Press Reviews

"Drums Along the Mohawk" is a showman's job. John Ford, if anything, possible picture to execution by director, writers and players..."—Virginia Pilot

"This is a drama that will stand on its own anywhere. In all departments it is tops..."

"Drums Along the Mohawk" is a triumph of color and beauty. Rarely, since color came into pictures, has its use had such opportunities as in this production, and 20th-Fox has been more generous with its use. The story, the scenes and its grand scenic investiture, the picture has little to offer aside from sterling performances by its stars, Claudette Colbert and Henry Fonda. In parts required every ounce of the abilities and the fine hand of John Ford to make them..."

Frank Leyendecker

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"Drums Along the Mohawk." Review by Henry Fonda and many others. The film, as it is known, is a Technicolor spectacular. The story is well told, the acting is superb, the direction, production, photography and color are all first rate..."

"Drums Along the Mohawk" is powerfully and vividly dramatic entertainment... The story is cleverly put together with masterly craftsmanship, beautifully emblazoned in Technicolor, superbly directed on a keynote of grim reality, with sincerity and played with haunting impressiveness. And when you get the final results, spelling smash hit, is production care in the care of inspirational caliber by Darryl F. Zanuck and the Hollywood Daily
DUST BE MY DESTINY. Warner 88min S 16 '39
Director: Lewis Seiler
Screen writer: Robert Rossen
Critic: Joe Adair. Written on novel of same title by Jerome Odum. Garfield portrays a cynical and hardened vagrant who has served a prison term for robbing the district post office. Picked up by police as a vagrant in a southern town, he is sent to the county workfarm and finds love with Priscilla Lane. Garfield has a fight with Priscilla's step-father and kills him. The couple marry and are hunted for murder. When she gives him up, he gains his acquittal.

SEE ALSO issue of September 25
Audience Suitability Ratings
"A: very good of kind; Y & C: doubtful value." 
"Ch: Christian Century p1254 O 11 '39
A forceful plea for those who drift from place to place without home or friends is strikingly achieved in this extremely well-acted and directed social drama. Adults." Calif Cong of Par & Teachers
"A depressing story of social injustice with melodramatic acting and plot. Garfield & Lane pit one another in almost exhausting rapidity." Calif Fed of Business & Professional Women's Clubs
"A well produced, thought-provoking emotional drama based on a problem of human relationship. . . An understandable story, well acted by a cast of excellent characters, the beautiful musical background sets the mood for the picture and is one of its highlights. Constructive and absorbingly interesting. Adults and young people." Gen Fed of Women's Clubs (W Coast)
"Adults." Nat Council of Jewish Women
"A well acted, independent drama of the problems confronting the youth that are deprived of home stability, family connections and love. The music adds dramatic emphasis to all the scenes and very often is symbolic. Adults." Nat Fed of Music Clubs
"A well acted and constructive social drama which is stimulating and emotionally satisfying. Adults." Nat Soc of New England Women
"Excellent characterizations. Effective musical score. Adults." S Calif Council of Fed Church Women
The daily X v. Coast Bulletin S 9 '39
"Technically superior and expertly acted, this film nevertheless adds nothing to the already overcrowded gallery of portraits of underprivileged youth. The handling of the unfortunate imprisonment hating and fearing organized society, and always more sinned against than sinning. Like most other films in the same category, this one offers no practical solution for the problem and is perhaps more likely to be effective as a justification for young criminals than as an incentive to provide a better environment for under-privileged youth. Priscilla Lane gives an emotional scene effectively, but in dress and demeanor she gives no impression of being the neglected step-daughter, theTYPE of the innocent who is preyed on by the corrupt. Adolescents, 12-16; needs adult evaluation: children, 8-12: no."
− + Motion Pict R p2 S '39
Newspaper and Magazine Reviews
"DUST BE MY DESTINY. A melodrama that would make the stiffest of the audience thrill with the action of John Garfield and Priscilla Lane." J. W. K. Jr
"Adults and young people." Boston Transcript p20 O 26 '39
"The story resembles George Raft's recent 'I STOLE A MILLION' but, for all its faults, it is a most detailed graphic study of the no-

bodies who are knocked around by a careless civilization. Garfield gives the yarn a vitality and an honesty it would not otherwise possess. Beverly Hills
"An Adults." Liberty p256 O 14 '39
"The narrative is unwieldly, mixing passages of dramatic eloquence with utterly banal situations, but it has the virtue of always returning to its central idea. Its photogenic program picture, it offers considerably more than the average quota of entertainment. At times the photopic is honest and effective that it looks like the real thing. . . It is neither a dramatic work nor a telling tract but it has enough vivid excitement and enough cross-references to the problem of youthful vagrants to be a pretty good show." Howard Barnes
− + N Y Herald Tribune p10 O 7 '39
"John Garfield, official gag-and-woodworm taster for the Warners, is slipping another better brew in 'Dust Be My Destiny', . . . Considering the practice they have had, it's not at all surprising that the picture goes its way smoothly, never missing a dramatic cue, a pause for laughter, a perfectly timed spurt of action when the utter futility of it all begins to grow too utterly utter. If that's the measure of success, the Warners can chalk up another winner in 'Dust Be My Destiny'. It's not even a new, any more, out-guessing the script." Frank S. Nugent melodrama p O 7 '39
"This is a depressing, although gripping study of social problems. . . Garfield turns in the performance you've come to expect of him and it is always good."
− + Photoplay p65 N '39
Trade Paper Reviews
"Strong dramatic story well cast has Garfield in glove-fitting role." + Film Daily p6 O 10 '39
E

END OF A DAY. Regina-Junio 105min O 1 '39
Director: Julien Duvivier
Screen writers: Julien Duvivier. Charles Spaak
Drama. Filmed in France with English subtitles. In a home for retired actors a group of men and women relive past triumphs and youthful successes. There is an aged Don Juan who almost persuades a girl to commit suicide; an actor of the classical school who never achieved the fame he merited; and one who spent his whole career being an understudy.

SEE ALSO issue of September 25
Audience Suitability Ratings
"Appealing, charming, roguish yet tinged with pathetic sadness is this brilliantly enacted French film. . . The direction is understanding and delicately rendered, a significant portrait of life. A rare fine French melodrama that will be enjoyed by many. Mature." Gen Fed of Women's Clubs (W Coast)
− + Fox W Coast Bulletin N 11 '39
"An exquisitely poignant, suspenseful social comedy which teems with fine portrayals, sensitive and able direction, lovely photography, and a musical background which sets the mood for the entire film. Adults." Nat Council of Jewish Women
− + Cabana p24 N 11 '39
"Objectible in part." Nat Legion of Decency S 28 '39
"Mature: Outstanding. A highly unusual and vivid story. While direction, writing and photography are good it is the acting which calls for special praise." + Wkly Guide O 14 '39

MOTION PICTURE REVIEW DIGEST 29
END OF A DAY—Continued

**Newspaper and Magazine Reviews**

"It takes a high place among the foreign photoplays. Obviously, no film (or book or personal account) could add to the success of the theater; but nowhere are you likely to see more of the truth concealed and unshuffled by such a picture as this, which in this case would be the sad transcendence of the art of the actor." John K. Hutchens - Boston Transcript p10 N 23 '39

"Adults." Christian Science Monitor p17 N 25 '39

"This is a fine French film. It is a good picture and jazzily doing a fine and well out of the ordinary. If you want to quibble, the pace is somewhat on the leisurely side but there should be no quibble from start to finish." Jesse Zimser + Cue p39 S 16 '39

"It deserves and will easily have the same great success as its predecessors, 'La Kermesse Héroïque', 'Mayerling', and 'The Grand Illusion.' Again there is a new theme to the freshling absence of the Hollywood formula for bringing everything at forced speed to a clear-cut ending, happy or otherwise, as life never does do it. A well drawn and a gallery of characters is presented in the framework of a casual story almost flawless of its suspense and beauty." Franz Hoeldering + Nation p29 S 23 '39

"Julien Duvivier has not made much of the story, but he has done so much of the character that characters may interest you." John Mosher + New Yorker p85 S 16 '39

"This is a distinguished French film. While the story moves slowly, it affords a gallery of brilliant characterizations." + N Y Herald Tribune p12 N 3 '39

"'End of a Day' is a photographic plate recording with sharp sensitivity the emotional atmosphere of a home for retired actors. . . Beautifully played by the 'inmates.' The 'End of a Day' is a glowing and worthy tribute to its profession." + Time p33 S 25 '39

**Trade Paper Reviews**

"Once again the French contribute a masterpiece. It is a tribute to Julien Duvivier's sensitive and inspired direction that the story of actors at the twilight of their career becomes an absorbing dissection of a poignant phase of the theatre." + Boxoffice p14 S 25 '39

"This French importation will take rank with the top-notch films that have come from France in the past. The story, which revolves about a home for actors, has been told in a sympathetic and elegant fashion without any sacrifice to the dramatic effectiveness." + Film Daily p19 S 13 '39

"'End of a Day' is as fine a motion picture as has ever been produced in France and released in this country. Neither need it take off its hat to more than a handful of Hollywood's best offerings. Overlooking the technical faults, although very few in this case, which are common to nearly all foreign-made pictures, 'End of a Day' will prove pure delight to intelligent audiences." + Hollywood Reporter p3 N 4 '39

"'The Escape' a refreshing retreat from the ordinary movie story itself, however, is unfortunately too hackneyed and moral-pointing to become a permanent and outstanding addition to the best technique. Second-rate cast is not designed, either, to put the film in a better light than a dual bracket, although it distinctly has something that rates it more than a critical brush-off." + Variety p14 N 8 '39

"This gangster picture rates creditable mention, despite fact that its 'B' classification will keep it relegated to the 'duals, with most potential draw possibilities with action-seeking clientele. It's a time worn yarn." + Variety (Hollywood) p3 N 9 '39

THE ESCAPE. 20th century-Fox 58-62min O 6 '39

Cast: Kane Richmond, Amanda Duff, June Northe, Henry Armetta

Director: Ricardo Cortez

Screen writers: Robert Ellis. Helen Logan

Melodrama. This is the tale of two boys in a tenement district. One grows up to be a policeman and the other a gangster.

**Audience Suitability Ratings**

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

"Parents" M p53 N '39

"Family."

Wkyd Guide S 23 '39

**Newspaper and Magazine Reviews**

"It's filled with the stock situations and plot twists of these aesthetic cops and robbers dramas, and you probably know them as well as I do. There are the usual sentimental bits, with virile and uprightness well rewarded." Jesse Zimser + Cue p31 N 4 '39

"A studied, almost methodical treatment of a concept that makes 'The Escape' a better film than it would have been if it had been played for action melodrama alone. Now and again, there will be a tense tinge in its well meant lecture. It never fails to be human, however, and that seems to be the film's best quality." Alvirne W. Diana + N Y Times p17 N 3 '39

**Trade Paper Reviews**

"The story of 'The Escape' is grooved so lazily in the gangster formula that it cannot be rated as above the 'satisfactory program.' A solid, competent, definitely job of direction by Ricardo Cortez and adequate portrayals by the cast."

**Reviews of Current Digest p7 N 15 '39

"Life in the tenements comes in for some dissection by a not very discerning group of observers. The result is a synthetic melodrama with little to recommend aside from the role of a program filler. The film employs the flash-back method with fairly good effect."

+ Boxoffice p81 N 15 '39

"Gangster story told in narrative form will serve neatly as program offering." + Variety p18 N 3 '39

"'The Escape' will not revolutionize the industry nor be entered as a candidate for an Academy award, but it will genuinely entertain and intrigue any audience. Moreover, it definitely establishes Ricardo Cortez as a director. It is 60 minutes of as fast action as that length of time can crowd into a picture, with every minute of it guaranteed to keep an audience on edge, eagerly awaiting the denouement."

+ Hollywood Reporter p3 N 3 '39

"An unusual and novel technique of celluloid story unraveling has been employed by writers Robert Ellis and Helen Logan to make 'The Escape,' a refreshing retreat from the ordinary movie story itself, however, is unfortunately too hackneyed and moral-pointing to become a permanent and outstanding addition to the best technique. Second-rate cast is not designed, either, to put the film in a better light than a dual bracket, although it distinctly has something that rates it more than a critical brush-off."

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- Variety (Hollywood) p3 N 9 '39

ESCAPE TO PARADISE. RKO-Principal 60min D 22 '39

Cast: Bob Breen, Kent Taylor, Maria Shelton, Joyce Compton, Pedro de Cordoba

Director: Erle C. Kenton

Music: Nilo Menedez. Edward Cherkose

Music director: Victor Young

One act story: Ian Hunter, Herbert C. Lewis

Screen writer: Weldon Mellick

Comedy drama with music. Kent Taylor, son of wealthy parents. stops off in a tiny Latin town when he falls in love with a pretty
senorita. Bob Breen portrays a native guide which is good to his credit in meeting the curt but gets him into and out of many jams. Breen sings several songs.

Newspaper and Magazine Reviews

"It you have an ace in Bob Breen’s singing, you will get a good deal of it here, much of it in the Spanish language. The lad assumes Spanish airs and Spanish mannerisms. The story is acceptable for a musical, the staging adequate for a lower budget film.” — Burt Harlen

Hollywood Spectator p8 D 9 ’39

Trade Paper Reviews

"Mildly diverting in the comedy pattern, this affords Bob Breen another opportunity to display his singing voice, several musical interludes notwithstanding is such that he does not have a great deal to do with advancing the plot of the picture. The secondary part of the secondary business. Basic story is weak, with script doing nothing to lift it out of the cut. Acting is static and flat, with director Robert Kenton likely under handicap of shooting the picture through on a short schedule."

"It should prove out mildly diverting in supporting brackets. Picture manages to get in its share of chuckles and personality. Acting is flat, with vocal choruses in accustomed manner, although still retaining a bit of his mugging delivery that distracts from singing. Choppiness in script doesn’t help matters but good work of Taylor overcomes many faults."

+ Variety (Hollywood) p5 D 2 ’39

ESPIONAGE AGENT. Warner 74-83min O 7 ’39

Cast: Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft, Stanley C. Ridges, James Stephenson

Director: Lloyd Bacon

Original story: Robert Henry Buckner

Screen writers: Warren Duff. Michael Fess- nung

Melodrama. Some of the episodes in the film are based on disclosures of the Federal Bureau of Investigation, and recent headline material. A promising young career that was dismissed from the diplomatic service when he unwittingly marries a secret agent. He smashes a spy ring and sets Q-men on the trail of secret agents. Originally called Career Man.

Audience Suitability Ratings

"A & Y: fair spy-thriller; C: no."

+ Christian Century p1541 N 22 ’39

"Good. Mature-family." — DAR

"Particularly tense and informative is this entertaining, significant story of espionage. The cast is an excellent one, each sincere in his performance, the production, is painstaking and effective. A well produced, entertaining drama. Adults and young people."

Gen Ad "Yes, for high school age; children: too tense. May be inappropriate for Cath Alum." + Fox W Coast Bulletin S 30 ’39

"Melodramatic in treatment, with occasional thrilling spots, it is mainly fictional, with some laurel, as a melodrama, unfortunately is not made convincing by the story. ... Adolescents: yes, for high school age; children: too tense. May be inappropriate for Cath Alum." + Fox W Coast Bulletin O 21 ’39

Youth Nat Legion of Decency S 25 ’39

"A: fair; Y: too lurid; C: no."

+ Parents’ M p63 N ’39

"Family. Rather exciting, smoothly done, with home preparedness against espionage as its theme."

+ Wkly Guide S 30 ’39

Newspaper and Magazine Reviews

"For those people who go to the movies fairly regularly, Espionage Agent is probably a disappointment. For those who go on the slightest pretext, here is better than average fun. For those who go only under duress, who say that the last movie they saw was 'Cavalcade' in 1933 this is not intended. I belong to the first class and found it good fun—but bad propaganda." — J. W. K., Jr.

+ Boston Transcript p20 S 29 ’39

"Adults and young people."

Christian Science Monitor p15 S 30 ’39

"The current secret agent picture is rattling good melodrama and cannot help but please any kind of audience. Although not an over-weighted thriller which casts subtlety to the winds it makes a first-rate take of melo- drama."

Robert Joseph

+ Hollywood Spectator p11 S 30 ’39

"Give the Warners an inch of newspaper headline and they will make a hot new melodrama of the moment... The result has a hasty flavor but it is interesting and frequently quite absorbing."

+ Liberty p60 N 4 ’39

"An outright disappointment. ... It does not help this cinematic story that McCrea is its good hero. But the newcomer, Brenda Marshall, will bear watching. She has a face of such character, her performance will not be taken away from her.” — Franz Hoellinger

+ Nation p122 O 4 ’39

"I’m afraid this film won’t do and I’m afraid we are in for a lot more of and worse than the same. The thing is still relatively harmless. ... There isn’t much we can do about its except that still something."

+ New Republic p301 O 18 ’39

"The Warners have scanned the headlines with a vengeance in making the new spy melo- drama. 'Espionage Agent' is a film that stands the minute as last week’s news. Unfortunately, it is not much fresher... The plot itself is as old as the Boy Scouts. It is good stuff of its kind but its pretensions to contemporary significance are a bit absurd... If 'Espionage Agent' has virtue, it is in its restraint from truly and simply. Thanks to Lloyd Bacon’s adroit direction, it has a fair share of suspense and excitement. But the boys were wasting their time reading the headlines.” — Howard Barnes

+ N Y Herald Tribune p10 S 23 ’39

"The film is neither flesh, fowl nor good red melodrama. Its preoccupation is sound enough and appears fully justified by recent disclosures of the F. B. L. But the McCrea-Marshall high-jinks with the enemy spy ring are so ridiculous that the argument itself loses dignity... Mr. McCrea and Mrs. Marshall prove they are a promising graduate of the Federal Theatre—play it competently, and although tennis, golf, riding cast at their backs, but the melodrama is so full of holes we suspect that moths, or some other saboteurs, must have been at it.” — Frank S. Nugent

+ N Y Times p22 S 23 ’39

"A facile and glib reference to the conditions of the day today, in an effort to explain phrases such as ‘the war of nerves’ and the like, serves only to defeat the purpose of a movie which at its best is a thriller. We almost from actual matters... I suspect this film was made before it became too late at the very last minute stuffed full of contemporary talk, to give it that quality I think we must have been at it.” — Frank S. Nugent

+ New Yorker p55 S 30 ’39
ESPIONAGE AGENT—Continued

"Originally titled 'Career Man,' these moderately enlivening spyrotechnics were rewritten several times to match the rush of European events; the final result is a topical, obviously anti-German, and confusing."

—New York Times p36 O 2 '39

"...impressive espionage melodrama, it has none of the sophisticated humor with which, in such superbly organized spy thrillers as 'Lady of the Moment,' Warners' Man Who Knew Too Much,' smart British Director-Producer Alfred Hitchcock makes improbable situations plausible. 'Espionage Agent' is filled with as many low probabilities as spies, and it is almost as hard to avoid spotting them."

—Time p18 O 2 '39

Trade Paper Reviews

"It would appear, if one can judge from the results one gets that Warner Brothers merely set out to beat Hitler to the war guns in 'Espionage Agent.' The picture, properly exploited, will probably do business because of its title and timeliness, but it should not offer any encouragement to other producers to follow suit and make a crop of half-baked war ideas. If we could erase the calendar, 'Espionage Agent' would be accepted as being one of the better espionage pictures helped by the marquee presence of Joel McCrea. If we do not erase the calendar, we will probably have to say it is a testament of one of those Warner pictures that probably should not have been made. By that we mean, it is not good enough for a picture to stand up as a picture, and it is moronic enough as propaganda to fall down—boom."

—Box Office Digest p25 S 15 '39

"Highly topical dramatic story of America's counter-espionage system, impressively produced and interestingly informative. Time-line procedures, handled most valiantly and largely discounted through a jerky screenplay and heavy-handed direction, Joel McCrea's proven ability is thrown in the lead and also^ he cast struggle with him to overcome the hurdles which extreme situations constantly place in its path."

—Box Office Digest p30 S 30 '39

"Warner Brothers' penchant for keeping abreast of the news headlines is again manifested by this timely film. In the light of present day events, it becomes something more than just another spy story, pointing as it does to the need for American preparedness and counter-espionage. . . it is engrossing entertainment for all classes."

—Box Office Digest p30 O 7 '39

"Tacked with action and suspense, and ably projected to the screen by a fine cast, this new Warner film should definitely appeal to audience hungry for a pantomime and espionage story that is both new and timely. Although fictional, this picture emphatically points out a lesson learned during the last war, that the war was not prepared for what happened at that time."

—Box Office Digest p30 S 25 '39

"Warner plucked this one right out of the headlines of the press and from the Government archives. It's up to the minute and the latest thrill stuff, extremely interesting in its unraveling and every foot of it is real—too real. . . it's more than eye-raising propaganda; it is a lesson in action, showing completely and in every detail the necessity for that action. But with it all, it's swell entertainment and certain to please."

—Hollywood Reporter p3 S 21 '39

Reviewed by Charles S. Ansonon

—Motion Picture Daily p3 S 22 '39

"Thank you, Warner and anticipated some of the dialog touches in 'Espionage Agent' about spies, neutrality, aggressors, etc., sound like today's headlines. This up-to-dates and out of date will be one of the assets of the release. Theatre press agents can get their teeth into the angles here. Good lurid espionage melodrama, the cumulative hullabaloo should be worked for full value. Superficially the picture resembles and may be thought of as a carbon copy of the earlier 'Confessions of a Nazi Spy.'"

—Variety p25 S 27 '39

"'Espionage Agent' is acceptable program stuff, although by no means out of the ordinary rut of melodrama, which will rely for its bid as entertainment upon its war-time timeliness. It gives the impression of having been hurriedly turned out. A certain amount of chase excitement is captured, and here and there, in the second half especially, it will stir the racial passions which the European situation has put on trigger edge around the world."

—Variety (Hollywood) p3 S 21 '39

ETERCALLY YOURS. United artists—Wanger 95-99 min O 6 '39


Director: Tay Garnett

Music: Werner Janssen


Comedy drama. David Niven portrays the Great Arturo, master magician, who so charms the socialite Loretta Young that she leaves her solid and wealthy fiancé and marries Mr. Niven. Tiring of the perpetual touring and hair-raising stunts performed by her husband, Miss Wangled arms him with a list of divorces and marries the faithful fiancé, Borderick Crawford. Niven shows her that she loves him and after an announcement of his divorce is pronounced worthless, she joins the great magician once again. Based on a play The Great Illusionist by Sacha Guitry.

Audience Suitability Ratings

"An old theme with a new and quite fantastick dress. Adults." Am Legion Auxiliary

"A well produced, sophisticated social drama in which some excellent acting is wasted on a shallow, fantastick story. The premise on which the picture is based is lacking in sound ethics, and is a disservice to the cause of the good taste. Adults." Calif Cong of Par & Teachers

"Gay, lighthearted and romantic with little substance of plot, but enough thrills and life to make it a good vehicle to hold the interest of the public."

—Calif Fed of Business & Professional Women's Clubs

"Good. Objectionable implication of bigamy. Adults." DAR

"Beautiful music and artistic photography mark the opening of this gayly diverting comedy drama. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"This madcap, unbelievable social comedy has little plot. But it is well acted and entertaining. We recommend it. Adults." Nat Council of Jewish Women

"A fantastic madcap comedy, compelling only from the stars' vivd personalities. Adults." Nat Fed of Par & Teachers

"Cast extremely well chosen, and a novel twist given by direction. Ethical values questions.. Not recommeded. S Calif Council of Fed Church Women

Fox W Coast Bulletin O 28 '39

"The spell of this diverting social drama lies in the ability of an excellent cast. In the personal charm of Loretta Young and David Niven, and in smooth direction. . . It is to be hoped that the title of the picture indicates a settled attitude for the heroine. Adolescents, 12-16 & children.

Motion Picture Rpt N '39

"Objectionable in part." Nat Legion of Decency O 12 '39

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

—Parents' M p63 D '39

"Family. A fairly familiar plot but there is refreshing novelty in the incidents and characters. The dialogue is a generally cheerful and entertaining atmosphere.

—Wkly Guide O T '39

Newspaper and Magazine Reviews

"Eternally Yours' is one of those light romances which do not click with the general public and it seems as though the General's direction, David Niven's and Loretta Young's performances have a pleasant glow. But in this performance up to David's tricks as a magician, will be worn out by tedious argument and jumping in and out of marriage. After all every illusion is not reality." Philip T. Hartung

—Commonweal p587 O 20 '39
"Interesting to students of motion picture appreciation is an example of the skillful manner in which the old reliable triangle theme can be dressed up to look like something new, but not the story which matters, that it is the skill with which the script is written which counts. Divorce is a serious matter, but it is polite and nice, and good taste is a dominant note. Exhibitors can get behind it with confidence.

+ Hollywood Spectator p5 O 25 '39

"A swell comedy this, taking the hocus out ofocus, pungent, bright, amusing—and David Niven, Beverley Hillis, Dora."

+ Liberty p4 N 11 '39

"A Walter Wagner production, we have learned, generally is an interesting one. When it is directed by the estimable and adventure-minded Tay Garnett from a script by the witty writing team of Gene Towne and Graham Baker, it is reasonably certain to be an army one... Its earlier sequences are sensationally improbable; its middle portions are delightfully tragic, poignantly real, and its ending is resolved with a melodramatic spurt at our own World's Peace. The advertisements are heralding the screen team of Miss Young and David Niven. This first attempt is exemplary in the film's middle portions. They should become a likable romantic team in future assignments," Robert L. Greisman.

+ N Y Herald Tribune p10 O 7 '39

"Though one can hardly call it another 'Peliss and Melsando, the love affair between Loretta Young and David Niven in 'Eternally Yours' is certain to provoke its fair share of local interest and comment... What with eager first-timers out go-trapping around the globe, the conjugal problems probably became so oddly mixed with geography that we felt as if battered as an old trunk, full of intimate wearing apparel and jewelry... In any event, there were no complications, the marriage was consummated by a love irresponsible than amusing," Ben R. Crisler.

+ N Y Times p11 O 7 '39

"The basic notion hardly rings true, and the general details, too, belong to a world fanciful but not very stimulating," John Mosher.

+ New Yorker p7 O 14 '39

"The romantic contretemps is a long time in the resolving, but much of the interim is enlivened by bright dialogue and the finesse of a first-rate cast."" NewswEEK p33 O 23 '39

"The 'Private Lives' formula has always consistently won but could be created anew with a great deal of help for the part of Hays' scissor... If your name is Loretta Young, and you are cast, growling can exchange the screen, perhaps you can take the climax, too, which is quite unexpected. You'll like this one very much," writes Mrs. King.

+ Photoplay p64 N '39

"Luscious Loretta Young and trigg little David Niven amusingly maintain an improbable thesis in a picture which has enough pace, patter, parachute jumping, Hugh Herbert and the New York World-Fair to make 90 minutes of 90-proof-enjoyable Hollywood hokum."

+ Time p101 O 16 '39

Trade Paper Reviews

"'Eternally Yours' is at once corny and very smart; a film that could have been safely garnished for the chewing gum trade and streamlined for Park Avenue. In other words, it is a film that could have been a spoof, a mass and class alike to the boxoffice."

+ Variety p25 O 23 '39

"It is a delightful romantic comedy-drama which has 'popular appeal' written all over it. Starting with an amusing and brightly-dia-".

+ Film Bulletin p5 O 7 '39

"This is just what the exhibitor ordered. Romance, comedy and drama are all wrapped up in a neat package labeled entertainment plus. Any type of audience is sure to like it. The film is top-flight in every respect. The sophisticated story and screenplay leave nothing to be desired about any one of its many elements."

+ Film Daily p5 O 3 '39

"It's our belief the customers will like this enough to go round to the boxoffice in sufficient quantities to justify a repeat run. Walter Wagner and the United Artists board of directors. It is an intriguing bit of hocus pocus."

+ Hollywood Reporter p4 O 10 '39

Reviewed by Charles S. Aaronson

+ Motion Picture Daily p1 O 23 '39

"Since the ornateness of tinsel and foil inevitably wears off, it's quite natural that 'Eternally Yours' will fade itself after 99 minutes. It has most of the production assets for an excellent film, but the boxoffice potential of Loretta Young and David Niven will have to be the selling power."

+ Variety p12 O 4 '39

"Walter Wagner has a hit show of solid and amusing entertainment in 'Eternally Yours,' with Loretta Young and David Niven turning in performances equal to their best and offering marque strength in pacing a strong cast. Niven, especially, advanced by his recent roles, offers a part for him to shine as one of the positive money elements mustered by the picture."

+ Variety (Hollywood) p3 O 19 '39

EVERBODY'S HOBBY. Warner 54-min Ag 26 '39


Director: William McGann

Original story: William B. Brockway

Screenwriter: Kenneth Gamet, William W. Brockway

Comedy drama. Everyone in the Hobby gang has a father; Father is an amateur photographer; Mother is a stamp collector; Daughter is a swing record collector; Son is an amateur radio operator. When the head of the family loses his newspaper job, the combined hobbies of the family keep them in funds.

Audience Suitability Ratings

"A cleverly acted, well-directed, amusing human-interest picture. A fairly entertaining. All ages." Gen Fed of Women's Clubs (W Coast)

"A run-of-the-mill family picture with a good cast and some interesting bits. Family." Nat Council of Jewish Women

"Fox W Coast Bulletin S 30 '39

"General patronage."

+ Nat Legion of Decency S 25 '39

"A, Y & C: fair."

+ Parents' M p39 O 39

Newspaper and Magazine Reviews

"Maybe the hobbiest will go for it. Family."

Christian Science Monitor p15 S 9 '39

"Juveniles may find this new family-cycle picture terrifically interesting, but for adult consumption it has all the pith of a can of strained baby food."

+ Photoplay p86 N '39

Trade Paper Reviews

"This is a minor effort on all counts—cast, story and production. Obviously Warners had the idea of launching a new family series, but if Everybody's Hobby lays down any criterion this should be the last, as well as the first. Only place it can be forgiven is as the secondary feature on neighborhood dual bill, because strong support will need strong support," Frank Leyendecker.

+ Film Daily p9 S 23 '39

"The writing, direction, acting and makeup, and the housewarming doesn't quite come off. However it will round out a double bill satisfactorily for neighborhood production. Will be sold throughout and, with top grade photography, succeeds in glossing story's weaknesses."

+ Hollywood Reporter p3 S 22 '39
EVERYBODY'S HOBBY—Continued

"This latest Warner comedy-drama has the makings of a new family series. While the initial effort is far from pretentious, 'Everybody's Hobby' indicates some splendid possibilities if the same intriguing formula can be retained. Picture is vivid enough to whet the public appetite for others along the same lines, despite several other family series in the field."

Variety p12 S 27 '39

EVERYTHING HAPPENS AT NIGHT. 20th-century-Fox Announced for release D 22 '39 (Not yet previewed)

EVERYTHING'S ON ICE. RKO-Lesser 65min O 13 '39

Cast: Irene Dare, Roscoe Karns, Edgar Kennedy, Lynne Roberts, Eric Linden. Mary Hart

Director: Earl C. Kenton
Musicians: Victor Young, Paul Webster. Milton Drake. Fred Stryker
Music director: Lud Gluskin
Screen writers: Adrian Landis. Sherman Dawe

Comedy with music. Roscoe Karns discovers that his niece, Irene Dare, has unusual skating ability. He signs her up for a Palm Beach night club. The picture is a roman-a-clef between Lynne Roberts and Eric Linden which Karns is always disrupting but in the end Linden is disclosed as a millionaire and all is well.

SEE ALSO issue of September 25

Audience Suitability Ratings

"Skillful skating by a juvenile prodigy somewhat mitigates this over-long and involved story. Family, a matter of taste." Calif Cong of Par & Teachers

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

"Mediocre. The story is far-fetched. Mature-family." DAR

"Amusing for all ages, Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Pleasant entertainment. The plot is not novel but the acting is amusingly developed. Unpretentious plot. Family." Nat Soc of New England Women

"A very diverting picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bulletin S 9 '39

"The story is rather feeble but serves its purpose. The picture is entertaining because of the comedy scenes and the expert skating. It will be less pleasing to audiences who dislike seeing a child in an environment of adult sophistication. Adolescents, 12-16 & children, 8-12, passable.

+ — Motion Pict R p5 S 89'

"A. Y & C: fair." + — Parents' M p63 N '39

Newspaper and Magazine Reviews

"Adults and young people."

Science Monitor p19 O 28 '39

"You may remember seeing 6-year-old Irene Dare in an ice-skating scene in Bobby Breen's skating the ice a year or so ago. With the idea, evidently, of snaring a junior Sonja Henie, RKO has tinkered a teetering tale of 60 clotted, tiny inches, with three various skating routines, and labeled it a moving picture. I wouldn't. . . . It is something that young persons may enjoy; adults definitely won't." Jesse Zunser

— Cue p32 O 7 '39

"Built around the skating of tiny Irene Dare, an avenged child, the story is only mildly diverting, but the youngster is well worth seeing." Bert Haring

+ — Hollywood Spectator p7 S 16 '39

"Miss Dare, who is not much over five years old, is truly a whiz on skates, and the producers of 'Everything's on Ice' have provided her with several elaborate and lengthy skating sequences. Unfortunately these serve only as a flavor to the story. . . . It is doubtful whether even the skating scenes are a big enough lure for discriminating patrons. Miss Dare, though, has certainly the job she deserves another chance." Robert W. Dana

— N Y Herald Tribune p18 O 6 '39

"Everything's On Ice is little more than a smooth surface, with occasional thin—but very thin spots, provided by RKO to show off the skating prowess of 6-year-old Irene Dare. . . . Mr. Karns occasionally flushes a laugh and little Irene is a pretty skater. But the picture contains too much of both and not enough of anything else." Bosley Crowther

— N Y Times p31 O 6 '39

"Very small Irene Dare goes zipping across the ice like a whiz in this amusing but not very important film."

+ — Photoplay p95 N '39

Trade Paper Reviews

"Sol Lesser has turned in a corking piece of entertainment in 'Everything's On Ice.' Good family entertainment that will help on any bill." — Box Office Digest p11 S 9 '39

"Everything that takes place on the ice in this programmer is diverting—the story background is a bore. The picture is diverting mostly on account of Irene Dare to the picture-going public. Best suited to neighborhood duals where family audiences predominate."

+ — Film Bulletin p6 O 21 '39

F

FAST AND FURIOUS. MGM 70-73min O 6 '37


Director: Busby Berkeley

Music: C. Bakaleinikoff. D. Amfiteatrof

Screen writer: Harry Kurnitz

Comedy drama. The third in the series of which Fast Company was first and Fast and Furious second. Neither Tone nor Sothern are as capable as the rare book dealer and amateur detective, Joel Sloane. Tone and his wife, Ann Sothern, decide to spend their vacation at a seaside resort where a bathing beauty contest is in progress. When the promoter is murdered and Tone finds himself in the contest via a plot, Tone sets to work to unravel the mystery.

Audience Suitability Ratings

"A: fairly entertaining; Y & C: doubtful." + — Christian Century p1556 D 13 '39

"But . . . Am Legion Auxiliary

"Fairly diverting mystery comedy given entertainment value by the good acting and swiftly-paced direction which counteracts the deficiencies of the plot. 14-18; mature: 9-14: no. Adults." Calif Cong of Par & Teachers

"A swiftly-paced, comedy-murder mystery in which the comedy completely overshadows the mystery. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Perhaps tired business men, too weary to laugh, will enjoy this fast-tempo and beauteous bathing contest entries of this comedy-murder mystery hodgepodge. Adults." DAI

"Much of the treatment is farcical with some startling and amusing bits. Diverting if the type of thing that entertains the average audience." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Fair entertaining. Adults." S Calif Council of Fed Church Women

— Fox W Coast Bulletin O 14 '39

"This might be a cousin, once-removed, of the 'Thin Man' stories, containing as it does
THE FIGHT FOR PEACE. Warwick-Monogram 63-70min My 13 '38
Narrator: David Ross
Original: Frankrik Willem Van Loon
Screen writer: Don Bartlett
Using clips from the recent war material in newsreels, (1933), this is a strong plea for peace. Though the script is dated, incomplete and occasionally unsound, the pictures themselves .. are really something to see. Philip T. Hartzung
+ — Variety p554 O 13 '39

When first issued for a short run in 1938, this brutal, literal, news-realistic record looked like a run of unmixed disaster. Night-
mare. - Though critics praised the picture, audiences stayed away. But for fascinated fans who saw it again in peace time World War II had given the film new, terrible, urgent meanings. - Audiences tough enough to stick it out until the last bomb-burst were as dazed as some survivors of the air raids they had just seen, or as fighting mad as others. For 'Fight for Peace' shared this much with great art-
though it was unable to tell its audience what to do for peace, it let them see with their own eyes what S. E. Forger wrote: 'I will show you fear in a handful of dust.' + — Time p40 O 9 '39

FIRST FILM CONCERT. World-Societe des artistes 52min N 1 '39
Cast: Alfred Cortot, Gregor Piatigorsky, A. Brailowsky. Jacques Thibaud, Elisabeth Schumann, Clotilde Sakharto, Magda Nagel, Ninon Vallin, Serge Lifar
Directors: Marcel L'Herbier. Max Ophuls. Dimitri Kirsanoff
Music presentation. The film consists of eight musical shorts filmed in France and assembled to form a feature film. The U. S. distributor added eight shorts made with the Corps de Ballet of the Paris Opera to the seven music shorts. Music by Debussy, Weber, Shubert, Chopin, Albéniz, Monpeux and Faure is fea-
tured.
Newspaper and Magazine Reviews
"As a musical program it is quite acceptable; as a screen musical program it is, with one or two exceptions, quite unsatisfactory. However, as it is, it will prove a satisfactory short end of a day's show. + — Hollywood Reporter p3 O 4 '39
Reviewed by Gus McCarthy + — Motion Picture Daily p4 O 6 '39
"It is unashamedly a budget lightweight but pleasant program. The first half takes care of the top rung in any dual situation and would have been eligible as a front-ranking comedy-mystery in a class with 'The Thin Man,' which had writer Harry Kurnitz managed to get more
of his laughs with lines and situations than any of the extreme hokum he employs. + — Variety p1 O 18 '39
"Past and Furious' not only lives up to its name, but sometimes even rises above it, but it tosses off laughs with the speed of a machine gun. Although aimed at duikers it's a picture that will have customers to work up the energy to till for its full 71 minutes, and send them away spreading valuable word-of-mouth bally-
hoo. + — Variety (Hollywood) p3 O 4 '39

SEE ALSO issue of June 27, 1938
Audience Suitability Ratings
"A: important; Y: harrington; C: no. + — Parents' M p63 N '39

Newspaper and Magazine Reviews
"Monogram provides a stimulating and ex-
hauiting hour. Although the script is dated, incomplete and occasionally unsound, the pictures themselves ... are really something to see. Philip T. Hartzung
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FIRST FILM CONCERT—Continued

Trade Paper Reviews

"Here is a novel idea in entertainment that is just about as refreshing as her waltz step is in poor taste and special effects tend to cheapen the simplicity of musical interpretation... Concluding sequence is too revealing, photography of the Paris Opera ballet. Beauty of the dance is not apparent nor is the dance itself seen. Taken when it is at its merits but only in a musical sense. It is strictly designed for the highbrows and perhaps, will find its best welcome in that category."  

+ -- Boxoffice p63 N 11 '39

"Commercially, 'First Film Concert' will appeal to the film lovers, and the public will not satisfy the average patron who enjoys this field of art, since some of the shorts are not very competently made. Sufficient interest to sit through this feature, especially if the onlooker appreciates classical music, is created principally by a few of the shorts that have been rather well done and by the unusually fine photography which figures."  

+ -- Variety p20 N 15 '39

FIRST LOVE. Universal 84min N 10 '39

Cast: Deanna Durbin, Robert Stack, Helen Parrish, Eugene Pallette, Lewis Howard.  

Director: Charles Mac Jones

Screen writer: Bruce Manning. Lionel House.

Director: Henry Koster

Screen director: Charles Previn

Audience Suitability Ratings

"A: fairly popular; B: perhaps; C: not..."  

+ -- Christian Century p122 N 15 '39

"Excellent. Family."  

+ -- DAR

+ -- Fox W Coast Bulletin N 4 '39

"Family."  

Am Legion Auxiliary.

"The original treatment used in developing the plot makes it excellent entertainment. Family."  

Calif Cong of Par & Teachers

"The direction is smooth, the music beautiful and the action never seems to appeal to all ages. Family."  

Calif Fed of Business & Professional Women's Clubs

"A very enjoyable picture. Through the simple, artistic finesse of the director, a rarely fine, gayly amusing picture is presented. Family."  

Parrish Women's Clubs (W'Coast)

"Family."  

Nat Council of Jewish Women

"This charming Cinderella picture featuring the remarkable voice and ability of the youthful Deanna Durbin is a veritable treat for both eye and ear... A delightful picture with lovely music and above all, the charming voice of the young star. Family."  

5 Calif Council of Fed Church Women

"The Grimm Brothers themselves would delight in this modern tale of Cinderella... It is fresh and light and thoroughly entertaining. Adolescents: good, especially girls: children: yes. Family."  

Women's Univ Club, Los Angeles

+ -- Fox W Coast Bulletin N 11 '39

"General patronage."  

Nat Legion of Decency N 9 '39

"A, Y & C: excellent."  

+ -- Parents" N p32 D '39

"The [story] may sound like so much mush, but with Deanna Durbin as the twentieth century Cinder, Helen Parrish as the superbly smirking Countess, and the rest of the cast in top form, the most of every comedy situation, it is all straight banana fare. The film is full of the light deft touches which mark all Durbin films as superior entertainment, and the songs are neatly woven into the plot."  

+ -- Scholastic p23 N 20 '39

"Family. The entire cast is excellent and the dialogue witty. Outstanding."  

+ -- Wkly Guide N 4 '39

Newspaper and Magazine Reviews

"Family."  

Christian Science Monitor p19 N 11 '39

"Deanna again proves her acting and singing abilities to be as wonderful as her waltz step. Her looks, music-lovers, and an aura of the sweetness of the undisguised, undistinguished story, 'First Love.'"  

Philip T. Hartung

"+ -- Hollywood Spectator p6 N 11 '39

"It is a mild, inoffensive, streamlined version of the fairy tale about Cinderella and the Glass Slipper. The pattern is so obvious, it must have been intended for children and without subtlety. 'First Love' turns out to be much quieter than Miss Durbin's earlier pictures, and holds considerably less interest for adult moviegoers."  

Jesse Zuns

+ -- Cue p30 N 11 '39

"Recommended without reservation as fully up to the standard set by previous Durbin pictures. To study groups I would recommend their underlining of the names of Joe Pasternak, Houser, and the Wynant. To the names to remember as signifying pictures worth seeing, whether the names are coupled or appear separately. Films. He must be made here of the manner in which Pasternak is conducting Deanna's passage through the so-called "awkward period" in making a girl of her. Exhibitors can promise their patrons an entertaining Durbin treat with no reservation."  

+ -- Hollywood Spectator p6 N 11 '39

"The story of 'First Love' is simply, and very frankly, that of Cinderella. The plot ingredients have been handled with such unabashed good humor, though, and such realistic warmth that they add up to delightful entertainment. Moreover, the very familiarity of the situations permits most of Miss Durbin's subtle changes of character, and the film never falters when the camera has her in its focus."  

Howard Barnes

+ -- N Y Herald Tribune p22 N 9 '39

"A teary and sweetly girlish-girly restatement of the not exactly unfamiliar Cinderella legend... affords the usual pleasant scope for the talents, graces and charming accomplishments of Miss Deanna Durbin. Not quite the scope perhaps, afforded by 'Mad About Music' and '100 Men and a Girl,' but certainly enough to gratify and delight the Durbin devotees, which is to say practically everybody capable of appreciating any form of entertainment above the rather low level of a six-day bicycle race."  

Ben R. Cramer

+ -- N Y Times p27 N 9 '39

"This is a humorous, fanciful, gay first love story not of the usual type which film analysts like to bawl over, and the experience hasn't left Miss Durbin a day older. I must say that the glow of her movie career from its very beginning has shown a good deal of sense and general discretion. . . The whole thing is absurd and giddy, but nice all around."

John Mosher

+ -- New Yorker p85 N 11 '39

"Possibly because the unsubstantial fairy story is substandard material for a Durbin vehicle, 'First Love' suffers in comparison with its five predecessors. Even so, it is ingratiating and above average entertainment."

+ -- Newsweek p33 N 13 '39

"If one had not set such a standard for Deanna Durbin one would merely start raving about the picture. It is another, from child to charming young lady, a grown-up quality in that lovely voice of hers—some one culturing, as it were, quite a lot of that same cute spirit, and it'll grow on you down just a little. Then, too, there is no conflict or suspense in the story since it is frankly the story of a fairy tale. Now, we'll be the first ones to encourage the writers or the producers or any one else who can dream it up and write it. But for the story, the fairies, the fairy tale, the people who make it come true, the authors that will make you say 'Aaaaah,' quietly and wipe away a few teary, but happy, drops."

Photoplay p58 Ja '40

"It is an ingratiating fairy tale about a singing orphan who loses her slipper, wins her prince."  

+ -- Time p50 N 20 '39

"Sparely."  

"Charming girl in fairy role of Cinderella."

+ -- Time p50 N 20 '39
Trade Paper Reviews

'Straight, unadulterated, and even accented Cinderella, 'First Love' takes rank with the best of the Deanna Durbin pictures, and continues your young lady's consistent record of successes. Joe Pasternak, her screen godfather, and producer of all her pictures, maintains that she is "heir apparent" to her "father's" last batting average. Joyous entertainment that will surely hit your standard figures on Deanna Durbin.

+ + + Box Office Digest p8 N 8 '39

'Gifted Deanna Durbin attains young womanhood and semi-grownupness without any digressions from the main story line, but it is lightweight on music for the Durbin fans who go to hear, as well as watch, the screen Melodrama. 'First Love,' producer Joe Pasternak has, if not a sensation, at least a winner and a melodious Durbin comedy. Excellent, directorial touches of Henry Koster are noticed throughout. In spite of its too-familiar theme, the screenplay is a delightfully touchy.'

+ + Film Daily p6 N 3 '39

'The parade of Joe Pasternak, Henry Koster and Deanna Durbin continues its onward march in further and further productions of entertainment, striking pay dirt for Universal and the picture business with each step. Certainly a worthwhile production of all its pictures, which now include 'First Love.' This new picture by that trio has the same values as the other films, and has been made, which means plenty of dough for Universal, lots more for the picture theatres, greater applause for the whole industry.'

+ + Hollywood Reporter p3 N 1 '39

Reviewed by Roscoe Williams

+ + Martin P Hobbs Frank Leyendecker

+ + Variety p14 N 8 '39

'It will maintain the profitable grosses of its predecessors most handily. It's a top-bracket entry. Pasternak, who has handled the production reins on pictures of varying rate of credit for piloting Miss Durbin into her later teen, and providing a boxoffice cliché with every handful of its pictures. And 'First Love' is probably the most crucial of all the vehicles this brilliant Universal singing star has graced in that it marks the transition from the adolescent stage to that of young womanhood involved in a semi-grownup heartaffair. Miss Durbin takes the important screen step magnificently and in a manner sure to meet approval and delight of all who have followed her remarkable career.'

+ + Variety (Hollywood) p3 N 1 '39

FIVE LITTLE PEPPERS AND HOW THEY GREW. Columbia 55-58min

Apr 22 '39


Director: Charles Barton

Original story: J. Robert Bren. Gladys Atwater

Screen writers: Nathalie Bucknell. Jeffer

son Parker

Drama. Based on the book of the same title by Margaret Sidney. This is the eldest of an intended series built around the characters. Edith plays Polly. eldest daughter of a family, who must take care of the other children after her father dies and her mother goes out to work. Clarence Kolb plays a wealthy shrewd old businessman who tries to adopt the children of the deceased, who own the Pepper family. He is so captivated with the children that he decides instead to aid them.

SEE ALSO issue of September 25

Audience Suitability Ratings

'A: pleasing; Y & C: good.'

Christian Century p1527 D 6 '39

'A delightfully light picture with humor and much human interest. Family. ' Am Legion Auxiliary

'Medico. Family.' DAR

'A sweet, wholesome picture for family enjoyment. Family. presenter included for children.'

Gen Fed of Women's Clubs (W Coast)

'Family.' Nat Council of Jewish Women

'A pleasant, homely little comedy. Family.' Nat Soc of New England Women

'Delightful picture. Highly recommended for the family.' S Calif Council of Fed Church Women

'Here is a picture made for children—girls especially. Adventurers: amusing; children; good. Family.' Women's Univ Club, Los Angeles

Fox W Coast Bulletin S 16 '39

Newspaper and Magazine Reviews

'Family.'

Christian Science Monitor p17 N 18 '39

Trade Paper Reviews

'There is always an extra value in these productions of the semi-classics of childhood memories. Witness, 'Girl of the Limberlost,' 'Little Women,' etc. This one does not make any too great pretensions, but does not overlook its possibilities. The picture will satisfy if you get those audiences in.'

+ + Box Office Digest p12 S 9 '39

'This popular story by Margaret Sidney has several amusing sequences, some genuine human interest and the fascination of its transition to the screen. Story is geared to appeal to the family and juvenile trade which patronizes the neighborhood houses.'

+ + Film Daily p12 N 25 '39

FLAMING LEAD. Colony-State rights

57min


Director: Sam Newfield

Screenwriter: Joseph O'Donnell

Western melodrama. This is a new series of films starring Ken Maynard. He is a barroom entertainer who gets involved in a ranch ownership caper.

Audience Suitability Ratings

'General patronage.'

Nat Legion of Decency Je 1 '39

Trade Paper Reviews

'With a lapse of almost a year, Ken Maynard again appears on the Western picture scene in this new state-righted series. 'Flaming Lead' is the first, and if it sets the standard, the new bunch of Westerns are destined to rise in favor as the previous set. The picture seems a chip for a good hull of juvenile business in action hour features.'

+ + Boxoffice p25 N 18 '39

'Most exhibitors who horse up their screens breathed a sigh of relief when the last Ken Maynard series drew to a close, because it was hard to get the neighbors to take 'em. This new batch, if the first one. 'Flaming Lead,' that any guess as to what the followers will be like, is equal to most of the short hour sessions of chronology now being spotted in action emporia. The natural desire of youngsters to see on the screen an actor they've seen alive and close enough to touch should turn out okay commercially to sell Maynard. In this picture will stand up. 'Flaming Lead' happens to do it fairly well.'

+ + Variety p20 N 15 '39
FLYING DEUCES RKO-Boris Morros

MOTION PICTURE REVIEW DIGEST

65-67min O 20 '39

Cast: Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner, Charles Mid-leton

Director: Edward A. Sutherland
Music: John Leopold, Leo Shanken
Music director: Edward Paul
Screen writers: Ralph Spence, Alfred Schiller. Charles Rogers, Harry Langdon

Comedy. This is the first of Boris Morros' productions. 'Legion Falls' brings Laurel and Hardy together after their recent separation. The comic pair are two Private Citizens who want to get a mistress. Hardy falls in love with her and she turns him down. In order to forget her he joins the Foreign Legion and takes Laurel with him.

Audience Suitability Ratings

"Mediocre. Mature-family." DAR

+ Fox W Coast Bulletin O 28 '39

"A somewhat labored, slapstick type of farce with a few hilarious incidents which give the clowning stars an opportunity to display their peculiar gifts. Family." Int Fed of Cath Alumni

+ Fox W Coast Bulletin N 11 '39

"Family." Am Legion Auxiliary

"Slapstick comedy presenting the team of Laurel and Hardy in an advanced stage of taste for family." Calif Cong of Par & Teachers

"A series of slapstick gags which become monotonous because of repetition. Family." Calif Fed of Business & Professional Women's Clubs

"The direction is adequate, while many gags are old, they are built up to surefire comedy. Laugh provoking for all who enjoy these comedians. Family." Gen Fed of Women's Clubs (W. Coast)

"A fairly interesting comedy with an incongruous story, adolescent plot and some clever gags. Family." Nat Council of Jewish Women

"A long drawn out series of silly antics. Family." Calif Council of Fed Church Women

Fax W Coast Bulletin N 15 '39

"General patronage." Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"Laurel and Hardy become belle Beaux Gestes in their new full-length feature. The picture has a few funny, smart laughs but its lighter moments. Yet I found most of the antics quite unfunny; perhaps I'm just not a Laurel and Hardy fan." Phil T. +

Commonweal p119 N 24 '39

"From the bottom of the deck, Messrs. Laurel and Hardy have vanished a couple of celluloid deuces—but if you're smart you'll let them play their card tricks on somebody else. The picture they're trying to palm off as a movie is a confused, conglomerate mess of un-funny, broad humor and broader burlesque—bullying with whiskered gags, senile jokes, and decrepit slapstick lifted bodily from the infancy of the movies." Jesse Zunser +

Spectator p241 N 3 '39

"A frankly slapstick affair presenting the Laurel and Hardy team. Portions are very funny. One gag takes to it as a change of diet." Bert Harlen +

Hollywood Spectator p10 O 14 '39

"The writer of the sequences worked out by the quartet of gag men jells into real fun. This is as dated as button shoes." Beverly Harlow +

Liberty p58 D 16 '39

"Messrs. Laurel and Hardy, past masters in the ancient art of mugging before the camera, carry off the gag comedy with grace and ease; often they are funny but eventually the constant repetition of their gags and facial distortions borders upon being boresome. The offering should meet with the hearty approval of fans of the Laurel-Hardy school, E. C. 5 +

Y Herald Tribune p14 N 24 '39

"The happy reunion of Stan Laurel and Oliver Hardy after a characteristic interlude of reproofless squabbling may not be as hand- some as celebrated by 'Flying Deuces' as it might be, but their new picture is reason enough for a glad-hand and a bit of hatched-burried laughter. An amusing contribution to the generation of laughter in the body politic is okay by this department, even though it be the 'Laurel and Hardy.'" Bosley Crowther +

N Y Times p29 N 24 '39

"Laurel and Hardy in a very funny not remake of Laurel and Hardy." +

Times p34 4 '39

Trade Paper Reviews

"'Flying Deuces' takes rank as probably the best of the Laurel-Hardy feature efforts, and will find a welcome spot on many bills... It has a few steady stream of them, with two or three high spot sequences that really go to town." Box Office Digest p11 O 9 '39

"The moderately entertaining result would be vastly more amusing with the elimination of several druggy sequences. The picture's best market will be with the children and the confirmed comedy fans, but its slender story merely a framework for the Laurel-Hardy antics, which is only an apology for merchandise for general audience consumption." +

Boxoffice p65 O 14 '39

"Laurel and Hardy employ all their old, familiar, button-busting gags, yet they have developed Boris Morros feature for RKO, but the result is only intermittently amusing. A few slapstick sequences are clever, but the picture is marred by a feeble story which has innumerable dull stretches. With about 20 minutes eliminated, the film might be a swell four-reeler." Frank Leyendecker +

Film Bulletin p8 D 2 '39

"Laurel and Hardy's newest picture is full of laughable slapstick, and it's dated, but it's not a bad show with Boris Morros feature for RKO as a producer and he no doubt, had a hand in some of the novel melodic material provided Laurel and Hardy." +

Film Daily p6 O 10 '39

"There's not much to this new Laurel-Hardy comedy, mainly because of lack of story material, but there is pastime in the better than the average feature length show with this pair of funsters. There's a situation here or there that is amusing, and there is some good direction by Edward Sutherland, who has injected several whimsical touches. The picture marks an auspicious debut for Boris Morros as a producer and he no doubt, had a hand in some of the novel melodic material provided Laurel and Hardy." +

Hollywood Reporter p4 O 6 '39

Reviewed by Charles S. Aaronson +

Motion Pict Daily p11 N 3 '39

"Laurel and Hardy drenched from under the Hal Roach banner to make their first outside comedy feature for Boris Morros who marks a none too impressive start as a producer, after several years as head of Paramount studio's music department. Picture is a hodgepodge of elemental horseplay and slapstick, with an extended chase that culminates in a wild plane ride. 'Flying Deuces' will have to be content with secondary bookings in the lower rung of the movie houses, and doubtless which, mingled with a few snickers, a rich-looking production and good performances by Stan and Oliver, should make it a fairly diverting show." +

Hollywood Reporter p9 N 24 '39

"Essentially funny and one of the most whimsical pieces of dual clowning turned out by the Hal Roach, studio. 'Flying Deuces' needs only some judicious trimming and tightening of the preview footage to stack it up as prime entertainment and profitable program merchandise." +

Variety (Hollywood) p3 O 6 '39

FOUR JUST MEN. Monogram Announced for release 11 15 '39 (Not yet previewed)
FOUR WIVES. Warner 110min D 25 '39
Cast: Gale Page, Persis Lane, Rosamary Lane, Lola Lane. Claude Rains, Jeffrey Lynn, John Garfield, Mary Robson
Director: Michael Curtiz
Music: Max Steiner, Max Robinowich
Screen writers: Julius J. Epstein, Philip G. Epstein, Maurice Haaline
Comedy drama. Suggested by the book Sister Act by Fannie Hurst. This is a sequel to 'Four Daughters' and Daughters Courageous. Persis Lane, widow of John Garfield gives birth to a daughter, and then marries a Police Sergeant. So, all together, they have three kids. The problem of marriage and marriage take up the major part of the film.

Audience Suitability Ratings
"Good. Adults." DAR
+ *Box W Coast Bulletin N 25 '39
"It combines the most profitable elements of entertainment which undoubtedly win general approval for the picture as a whole. . . . In spite of its many faults, it will be a success because it is a picturesque and immovable production does not rate unstinted praise. The humor is too exaggerated to combine well with the dramatic situations. . . . The conversations about approaching blessed events might have been developed with more interest and with a greater sense of artistry as well as taste. Adolescents: mature; children: no interest. Adults." Women's Univ Chapel, Los Angeles
Fox W Coast Bulletin D 2 '39
"Adults.", Nat Legion of Decency D 7 '39
Newspaper and Magazine Reviews
"The picture is not a total loss. It will hold your audience's attention for a while, but it isn't well made, and it is stretched out too far for what is in it. . . . Not up to their usual level set by the 'Four Daughters,' but it has its points. Of little interest to children, but all right for the rest of the family." + *Hollywood Spectator p7 D 9 '39
Trade Paper Reviews
"For a little more than half of the way 'Four Wives' is a honey of a picture, then at about that point the thin story idea must be stretched to the thinnest of points, and the result is a dry passage, and a general feeling of tiredness at the conclusion. . . . It's a money picture, but will be a failure if it comes to you in shorter length. Not for the youngsters, and this not because of anything wrong with the film; it's a failure because they grow tiresome to some ages."
- *Box Office Digest p172 '39
"The public popularity of its successor, 'Four Daughters,' and the fact that this utilizes substantially the same cast, should be sufficient to assure fair reception for the latest episode in the lives of the Lemp sisters. Unfortunately, however, as wives they prove considerably less entertaining than they did in their debuting vehicle, due largely to the weaknesses of the screenplay, which fails to register cleavage, nor should the comic notion, and the film's lack of pace throughout."
- *Box Office Digest p129 D 2 '39
"It is 110 minutes of solid, delightful entertainment, tear-stained drama mingled with laugh-provoking humor. This might be said to complete the trilogy of the Lemp sisters. It is a much better movie than 'Daughters Courageous' and compares favorably with the first of the trilogy. The boxoffice results will be very much on the bright black side of the ledger in a city where the cheaper action spots."
- Film Bulletin p4 D 2 '39
"It is good audience fare and should click nicely at the box office. It has splendid comedy, humorous dialogue, all in a direct line direction by Michael Curtiz."
- Film Daily p10 N 25 '39
"It is probably more ambitious of the productions centered around the Lemp Family, but falls far short of the first of the series, 'Four Daughters.' In spite of the length, its seriousness is a bit better than the second, 'Daughters Courageous.' It seemed to this reviewer that the whole cast has been overproduced, that there was too much ado about so little, with the obvious predominating too much in the story and the whole production just an average show."
- Hollywood Reporter p3 N 21 '39
Reviewed by Vance King
+ Motion Pict Daily p1 N 27 '39
"Decidedly interesting as a whole, despite over-long and tiresome stretches that break down on unwinding, 'Four Wives' will ride along on the momentum and interest of the first part. It would be nice to examine boxoffice results. It's good, wholesome adult fare, although the references to and discussions on obstetrics and child-rearing make it unsuitable for the younger generation and juvenile trade."
+ Variety p14 N 22 '39
"Picture cannot be stretched on length and attempts to crowd too much substance into its nearly two hours of unrolling, but it provides much genuinely absorbing material for a development of unusual dramatic material and by virtue of excellent performances and top notch direction emerges as substantial box office stuff for the mass." + Variety (Hollywood) p3 N 21 '39
FULL CONFESSION. RKO 72min S 29 '39
Cast; Victor McLaglen, Sally Eilers, Joseph Calleia, June Allsop, Francis Ford, Elisabeth Risdon
Director: John Farrow
Original story: Leo Birinski
Screen writer: Jerry Cady
Drama. McLaglen, a prisoner, confesses to a priest, Joseph Calleia, that he has murdered a policeman, and asks for help in acquiring a weapon to death of the murderer of McLaglen's fiancée. Calleia attempts to aid the innocent victim and to obtain McLaglen's confession to the authorities.
SEE ALSO issue of September 25
Audience Suitability Ratings
"A: very good of kind; Y: too mature; C: no." + + Christian Century p1422 N 15 '39
"Adults," Calh Cong of Par & Teachers
"Strains of mournful music establish the mood of this ponderous crime study which is further intensified by shadowy, gloomy photography. . . . To many, an exposition of the details of a particular faith is displeasing though the picture be well cast and acted. Victor McLaglen is the criminal. His performance is as sincere as it is unusual. His honors go to Joseph Calleia in the role of the kindly Catholic priest concerned with the suffering of his parishioners. Unsuitable for young adults. Gen Fed of Women's Clubs (W Coast)
"Tense, somber and absorbing, the picture is underlined with a dramatic and powerful acted. Adults." Nat Council of Jewish Women
"An intensely dramatic story. Adults." Nat Fed of Music Clubs
"Adults." Nat Soc of New England Women
"An unsavory crime picture, unconvincingly presented. Adults." S Calif Council of Fed Church Workers
Fox W Coast Bulletin S 16 '39
"An absorbing though grim drama. Adolescents, 12-16: unsuitable; children, 8-12: no." + + +
Newspaper and Magazine Reviews
"Seldom do we have films as forceful and moving as 'Full Confession,' which gains in power as its story is wound tighter and tighter. The picture is of particular interest to Catholics, . . . It is Joseph Calleia who turns in the surprise performance. After many gangster- racketeers, his portrayal is one of character with restraint, and understanding, deserves special praise." Hartung
- *Commonwealth p539 O 6 '39
"A strange mixture of melodrama and religion has resulted in a strange but engrossing film. Full Confession is the brilliant 'B' productions which Robert Sisk has been turning out for RKO with such consistency. Its very simplicity has resulted in a powerful realism which you won't find in most of the
GENTLEMEN FROM ARIZONA
Mono-gram-Golden West 71min D 5 '39
Cast: J. Farrell MacDonald, Joan Barclay.
John King, Craig Reynolds, Ruthie Reece.
Director: Earl Haley
Music: Constantin Bakaleinikoff
Original story: Earl Haley
Screen writers: Earl Haley, Jack O'Donnell.

Western melodrama with music. This is the first film issued by the Golden West Productions, an organization fostered by Charles Goeft, Phoenix ice manufacturer, as a propaganda for the interests of the state.

The film was made in the new Cinecolor at Phoenix. A horse breeder is about to lose his property because of a misunderstanding. He hopes to rescue his losses by winning a horse race. A cowboy wanders into the town and aids the rancher.

Trade paper Reviews

"Some exceptionally fine color photography lends this picture about all the distinction it merits for the general market. In fact, so lovely are many of the shots that the film automatically makes Cinecolor, the process used, a factor to be reckoned with in the feature production field. Aside from this, the picture isn't much... Filmed entirely in Arizona, it should be popular there, particularly as it paves some of the ultra-modern developments of the state, while retaining much of the old Western flavor. But, despite the excellence of the cast, the picture lacks the marvelous effort which is so particularly in the matter of direction and writing."

Hollywood Reporter p3 D 8 '39

"It's a new high for Chamber of Commerce propaganda, both for the state of Arizona and Phoenix where it was filmed. The results will be a lingering for a trip West, horses and a little hard cider. The novelty of it all is that the picture has some sterling entertainment values... These and other good points help to gloss over bad direction and writing and amateur work by those of the cast recurred in picture's locale. Honors on acting end go to John King, who gives a lift to a mediocre screen play and bad dialog."

Variety (Hollywood) p3 D 8 '39

GERONIMO.
Paramount 88min Ja 12 '40
Ralph Morgan.
Director: Paul H. Sloane
Music: Gerard Carbonara, John Leipold
Screen writers: Paul H. Sloane
Action drama. Shortly after the Civil War, President Grant gives land to the Apache through the grace of Apache chieftain, Geronimo, who has been slaughtering whites who dared to invade his domain. The Apache chief sent to serve under the father he has not seen since he was a child. Geronimo rejects peace and the last great Indian battle is placed.

Audience Suitability Ratings

"Mediocre. Except for a few names, dates, costumes, and the locale, this trite, exciting, sentimental, unconvincing film has little historical value; which is regrettable for it could have been the Indian last stand, historically-colorful picture. Too much for the children. Mature-family."

DAR

"Adults." Am Legion Auxiliary

There are some capable characterizations, and excellent comedy relief is supplied by Andy Devine's Indian bugler. His horse is frequently shown in harrowing scenes and many tense situations. 11-18: thrilling; 8-14: too tense. Mature-family.

Calif Com of Business & Professional Women's Clubs

"This semi-historical melodrama is an exciting, almost shocking, portrayal of the Indian menace immediately following the Civil War. Adults. Calif Fed of Business & Professional Women's Clubs"

"The production values are sweeping and impressive. The battle scenes are most harrowing... Thrilling Indian warfare, entertaining if you like the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Family, but not for small children." Nat Council of Jewish Women

"At all times, through the music, there is an anticipation of what will come next; and it heightens the interest, taking the picture out of the usual class of 'Pioneer Westerns.' Exciting for children. Mature-family." Nat Fed of Music Clubs.

"Somewhat sketchy, with a great deal of Indian warfare. Mature." S Calif Council of Fed Churches (W Coast)

"Family, thrilling and exciting story of the last big Indian fight. The Indians are realistic and the story is not over-weighted with love episodes. It is cruel and stark and the acting is excellent."

Wkly Guide N 18 '39

"Newspaper and Magazine Reviews

"Of excellent educational value to those who wish to become familiar with the Indian struggle in the history of the creeping westward of the white man's civilization. Rather strong for children, and I doubt if it will altogether please Western picture fans who enjoy the more compact and more intimate shorter films in which Redskines bite the dust. But no fault can be found with it on the score of Paramount's lack of honest effort to turn out a really notable bit of entertainment."

Hollywood Spectator p6 N 25 '39

Trade Paper Reviews

"It may prove a bargain buy if it is not sold as a second-class melodrama... The story is patterned very closely after 'Lives of a Bengal Lancer,' but the dialogue is much, much better. The director of a trip through the Paramount film stock library... Don't go overboard. But if you get it on terms for whoop-it-up fans, there is a market for it. Marquee value none too hot."

Box Office Digest p6 N 22 '39

"The honored formula of soldiers and Indians, given a lavish and spectacular production mounting, and treated to an engaging screenplay, has an authentic historical background, here is a field day for the action addicts."

Boxoffice p17 N 25 '39

"'Geronimo' is a large-scale Western—just that and nothing more! The story is patterned very closely after 'Lives of a Bengal Lancer,' but the dialogue is much, much better. The director of a trip through the Paramount film stock library... Don't go overboard. But if you get it on terms for whoop-it-up fans, there is a market for it. Marquee value none too hot."

Film Bulletin p9 D 2 '39

"Stirring picture of Apache war carries suspense to the end... Great ending."

Film Daily p6 N 21 '39

"If super-Westerns continue to click at the boxoffice—and there is no reason to believe (they won't)—'Geronimo' should be a sock hit, for here is one of the most spectacular, action-
GHOST TOWN RIDERS. Universal 53min
Cast: Bob Baker, Pay Shannon, Hank Worden, George Cleveland
Director: George Waggner
Music: Fleming Allan
Screen writer: Joseph West

Western melodrama. A gang of crooks try to build up a boom in a deserted town by saying that gold is to be found. They try to get land from an old miner who saves his land and really discovers gold on his property.

**Audience Suitability Ratings**

While this film follows the familiar pattern of the Westerns, there is sustained interest throughout. The plot is clearly unfolded and the humor is well placed. Therefore, the exception of the one feminine role, is adequate. Family.

E Coast Preview Committee

+ Fox W Coast Bulletin Ja 14 '39

**Trade Paper Reviews**

"It's a very moderate picture, slated for fair to average business."

+ Boxoffice p25 O 21 '39

GOLDEN BOY. Columbia 98min S 5 '39
Music: M. W. Stoloff
Screen writers: Lewis Meltzer, Daniel Tarsdahl, Sarah Y. Mason, Victor Heerman

Drama with prize fight background. Based on the play of the same title by Clifford Odets. William Holden portrays a sensitive boy with a love of the violin who gives up the instrument in order to make money in the prize ring. He meets a poor manager and in time becomes a success and falls in love with the manager's daughter. At one point, she advises him to continue fighting, then changes and urges him to return to the violin.

**SEE ALSO issue of September 25**

**Audience Suitability Ratings**

"Golden Boy," on the screen as on the stage, is sturdy for adult audiences, although much of the rough dialogue of the original play has been omitted. The writing of a "happy ending" is not objectionable, although the picture flows with powerful smoothness throughout. Adolescents, 12-16 & children, 8-12:

+ Motion Pic R p5 S '39

Newspaper and Magazine Reviews

"Strong drama rather than pleasant. Adults and young persons."

Christian Science Monitor p17 O 7 '39

"'Golden Boy' is better than the average panorama of smoke-filled training quarters and howling fight mobs. In fact the film steers away from the rings to center upon Joe—and what life does to him." Beverly Hills Liberty p4 S 30

"It has turned into an interesting prize-fight picture. ... It would be unjust to criticize the picture 'Golden Boy' on the basis of the boxoffice. It is not well acted but is a humdinger. Since his ambitions, thinned out though they were in Hollywood, add enough to the movie to make it the usual prize-fight opera." Franz Hoellering.

Nation p501 S 16 '39

"The film gives the definitely 'A' mood of the production with their work. It's excellent drama throughout."

+ Variety p4 14 N 22 '39

"Lacking the gutty foreignness that flavored the Oedipus play and disguised the too-literally symbolism of its situation, 'Golden Boy' is saved from sinking into a slow-moving melodrama chiefly by the freshness of its main characters."

+ Time p51 S 18 '39

GONE WITH THE WIND. Selznick-international-MGM 220min D 12 '39
Cast: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Ann Rutherford, Laura Hope Crews, Ona Munson
Director: Victor Fleming
Dance directors: Frank Floyd, Eddie Prinz
Music: Max Steiner. Lou Forbes
Screen writer: Sidney Howard

Historical drama. Filmed in Technicolor. Based on the novel of same title by Margaret Mitchell. The most talked of and longest picture ever produced, being three years in the making finally comes to the screen. It will be shown on a road show basis at raised prices with a fifteen minute intermission between scenes. The story is set in the South of the days before the war between the states, during that war, through the burning of Atlanta, the vicious carpetbagger era and on to reconstruction of the ruined State of Georgia. Clark Gable is Rhett Butler, a blockade runner; Vivien Leigh is the fiery Scarlett O'Hara; Thomas Mitchell is Gerald, her father; Leslie Howard is the dreamer, John Wilkes; and Scarlett's gentle Melanie is the wife of Wilkes.

**Trade Paper Reviews**

"Here is a picture which should delight audiences, inspire producers and prove a bonanza for Richard K. Greenberg. The indications for exhibitors, large and small, for emphatically David O. Selznick's production are so memorable as the historical era it so vividly recreates and quickens with life. Margaret Mitchell's epic of the Old South finally emerges upon the screen as a climactic personal achievement, a long-standing industry answer to carping critics everywhere and, importantly to showmen as scintillating and glorious entertainment, perhaps as close to perfection in all its phases as human endeavor can attain."

+ Film Daily p11 D 13 '39

Reviewed by William R. Weaver

+ Motion Pic Daily p1 D 13 '39

GOOSE STEP. See Beasts of Berlin

THE GREAT COMMANDMENT. Cathedral films 85min
Cast: John Beal, Maurice Moscovitch, Albert Dekker, Marjorie Cooley, Warren McCallum, Louise Goodwin, James Warren, Frank McDonald, Maude Brightman
Director: Irving Pichel
Music: Hans J. Salter, Walter Juman
Screen writer: Dana Burnet

Biblical drama. This is the first production of a new company and was financed by the Rev Picture. Despite no pre-arranged distribution outlet was set, is planned to roadshow the film with backing of
THE GREAT COMMANDMENT—Cont.

A version with local enthusiasm, and an inspirational appeal for everyone, has been purchased by a young producer, who plans to film the story of the Christ. The man selected. Irving Pichel speaks off stage for the Christ character who is seen only briefly in one scene. The producer, who can back in the heart of the Christ, is the man selected.

Audience Suitability Ratings

"Simply and impressively presented is this appealing story of Christ's time on earth. 14-15; for children, Family." Calif. Council of Fan & Teachers

"At this time when fear is in every heart and racial hatreds and intolerance abound, 'The Great Commandment' brings a healing message of brotherly love and understanding. . . Entertaining for all ages, timely and thought-provoking, Family." Gen Fed of Women's Clubs (W. Coast)

Fox W. Coast Bulletin O 14 '39

"A profound and dignified production. . . The director is to be congratulated on his remarkably delicate handling of a story which should appeal to audiences generally." Calif. Council of Fed Church Women

Fox W. Coast Bulletin N 4 '39

"A. Y. + Parents' M p63 D '39

Newspaper and Magazine Reviews

"A picture of worthy purpose, aiming to disseminate the teachings of Christ to a troubled world. A production for all Church organizations, technically, too. Work through your church organizations and have it shown at your local theatre. It will prove interesting to some, and will do no one any harm." Bert Harel

+ Hollywood Spectator p10 N 11 '39

"The Great Commandment' is as sombre as a traditional Biblical picture. . . Jesus is represented only by a deep, mellifluous voice, speaking parables in Biblical language. It is His disembodied Voice, trailling across the countryside, followed by His disciples, preach- ing the gospel and working miracles, that gives 'The Great Commandment' its nerve-tingling, eerie power." + Time p77 N 6 '39

Trade Paper Reviews

"It has entertainment, but more importantly, many excellent ideas for use in community situations where a bit of good will can be used to advantage. . . Our understanding is that the material will call for stand-out- show under locally selected auspices, though a major release is possible. We advise all exhibitors to get local newsmen as soon as possible. A local exchange has it. Reach your decision based upon community problems, and local cooperative opportunities. Not a run of the mill picture to be booked in the routine way." Box Office Digest p10 O 9 '39

"Although not in the same category with what has to be accepted as film entertainment, this is a thoroughly commendable undertaking for all Church audiences. The treatment of Judea during Roman oppression and the rise of Christ, and merit the respect of every sect and creed in a land of tolerance, of all creeds. Well done technically, and invested with good production values, it nevertheless will require handling from the usual run of product." + Boxoffice p27 O 21 '39

"The story of the Christ as here told is something everyone should see. When a Christian minister, the Rev. James K. Fried- erich, takes it upon himself to spend a huge sum of his money to make a film version of the Crucifixion . . . the least the industry can do is to support it. As a regular picture, no doubt it will be shown every- where. . . With its very important message, it should receive the sort of presentation which will not allow its message to go unvoiced." + Film Daily p7 O 5 '39

"'The Great Commandment' is not a million- dollar Biblical spectacle, of which the screen has heard in years past. But it, the first release of a new producing company, would do credit to any of the major studios. In only a few weeks, however, all of which can be tightened, does it fail to hold audience interest. Neither is it easy to place Biblical narratives firmly and use them with enough modernity to interest the rank and file of the movie-goers. That 'The Great Com- mandment' succeeds in this is due to the writ- ing of Dana Burnet, the playing of an excellent cast, and, first and foremost, the masterly direction of Irving Pichel." + Hollywood Reporter p3 O 3 '39

"Breaking away from modern plot formulas to lift its story from the Bible, 'The Great Commandment' has a place in the spotlight of the general cinema. Yet it will not double the goal set by its producers due to its values in outright entertainment, to say nothing of artistry in both direction and performances." + Variety (Hollywood) p3 O 3 '39

THE GREAT VICTOR HERBERT. Paramount 81-90 min D 29 '39


Dance director: LeRoy Prinz

Director: Andrew L. Stone

Music: Victor Herbert

Director: phil Boutelje

Original story: Robert Lively. Andrew L. Stone

Screen writers: Russell Crouse. Robert Lively

Biographical film with music. The time is the turn of the century and the plot tells of Victor Herbert, who concerned himself with the domestic problems of his actors. Mary Martin and Allan Jones portray two singers who marry and quarrel. He advises them to follow their own directions. Walter Connolly portrays Herbert. Twenty-six Victor Herbert melodies are played and sung in the production.

Photoplay Studies devotes an issue to the photoplay appreciation of The Great Victor Her- bert. prepared by Dr. Osborne McConathy. It is obtainable from Educational & Recreational Guides, Inc., 1501 Broadway, Room 1418, New York City. The material is written in sixteen cents per copy or as part of the $2.00 annual subscription.

A Film Guide to the picture. The Great Victor Herbert, prepared by Harold Turner, is obtainable from Film Studies, 1501 Taft building, Hollywood, California at two dollars for twenty different issues. (Special introductory offer: one year, $1.00; two years, $1.50.)

Audience Suitability Ratings

"Excellent. Family." DAR

"An excellent true-to-life musical filled with heart throb- berging episodes of dramatic appeal. Excellent production and direction plus its un- usual amount of pure Herbert melodies clas- s this as the outstanding musical extravaganza of the year. Family." Nat Fed of Music Clubs + + Fox W. Coast Bulletin D 2 '39

"General patronage. . . ." National Federation of Decency D 14 '39


School Evaluations

"Excellent for music appreciation. This is the type of picture that music appreciation should be encouraged. Interesting, appealing, and worth while for both old and young. I for one will pass this excellent film to my students. "Combines good dramatic technique with much which would seem to me to be invaluable in an educational study of Victor Herbert's work." . . . "While light and fantastic, I feel it has something unusual in its portrayal of character and music. My study of Victor Herbert fans." . . . "I wish the women's voices might have come over better. Jeanette MacDonald would have done the songs justice. But, on the whole, this is a picture I am
By the Herbert library is dipped into far too heavily with the result the film is loaded with too many musical numbers, frequently with too little excuse. Therefore, in point of drama, this is less important than it is a stepping stone development. But Vincent Pagnol's well known numbers. By a straight musical approach of the noseygal variety, the film will do for music what Orane Charton did for "The Beguiling of Mr. Poirot". The score is little better than that which accompanies a canary singing song and dance. The score is little better than that which accompanies a canary singing song and dance. The score is little better than that which accompanies a canary singing song and dance.

**Motion Picture Digest**

**Page 43**

"It is an enormously tuneful, compactly written, thoroughly effective score. It is based upon the vast store of Victor Herbert songs, scores, and anecdotes to provide a brimming hour of entertainment. Background for a pleasant, if not exciting, back-stage dramatic drama. Jesse Zunser

"Entertainment for everyone, for particularly for who enjoys a rare combination of music and drama. Motion picture appreciation classes should note the adroit manner in which the musical numbers are woven into the whole - fully supporting the continuity of the audience interest in the story. Lacking in outstanding star names, exhibitors will find it necessary to use it energetically, but it will more than make good all the advance exploitation given it."

Cue and D 39

"From a musical standpoint 'Great Victor Herbert' is fully as enchanting as one might have expected. At the same show the score is neither the biography of a prodigal music maker, which it pretends to be in its title, nor is it cinematically entertaining. While the anthology of Victor Herbert tunes shows good judgment and excellent execution, the fabric of the score is shown to be made of the musical embroidery on the drab side."

Howard Eskin

**+ N Y Herald Tribune** p27 D 7 '39

"It is not an attempt to portray the life of Victor Herbert... It is a large and splendidly light comedy about a Frenchman and the Irish genius who introduced poetry into popular music, and as such it is almost certain to arouse the indignation of people who do not regard biography either lightly or operatically... If Victor Herbert was the sort of man we think he was, he is turning in his grave today. But his music, we repeat (and we can't repeat it too often), is still inimitably superb, still the greatest show music that ever struck, or is likely ever again to strike, the Broadway sector."

Ben R. Craig

**+ New York** p22 2 D '39

"A rather heavy story clogs the film which is not a biography that should be overweighted. The song score makes the general effect of the film charming, but more of Herbert and less of the private careers of imaginary historical people would have helped."

John Mosher

"It should prove a money-maker above average. Call Miss, June Jordan; she's clean-cut if you can get out those music lovers who will walk a mile to hear 'Kiss Me Again' and 'When the Sun Comes Out'. The score is your own audience; it is music that you are selling."

**+ Box Office Digest** p8 N 30 '39

"In story content, this proceeds along accepted lines. The musical wealth represented by the Herbert library is dipped into far too heavily with the result the film is loaded with too many musical numbers, frequently with too little excuse. Therefore, in point of drama, this is less important than it is a stepping stone development. But Vincent Pagnol's well known numbers. By a straight musical approach of the noseygal variety, the film will do for music what Orane Charton did for "The Beguiling of Mr. Poirot". The score is little better than that which accompanies a canary singing song and dance. The score is little better than that which accompanies a canary singing song and dance.

**HARVEST**

French cinema center 80min

O 2 '39

**Cast:** Gabriel Gabrio, Edouard Delmont. Fernandel. Orane Delmazis

**Directed By:** Marcel Pagnol

**Music:** Arthur Honegger

**Screen writer:** Marcel Pagnol

Drama. Based on the novel Regain by Jean Giono. Filmed in French with English subtitles in Marseille and the Provence by the French town. The French New York Board of Censors has condemned this film because of the absence of a marriage ceremony, but the censors were interceded by the Board of Regents. A simple elemental tale of a peasant man and a woman who leaves an idyllic life to contend with the man. He is the last peasant on the worn-out land, all others having left. Together with the woman he tills the spent soil and their great love for each other makes the soil fertile once again.

SEE ALSO issue of September 25
**HARVEST—Continued**

**Audience Suitability Ratings**

"Objectible in part."

Nat Legion of Decency O 12 '39

**School Evaluations**

"For a rather mature group in senior-high school or college, this film offers great possibilities. . . . Much of its subtlety and dramatic force would be lost upon an ungraduated audience. . . . Many of the scenes of its subtlety and dramatic force would be lost upon an ungraduated audience. . . . Many of the scenes would be wasted upon the children. . . ." One of the finest French pictures that I have seen.

"Very fine film. . . . "The theme that the earth is God's, a theme to which man must respond masterfully; and needs to be emphasized in modern life; particularly to those who live in urban centers. . . . This picture is a noble companion with the liberation to earth brings. . . ." Fine in relation to art classes. . . . "Vital and moving: artistic in conception, and fine-art appreciation groups. Deeply impressed by an outstanding picture—its tone and pictorial composition. . . . From the standpoint of technique it was well done. However, only mature students of photo-play could enjoy it. . . . One of the best pictures of the year but purely adult. . . . We are teaching the young, and we must uphold conventions of society. . . . I do not think that high-school pupils are ready for the sexual scene. Censors objected because the couple do not marry. The film makes no plea for doing away with marriage. In my opinion, anything of a dignified and sincerity between humans. On the credit side are the strangely beautiful scenery, outstanding performances and lack of artifice."

Philip T. Hartung

**Commonweal** p87 O 20 '39

"The film—a sensitive, beautiful, and completely delightful tale—is one of the finest films to come to America in months." Jesse Zunser

**SCREEN** p24 10 '39

"It is a simple and deeply stirring film. The opening itself is a major screen event, for this is a motion picture of abiding beauty, honesty and inspiration. It reminds me of the role of the Virgin in the sense of Censors objected because the couple do not marry. The film makes no plea for doing away with marriage. In my opinion, anything of a dignified and sincerity between humans. On the credit side are the strangely beautiful scenery, outstanding performances and lack of artifice."

Howard Barnes

**New York Herald Tribune** p15 O 3 '39

"It is the simplest, the most natural, the most moral film imaginable. . . . Had not the Board of Regents overruled the zealous censor body, New York would not be privileged this morning to see the most honest things of the screen year—a film of utter serenity and great goodness, so reverently played and so compassionately that it is far less an entertainment than a testament to the dignity of man and to his consonance with the spinning wheel. . . . It proves that the motion picture can be art, not merely industry."

**World** p5 10 '39

"It is an unrelievably sober and honest study of peasant life in the south of France. The French folk have given us a few of their back-to-the-soil sketches, these careful, realistic portraits of farmers in their stone houses, with their small children, their bread, their jugs of wine, and their interesting manure piles. They have a documentary force which impresses upon us the nakedness and how it seems to others grim and alien." John Mosher

**New Yorker** p65 S 30 '39

"Brilliantly acted by Gabriel Gabrio, Orane Demazis, and Fernandel, this distinguished film was banned by the New York State Board of Censors two months ago."

**+ + Newsweek** p36 O 9 '39

"One of the finest French films to reach the U. S. this year. . . . Against the backdrop of Europe's war-wrecked villages, this parable of the need for individuality in the face of Europe's civilization, through a peasant's labor and love, had some of the primitive Biblical grandeur and Creation. . . ."

**+ + Time** p52 O 23 '39

**Trade Paper Reviews**

Reviewed by Alfred Finestone

**Motion Pict Daily** p6 O 3 '39

"Nothing could have stopped the film stands, including even the Hayes code crew. Production will do well in arty, foreign language houses because too slow-paced to fit in the dual sets of other theatres. Judged artistically, it just misses by lacking sufficient popular appeal for widespread circulation in this country, except as noted. . . . Marcel Pagnol's production still inclines towards the tedious, just as it was in his 'Heartbeat. But he is helped by several upstanding performances and a better sense of pace with his own directing."

**Variety** p15 O 11 '39

**HAWAIIAN NIGHTS.** Universal 64min S 15 '39

Cast: Johnny Downs, Mary Carlisle, Constance Moore, Eddie Quillian. Etienne Girardot

**Director:** Albert S. Rogell

**Music:** Matty Malneck.

**Original story:** John Grey

**Screen writers:** Charles Grayson. Lee Loeb

**Musical:** Johnny Downs, son of a hotel magnate, passes up business opportunities to organize a band. When his band is banned in Honolulu, Downs takes his band along and makes a success of a rundown hotel.

**SEE ALSO issue of September 25**

**Audience Suitability Ratings**

"A; hardly; Y; fairly good; C: doubtful interest."

**+ + Christian Century** p1222 O 4 '39

"Hawaiian Nights" is one of those mediocre films that the Public Relations Dept. has been careful not to say too much about. It might serve to create a certain nostalgia if one had been in the Islands. . . . Some of the dialogue is too good; the music is pleasant. Adolescents, 12-16: fair; children, 8-12: little interest."

**Motion Pict** p5 S '39

**Newspaper and Magazine Reviews**

"Adults and young people."

**Christian Science Monitor** p17 O 21 '39

"Hawaiian Nights" is an innocuous but bright little piece with good comedy moments."

Philip T. Hartung

**Commonweal** p560 S 22 '39

Reviewed by Beverly Hills

"There are two or three things on the credit ledger of 'Hawaiian Nights' which will excite the. It is an outstanding, instant, sometimes entertaining entertainment. It has one tune, in which a Hawaiian luana, or picnic, is given considerable attention; it has some tuneful songs by the Messrs. Malneck and Loesser, and it has Etienne Girardot, a very amusing, clever actor. It may be said for this film that it doesn't give one just a taste of Hawaiian atmosphere. It really lets one in on much more. . . . The music is beautiful, the hula and rhythmic hula dancing than one is permitted to hear and see in more expensive productions."

**Herald Tribune** p17 S 29 '39

"Reports from the Coast are that Hollywood is in the process of producing another picture. . . . The idea that had no idea things had grown so bad that Universal would have to use the left-over straw from the hula skits to make another monotonous, farce, and rhythmic hula dancing than one is permitted to hear and see in more expensive productions."

**+ + New York Herald Tribune** p17 S 29 '39

"Reports from the Coast arc that Hollywood is in the process of producing another picture. . . . The idea that had no idea things had grown so bad that Universal would have to use the left-over straw from the hula skits to make another monotonous, farce, and rhythmic hula dancing than one is permitted to hear and see in more expensive productions. 'Hawaiian Nights'. . . If you time your arrival right, you can get to the theatre just
before the other picture goes on, it is 'The Old Maid.' Much the safer course." — Frank S. Nugent

N Y Times p10 S 29 '39

"A happy little story dedicated to good cheer among all audiences." — Photoplay p65 N '39

Trade Paper Reviews

"Melodious little musical number with popular juvenile appeals will prove to jitterbug trade." — Film Daily p6 O 3 '39

HEAVEN WITH A BARBED WIRE FENCE. 20th-century-Fox 60min N 3 '39

Cast: Glenn Ford, Jean Rogers. Raymond Walburn, Marjorie Rambeau
Director: Ricardo Cortez
Music director: Samuel Kaylin
Original story: Dalton Trumbo
Screen writers: Dalton Trumbo, Leonard Hoffman, Ben Grauman Kohn

Comedy-drama, Glenn Ford portrays a worker in a basement department store who tells for six years to earn enough money to buy a Western ranch which he has never seen. The ranch turns out to be a dismal spot with a schoolmaster. He finds a girl, Jean Rogers, Spanish refugee illegally in America, aids him and together they decide to make a go of the ranch.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Slow-moving social drama with shallow plot and average acting, with an atmosphere of dire poverty and with, for the most part, sordid characters. Adults." — Calif Cong of Par & Teachers

"A trite story with stilted dialogue and maturer treatment—depending upon coincidental happenings. Social values and the picture is crowded and loosely put together. Family." — Gen Fed of Women's Clubs (W Coast)

"A social drama, slow moving and at times unpleasant, Family." — Nat Council of Jewish Women

"Many opportunities for development of plot have been missed, resulting in only a mildly interesting picture in which new faces are re-pressing a familiar situation. S Calif Council of Fed Church Women

Fox W Coast Bulletin O 21 '39

"Only in a movie potboiler would we be asked to believe in such sentimental nonsense, Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pic R p7 N '39

"Adults."

Nat Legion of Decency N 2 '39

"A & Y; fair; C; no." — Parents' M p63 D '39

Newspaper and Magazine Reviews

"Family.

Christian Science Monitor p17 N 18 '39

"It's a story of disillusionment, about little people who work very hard and aren't very shrewd. ... Anyway, there's a lot of movement to the picture itself. That's a very satisfactory piece of dualler entertainment. The story has a basis, the script has pace and some direction. It moves and the direction by Ricardo Cortez is fully in step with the material vs. questionabie." — Photoplay p65 O '39

Trade Paper Reviews

"How the exhibitor is ever going to get the title, 'Heaven With a Barbed Wire Fence' on the marquee is a problem to us. ... The picture itself is a very satisfactory piece of dualler entertainment. The story has a basis, the script has pace and some direction. It moves, and the direction by Ricardo Cortez is fully in step with the material vs. questionabie." — Box Office Digest p2 3 '39

HERE I AM A STRANGER. 20th century-Fox 80-82min S 29 '39

Cast: Richard Greene, Richard Dix, Brenda Joyce, Miguel Rios, Gladys George, Katharine Aldrich, Russell Gleason
Director: Roy Del Ruth
Screen writers: Milton Sperling, Sam Hellman

Drama. Richard Greene, son of divorced parents, finds out when he enters college that his father is a drunken newspaperman. His mother, Gladys George, objects to the friendship of the boy for his father, but the boy continues and aids in the regeneration of the father. Based on a magazine story of same title by Gordon Malherbe Hillman.

Audience Suitability Ratings

"A & Y; poor; C: no."

Christian Century p1422 N 13 '39

"Social drama (well presented) is a notable cast, but with story rather poorly told. 14-18: mature: 8-14: of no interest. Adults." — Calif Cong of Fed Church Women

"Sincere treatment and the stressing of high ethical standards make this a very satisfying picture, although not a great one, Mature. Calif Fed of Business & Professional Women's Clubs


"A graphically presented, convincing human-interest story. Adult and young people." — Gen Fed of Women's Clubs (W Coast)


"An interesting social drama presented by an outstanding cast. The plot is loosely woven in spots but the film is an interesting study in ethical values. Adult in interest." — Nat Soc of New England Women

"An interesting and absorbing social drama presented by an excellent cast, and direction which has the ability to bring out the subtleties of the situations. A well constructed and well presented picture showing the evils and sorrows of the home, the result of selfishness and drunkenness. Mature." — S Calif Council of Fed Church Women

"An interesting and absorbing social drama presented by an excellent cast, and direction which has the ability to bring out the subtleties of the situations. A well constructed and well presented picture showing the evils and sorrows of the home, the result of selfishness and drunkenness. Mature." — W Coast Bulletin S 30 '39

"With less restrained direction the film might have been melodramatic, possibly mawkish."
HERE I AM A STRANGER—Continued

However, Mr. Del Ruth and the excellent cast have succeeded in making it both interesting and worth while to adolescents, 12-16: mature, children under 14: no.

+ Motion Pict R p5 O '39

"Adults.

The Nat Legion of Decency O 5 '39

"A & Y: good; C: no.

+ Parents' M p63 D '39

"Family.

Wykle Guide S 30 '39

Newspaper and Magazine Reviews

"Those who weep readily at the presentation of a parent-child situation may get something out of this film, but the more emotionally stable will perceive all too plainly the slovenliness of its story and treatment." Bert Harlen

+ Hollywood Spectator p10 S 30 '39

"The film is no more than a languid contemplation of the climax with a touch of melodrama and a sentimental consideration of family loyalties... The plot, if it deserves that appellation, has almost no suspense and very few convincingly dramatic situations... "Here I Am a Stranger" is far too static to be a really good film, but it is almost worth some performances of Mr. Young and Mr. Dix and the faithful atmosphere." Howard Barnes

— Herald Tribune p8 S 30 '39

"What we always say is that it is more fun usually when you know what the author's driving at. Mr. Del Ruth, in trying to get my reply will have to say, 'Sorry, I'm a stranger here myself. It's a shame, because the picture has merit, its performance is generally sound, there are a few sequences that couldn't be bettered and at last the screen has discovered a college without a co-ed and where the faculty holds classes instead of bets on the big game. It's unfortunate that good things come to such a bad end." Frank S. Nugent

— N Y Times p11 S 30 '39

Trade Paper Reviews

"We say that 'Here I Am a Stranger' is unusual, for a variety of reasons. First of all, it is a college yarn written and produced for adult minds without the slightest hint of the usual idiocies of college yarns. But then, it is not entirely a college story. There is a powerful theme of son and father and the scheme to top that off, and to appeal to the women, there is a great 'mother-sacrifice' angle. All in all, it shaerai the applause that a film deserves, satisfaction, without making any attempt to be an epic."

+ Box Office Digest p13 S 25 '39

"A well-mounted and strongly dramatic story of a father-son relationship laid against a college background, this measures up as substantial entertainment, far above the program average, and a film that is certain to please on all counts."

+ Boxoffice p27 S 30 '39

"A static problem drama, not too convincingly told, 'Here I Am a Stranger' holds audience attention mainly because of the compelling performances by supporting players." Frank Leyendecker

— Film Bulletin p19 O 7 '39

"The picture is solid entertainment for any type of audience, with drama, humor and sentiment. It is based on the book by Roy Del Ruth, who has made the characterization sound in every case. A fine cast complements the picture."

+ Daily p7 O 3 '39

" 'Here I Am a Stranger' has a strong infusion of those ingredients appealing to a generation next-of-film audiences. Thus, while it scarcely assumes impressive import, it will prove a gratifying top-of-the-line flick and should be counted on to bring in satisfying grosses.

+ Hollywood Reporter p4 S 21 '39

Reviewed by Gus McCarthy

Motion Pict Daily p6 S 25 '39

" 'Here I Am a Stranger' is a neatly concocted drama that will carry through general runs for nominal business. Topline names of Richard Greene, Richard Dix and Roland Young may be strong enough for marquee dressing in many spots to rate it headline brackets; otherwise it will carry through in the de luxe runs as a strong program supporter. In the subsequent family circuits, the film should carry it through without difficulty. Story is geared for general audience appeal. Title a handicap."

+ Variety p12 S 27 '39

" 'Here I Am a Stranger' lacks proven box-office names to assure first position in all the larger playhouses, but sounds delivered entertainment values and word-of-mouth possibilities are of quality that justifies top playing time."

+ Variety (Hollywood) p3 S 21 '39

HERO FOR A DAY. Universal 65min O 6 '39

Cast: Anita Louise, Dick Foran, Charley Grapewin, Berton Churchill

Directed by Howard Hofman

Original story: Matt Taylor

Screen writer: Harold Buchman

Collegiate drama. Charley Grapewin portrays a famous football hero of 35 years ago who is now a college publicist. The monotonous tale is furthered by appealing performances of young college publicity agents decide to use him for human interest. He aids a young college football star who through arrogance is heading for failure.

Audience Suitability Ratings

"A: feeble; Y & C: no."

— Christian Century p1487 N 29 '39

"Generally speaking, a Production of The National Legion of Decency Jl 6 '39

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

+ Parents' M p59 O '39

"Family: fine cast, well directed, and a touch of amiable satire."

+ Wykle Guide Jl 1 '39

Newspaper and Magazine Reviews

"If war films are not your meat these days, and who can blame you, try something like 'Hero for a Day.'... It's too bad that Director Harold Young couldn't have kept the whole thing in a minor key for he might have had another 'Midnight to Remember.' But when he introduces pretty Anita Louise in overly-smart clothes, romance and the last-minute football game, the whole gets too florid around the edges."

Philip T. Hartung

+ Commonweal p519 S 29 '39

Reviewed by Beverly Hills Liberty p66 N 4 '39

Trade Paper Reviews

"Sentimental little program offering is pleasing fare for the neighborhood trade."

+ Film Daily p6 N 16 '39

"Universal has a passable program picture in 'Hero for a Day.' Its football theme may help it in securing a timely reception, but it will still afford little consolation to the action star addicts. The plot is shockingly simple; needs not anything comes off. Dramatically it meanders along to a climax of sorts here and there, but it never quite makes its purpose clear."

— Hollywood Reporter p3 S 6 '39

"Strictly a filler for the duals, parading on obvious and inconsequential story which takes advantage of the running-in-a-heavy-circuit programmer, not done well, and with many faults. Script is innocuous, and dialog is elemental."

+ Variety p12 S 13 '39

"Nothing much to say about this one except that it looks like the kind for the second-run duals and as such has received care in the making and creditable use of its limited assets. Dramatically it is a tripe, heading toward the final football game with the conventional ingredients and a modicum of hokum comedy."

+ Variety (Hollywood) p3 S 6 '39
HEROES IN BLUE. Monogram 59-61min N 7 '39
Cast: Dick Purcell, Bernadene Hayes.
Charles Quigley. Frank Sheridan
Original story: Charles Curran. C. B. Wi
clean.
Screen writer: C. B. Williams
Melodrama. Two brothers, one a policeman and the other associated with a gangster, clash and the policeman captures his brother. Then he sets out to gain the evidence which proves his brother's innocence.

Trade Paper Reviews
"This is a fair-to-middlin' melodrama. There is enough excitement that may satisfy the pop-pop fans and enough family interest stuff to get this by on dual bills in neighbor-
hood spots." + Film Daily p59 N 7 '39
"Brother versus brother story has enough punch to be of interest." + Film Daily p6 N 20 '39
Reviewed by Edward Greff + Motion Pict Daily p6 N 20 '39
"Romantic adventures that may satisfy gen-
eral family trade, 'Heroes in Blue' is not quite
good enough to carry the burden singly, ex-
cept in less favorable shows, but top feature on
better double bills. Yarn is no great shakes although it's plot provides a fair amount of action and has a couple of song sets in it."
+ Variety p14 D 6 '39

HO PERDUTO MIO MARITO. Esperia
Astra 86min
Cast: Nino Besozzi, Paola Borboni. Enrico
Calvi. Enrico Fargnoli. Anna Galli
Director: Giovanni Cenzato
Comedy. Filmed in Italy without English
subtitles. Also called I Have Lost My Husband.
Mias Borboni is in love with Nino Besozzi. Un-
able to get him to propose, she tricks him into accom-
ing her on a search for a mythical lost husband.

Newspaper and Magazine Reviews
"This is a merry tale, with an obvious end-
ing,... The director... made the most of many
fine views, ranging from Florence to Naples
and of some slightly risqué situations." H. T. S. +
N Y Times p27 O 20 '39

Trade Paper Reviews
"Gay and amusing, this new release will vast-
y entertain Italian-American audiences, but its
scope must necessarily be limited as there are
no English titles accompanying the Italian dia-
logue. The cast is able and the film has been
given an entertaining and well-paced script." +
Film Daily p7 N 1 '39

HOLLYWOOD CAVALCADE. 20th cen-
tury-Fox 96-100min O 13 '39
Cast: Alice Faye. Don Ameche. J. Edward
Broberg. Alan Curtis. Stuart Erwin. Judd
Mercer. Amanda Blake. Donald Meek. Al
Jolson. Mack Sennett.
Director: Irving Cummings
Music director: Louis Silvers
Original story: Lou Breslow
Screen writers: Ernest Pascal. Hilary Lynn.

Drama. Filmed in Technicolor. This is the first attempt to tell the history of the movies in one motion picture. It starts with the cus-
tard pie era of the Keystone Cops, goes through
the Mack Sennett bathing beauty period and
ends with the advent of sound when Al Jolson
made the Jazz Singer. Don Ameche portrays
a director and Alice Faye a star who both adopt
their separate ways and after tragedy were brought
together again.

Photoplay Studies devotes an issue to the
photoplay appreciation of Hollywood Cavalcade,
prepared by Maxine Block. Editor of the Mo-
tion Picture Review Digest. It is obtainable
from Educational & Recreational Guides, Inc.,
1501 Broadway, Room 1415, New York City
for 10 cents or as part of the $2.99
annual subscription.

Audience Suitability Ratings
"A & Y: fairly good; C: amusing in spots." +
Daily Variety p 20 O 13 '39
"Good. More appealing to Hollywood than
to Doc-town is this fictionized history of motion
pictures. The story is trite. Mature-family." +
DAR + Fox W Coast Bulletin O 7 '39
"The cast and direction are perfect, making
the picture an easy audience. It is constructed
with heart-warming sentiment and some good
laughs. Family." + Am Legion Auxiliary
"Although of adult theme there is much that
will bathe in audiences the other half, with
Don Ameche and Alice Faye dragging out a dull
story of a pre-war director and a screen gaga-
mer. used Astaire as a caramel marshmallow nut sundae. Don't be upset if you have to leave early in order to get home
curfew." + Scholastic p35 O 30 '39
"Family. The re-creation of old Hollywood
is vivid and entertaining, and some pictures
awaken many nostalgic memories. Recommended
for schools and libraries." + Children's Guide O 30 '39

Newspaper and Magazine Reviews
"If Mr. Zanuck had consulted you, which he
probably did not, you might have told him that
'Hollywood Cavalcade' would have been a good
deal better for more material in the vein of "A &
Y: interesting; C: no." + Parents' M p59 O 39
"A good half of this film—and you can take
that literally—is devoted to food and fun, with
Don Ameche and Alice Faye dragging out a dull
story of a pre-war director and a screen glamour.
used Astaire as a caramel marshmallow nut sundae. Don't be upset if you have to leave early in order to get home
curfew."

- Scholastic p35 O 30 '39
"Family. The re-creation of old Hollywood
is vivid and entertaining, and some pictures
awaken many nostalgic memories. Recommended
for schools and libraries."

- Children's Guide O 30 '39
"If you can sit through the usual, labored
Alise Faye-Don Ameche romance, you'll enjoy the
scene in the Hollywood Cavalcade, that show the
movies' early slapstick days. Particularly
effective, in Irving Cummings' good direction,
are the Bamforth and the Keystone Cops film,
while the main picture is in color. Non-true
authentic, but good fun." + Philip T. Hartung
"If you want a smile, this is your film..."
Boston Transcript p20 O 20 '39
"Darryl Zanuck has made a stirring, dra-
matic, frequently hilariously comic, and al-
ways interesting picture. It's altogether a grand
and glorious entertainment. The plot that
accompanies 'Hollywood Cavalcade' is a fa-
HOLLYWOOD CAVALCADE—Continued

MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

“Darryl Zanuck’s ‘Hollywood Cavalcade’ is a three ring circus of showmanship. . . . Get the ticket as soon as possible, the angle you can sell best in your situation: movie history, the stars, the comedy, or the all around. This picture is not to be missed. Start the talk early and prepare for extra days.”

“Dozens of films—everyone of them a hit—conten- tion their essential elements to the masterful making of this fictional his- tory of motion pictures and their development from the days of Keystone Cops and the first super-spectacles through the birth of sound.”

“Hollywood Cavalcade” will disappoint most of those who see it—yet it should give every good grosses everywhere. The sketchy manner in which the last two reels are done gives us the impression that the film was rushed to completion when the European war broke out, in what might have been an effort to curtail cost. Whether this is so or not, it is a fact that the story completely collapses and with it goes the film’s chances to be a sensational hit. This is not the fault of the principal per- formers.”

“Hollywood” here holds up the mirror to itself: as never before and the result is absorbing, thrilling and rewarding for such audiences as it will entertain, not merely ‘pay dirt’ but a vein of pure ore. As entertainment, it can’t miss; and it certainly has the flavor of filmic history which is high, it is faithful to the essentials however they may have been adapted to serve the screen, the stage and the equally splendid screenplay.”

“Producers-Fox has a definite hit in ‘Hollywood Cavalcade’ and one that should fit into the top bracket of ticket sellers in any part of the world, whether in war-torn Europe, in the farthest reaches of South America, or here in the American theaters. It speaks a universal language, one every audience not only knows, but one they feel they have a part in. It tells the story of a business that’s their own, and because it arouses an interest that will stimulate every boxoffice . . . ‘Hollywood Cavalcade’ is a picture that will have the public fight to see it and the studios should warily and carefully prepare for a long run. ‘Hollywood’ is a picture that should be heavily exploited and played for as long as it will stand up. It’s the type entertainment that will bring in boxoffice dollars now and forever, the next picture and maybe a few more after that.”

“Hollywood Reporter” p3 O 3 ’39

“Variety” p12 O 1 ’39

“Time” p52 O 23 ’39

“The perspective of a historically historical account of the birth and growth of the world’s greatest medium of entertainment is as fasci- nating as the striking as the thrust of the screen has projected. In ‘Hollywood Cavalcade,’ a grandiose and nostalgic reminiscence of suc- cesses and failures of the industry is woven around a compelling heart interest story. Darryl F. Zanuck and his aides have a hit show about the triumphs and failures of the mental and commercial. Exhilarating, inspiring, it carries also a note of encouragement to pic- ture producers and their personnel in these days when the industry faces, as it has faced before, a seemingly crucial period.”

“Variety” (Hollywood) p5 O 3 ’39

Cue p46 O 14 ’39

“This good history from the days of custard- pie heaving to the revolution that followed the introduction of sound films . . . While ‘Hollywood Cavalcade,’ handsomely parsoned and photographed in Technicolor, is a competent job of synchronizing a little screen history and a little too much screen histronics, its chief distinction lies in the early sequences that recapture the days when the little industry was in its infancy and the family puzzle- throwing, slam-banging routines have lost little of their hilarity with the screen’s coming of age.”

Weekly p12 O 23 ’39

“It is told in terms of laughter and drama and slapstick, rainbowed by Technicolor with California’s real and riotous colors, and gorgeously acted throughout.”

“Time” p52 O 23 ’39

“It is a rather tiresome Technicolorized, sentiment- alizing of Hollywood history. But it contains two silent, black and white remakes of old Hollywood classics, the piano bang- ing, which make this picture as well as must people who appreciate the art of plating the humane and the romantic.”

“Many a fan sat through the heartbreak antics of 1919.”

“Liberty” p55 N 18 ’39

“When it is dealing with the great era of semi-slautering burlesque in movies, are especially in- terested to see ‘Hollywood Cavalcade,’ I guar- antee it will roll into the aisles. Don’t, on any account, miss seeing it.”

“Hollywood” p7 10 ’39

“This good history and frequently hurled panorama of movieland. It could be a great deal better, but it is a lively glimpse of a fantastic fabulous era.”

“Every Hill”

“Y Herald Tribune p10 O 14 ’39

“It is the motion picture’s first large-scale attempt to dramatize its own history. It has been, by and large, a successful attempt, although the history is more effective than the drama, which is inevitable, for the march of the movies is more daunting than the personal histories of those who led, or fell in with, the Cent’s @#$%t. The picture has been competently played and directed, with not too much help from the writers.”

“John Mosher

“New Yorkery p8 O 21 ’39

“Darryl F. Zanuck not only considers himself and love among the film folk but bolster a formalized romance with a sketchy account of Hollywood Cavalcade, handsomely parsoned and photographed in Technicolor, is a competent job of synchronizing a little screen history and a little too much screen histronics, its chief distinction lies in the early sequences that recapture the days when the little industry was in its infancy and the family puzzle-throwing, slam-banging routines have lost little of their hilarity with the screen’s coming of age.”

“Newsweek” p12 O 16 ’39

“It is told in terms of laughter and drama and slapstick, rainbowed by Technicolor with California’s real and riotous colors, and gorgeously acted throughout.”

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“It is a rather tiresome Technicolorized, sentiment- alizing of Hollywood history. But it contains two silent, black and white remakes of old Hollywood classics, the piano bang- ing, which make this picture as well as must people who appreciate the art of plating the humane and the romantic.”

“Many a fan sat through the heartbreak antics of 1919.”

“Time” p52 O 23 ’39
HONEYMOON IN BALI. Paramount

95min S 29 '39

Cast: Fred MacMurray, Madeleine Carroll, Allan Jones, Akin Tamiroff, Helen Broderick, Osa Massen, Carolyn Lee

Director: Edward H. Griffith

Original story: Katharine Grace

Screen writer: Virginia Van Upp

Comedy. Madeleine Carroll portrays a top-flight business woman who wants to keep her freedom and her career. Fred MacMurray, in town from Bali, starts a determined campaign to break down her resistance.

Audience Suitability Ratings

- A: amusing; Y: mature; C: no.

Christian Science Monitor p1515 N 22 '39

- Good. Handsome sets, a good cast, but marred by innuendo. Adults." DAE + Fox W Coast Bulletin S 16 '39

- A gay, sophisticated comedy with clever dialogue, smooth continuity, expert direction, and a well selected cast, each member of which gives an excellent performance. Adults; good; 14-18: sophisticated; s-11: not recommended. Adults." Calif Cons of Par & Teachers

- Exhilarating, sophisticated social comedy, entertainment and dialogue all delivered with snap and excellent timing. There is so much truth in the underlying theme and it is a subtle and realistic approach to the sex question. It doesn't feel it betrays the 'career' woman. Mature." Calif Fed of Business & Professional Women's Clubs

- A delightfully gay, sophisticated comedy embellished with snappy, modern dialogue and subtle humor. Delivers well, each actor playing to the best advantage and action kept vital with bits of emotion fitting naturally. Family." Gen Fed of Music Clubs (Coast)

- This smart, sophisticated comedy boasts of an excellent cast and good direction, some fine photography and interesting musical score. Adults." Nat Council of Jewish Women

- An entertaining, sophisticated comedy with clever dialogue, snappy direction and fine acting. Family." Nat Fed of Music Clubs


- An excellently directed plot, careful directing, fine photography all contribute to the excellency of this interesting social drama. Mature." S Cal Fed of Business Women

+ Fox W Coast Bulletin S 23 '39

- This is an entertaining social comedy. Adolescents, 12-16: mature; children, 5-12: no interest. + Motion Pict R p5 O '39

- Adults.

+ Nat Legion of Decency S 21 '39

- Family. A very well produced and directed romance, with good performances by a well-chosen cast. Has a variety of colorful settings and a high entertainment value. + Wykly Guide S 16 '39

Newspaper and Magazine Reviews

Reviewed by John Gibbons

Boston Transcript p26 O 13 '39

- "Adults and young people."

Christian Science Monitor p19 O 14 '39

- "You wonder, when you see such a thoroughly amusing picture as 'Honeymoon in Bali,' why Hollywood never produced more real entertainment. Not that this film will roll you in the aisles. Its thin story goes dull a couple of times and in parts it all seems so facilely clever." Philip T. Hartung

Commonweal p359 O 6 '39

- "The story strolls, skips, and jumps through a dozen or more romantic, dramatic, anddialogic hooplais, which include some of the most amusingly dashing—lines and innuendoes in months. It's good comedy all around—fast, bright, sophisticated, and mature. You'll enjoy it." Jesse Zunszer

+ Cue p83 S 23 '39

- "A domestic comedy that should please adults, adolescents and children, and which is clean enough for all of them. Exhibitors can scoop the time-honored promise of good profits thoroughly good time. I can suggest nothing of particular interest to motion picture appreciation classes except the picture offers a considerable variety of the entertainment value of well written dialogue and expert direction." + Holliday's Spectator p6 S 18 '39

- "The yarn has glitter and smoothness. A little broader, a little more daring of dialogue, too." Deverly Eilts

+ Liberty p34 O 25 '39

- "Bright lines, shrewd direction and bits of incidental nonsense make for considerable amusement in this new comedy. In 'Honeymoon in Bali,' as it is none too aptly called, spins down familiar comic grooves, but it spins sally most of the time...Virginia Van Upp, who is responsible for the scenario, has contrived a number of hilarious bits of business—flirtation and varied on a familiar theme. At the same time, the author has tossed in some trying scenes dealing with one of those unctuous urchins who is forever mouthing bright sayings or meddling in adult problems which are hard to take." Edward R. Hayes

+ N Y Herald Tribune p20 S 21 '39

- "The film is engagingly played and has a half-dozen scenes which would justify our calling it one of the outstanding comedies of the year. Were it not for a half-dozen others which tend to cancel them out. Had the picture been to a straighter script, our report this morning should have been entirely favorable. As it runs, the film is a smart, clever, romantic and uneven." Frank S. Nugent

+ N Y Times p21 S 21 '39

- "After all these other items of martyrdom and pain and torture, 'Honeymoon in Bali' seems quite a blessing in its way. It amounts to a nondescript absurdity. It's sufficiently absurd, though the plot is a little thin and goes through with easy bedraggling and good temper." John Mosher

+ N Y Yorker p74 S 23 '39

- "A smart, diverting comedy. This one-sided battle of the sexes—the confident masculine attack, the compliant feminine defense—is hardly original screen material. But Virginia Van Upp, the adapter, has padded a flimsy story with amusing situations and a scriptful of bright dialogue." + Newsweek p35 O 2 '39

- "It is one of those over-junty comedies that has too good a time the first part of the evening, suddenly begins to stagger around, then folds up for the night. The rest is hangover." Time p49 O 2 '39

Trade Paper Reviews

- "Honeymoon in Bali" should be a happy honeymoon for box office杲 particularly in these times. And it will do plenty to step Madeleine Carroll along the popularity road. The picture is just one of those breezy bits of entertainment that seems to have been born of spontaneous happiness and to have carried out that promise to its exciting conclusion." + Boxoffice p63 S 16 '39

- "If Paramount cuts two or three minutes from the preview running time of 'Honeymoon in Bali,' it will have a delightful, frothy and sophisticated comedy for fall release. Story thread is slim, but there are many bright moments of dialogue, including a few innuendoes that will delight the sly byplay. With catchy names and word-of-mouth advertising assure 'Honeymoon' of better than average grosses generally, barring showsthrough.

- + Film Bulletin p6 S 23 '39

- "Here is one of the gayest, most refreshing comedies to come to the screen in many moons. Edward H. Griffith is cleverly domestic comedy which will make the picture a delight and interest is held to the end." + Film Daily p7 S 13 '39
HONEYMOON IN BALL—Continued

"Honeymoon in Ball" is boxoffice tonic. It breezes in with an incessant bombardment of delicious fun, bright relief from Billa laden with 'heavy' stuff and stifling with morbidity. Its timeliness, smartness, brightness and its marquee name strikingly combine to predict a sure thing. Rarely in our memory has a picture attained the streamlined gayety of this seemingly spontaneous humor hatched out here with continuous and mounting effect.

+ + Hollywood Reporter p3 S 9 '39 Reviewed by Roscoe Williams
+ + Motion Pic Daily p4 S 13 '39

"Honeymoon in Ball" is an infectiously sparkling comedy-drama that will click substantially in the regular runs, carrying holdover potentialities for the de luxe houses. Smartly set up, Fort Hapgood’s dialog, it still is broad enough to provide spontaneous entertainment for general adult audiences. Hefty marquee dressing, aided by an exploitation title of wide possibilities to get the picture away to good openings. Word-of-mouth will build further, while picture is ideally set up to catch feminine matinee trade.+

+ + Variety p12 S 13 '39

"Honeymoon in Ball" isn’t a violent and licentious piece of adult entertainment, headed for praise and coin and redounding to the credit of its players, director, screenwriters. Paramount hasn’t turned out a smarter offering in some time... It is all tricked out in sophisticated guise and seasoned as well as the Smoothest picture of all the sex comedies. It is a provocative woman’s picture, but there are as many laughs and as much entertainment for the evening trade as for the matinee.+

+ + Variety (Hollywood) p3 S 9 '39

HONEYMOON’S OVER. 20th-century-Fox 70mm D 15 '39

Cast: Stuart Erwin, Marjorie Weaver, Jack Carson, Patric Knowles
Director: Eugene Forde
Music director: Samuel Kaylin
Screen writers: Hamilton MacFadden, Clay Williams, Leonard Hoffman

Comedy. Based on the play, Six Cylinder Love, by William A. McGuill, A young couple, soon after marriage, becomes friends with a fast set and is torn by two means. The husband is led to take money from his boss and loses his job. His wife earns some money and the husband is reinstated with his firm.

Audience Suitability Ratings

"Good clean entertainment. Family," Am Legion Auxiliary

"A mildly entertaining social comedy with a serious, timely theme treated lightly. Mature," Calif Fed of Business & Professional Women’s Clubs

"Good. Mature-family," DAR

"High in social values and most entertaining. Mature," Gen Fed of Women’s Clubs (W Coast)

"Family," Nat Council of Jewish Women

"A fast moving social comedy with a well developed, well written funny story. The picture is quite a little drinking which helps to establish a moral. Mature," S Calif Council of Fed Church Women

+ Fox W Coast Bulletin N 25 '39

Adults.

+ Nat Legion of Decency N 16 '39

A: fair; Y & C: no.

"Typical屏 agents’ M p68 Ja 40

Family.

+ Wky Guide N 11 '39

Newspaper and Magazine Reviews

"Story material is familiar, but the situations are still moderately amusing, and some of the playing is good. Definitely ‘B’ stuff, of course."

+ Hollywood Spectator p9 N 25 '39

Trade Paper Reviews

"Will get by, but strictly bottom of the bill. . . . The present version apparently did not aim at any modernizing improvement over the original. It is a historic reminiscence. It can only be rated as satisfactory ‘B’ entertainment, the sort that Republic and Monogram can put out for less money."

+ - Box Office Digest p7 N 22 '39

"This one will hit the spot with family audiences and probably new newlyweds. . . . There is nothing gaudy about the story. It is simple and to the point, and brings to the screen the fables that may befall newlyweds if they don’t watch their step."

+ - Boxoffice p19 N 4 '39

"A fair example of a formula picture of a story that’s been told and retold, both on the stage and screen. Here are the romps and raucous atmosphere to achieve a very light comedy. There’s nothing pretentious about ‘Honeymoon’s Over,’ either in cast or production, but it will stack up as acceptable in the theatre, and in the hinterlands should even do better."

+ - Hollywood Reporter p1 N 18 '39

Reviewed by Vance King
+ + Motion Pic Daily p7 N 21 '39

"A smartly turned out production, ‘Honeymoon’s Over,’ is geared exactly for the family trade. The supporting spot is filled with chuckles, matrimonial mixups and the general business of living for a young married couple. Story is set in the hinterlands and the audience satisfaction of the lighter variety."

+ Variety (Hollywood) p3 N 18 '39

HOUSEKEEPER’S DAUGHTER. United artists-Roach 70-81min O 12 '39

Cast: Joan Bennett, Adolphe Menjou, John Hubbard, William Gargan, George E. Stone, Peggy Wood, Donald Meek
Director: Hal Roach
Music director: Lud Gluskin
Screen writers: Rian James, Gordon Douglas

Farce comedy. Based on a novel of same title by Donald Henderson Clarke. Joan Bennett portrays a girl who returns to her mother, housekeeper in a wealthy home, after she has become involved with racketeers. John Hubbard is the son of the wealthy family who is trying to be a reporter. Menjou and Gargan, reporter and photographer, are seeking a murderer who has been on a spree of murder, who has many times eluded the police."

+ + W Coast Bulletin S 30 '39

"A series of events, depicting gangsters, murders and drinking. Too much drinking and rough situations for young people. Adults," Am Legion Auxiliary

"Murder mystery with comedy, well produced, and successfully acted by a good cast, but resulting in only mediocre entertainment. Adults," Calif Cong of Par & Teachers

"There is a general atmosphere of unwhole- someness about the picture which is difficult to express... The director’s characterization of the moron with amorous yearnings is excellent, but exceedingly distasteful. Questionable social values," Calif Fed of Business & Professional Women’s Clubs

"While the composition is confusing and at times more than a little difficult to follow, there are several hilariotus, hilarious bits of comedy—the fireworks celebration uproariously funny—and the musical background, song and story are all appropirate. The large, expert cast merit better material than this garnished gangster theme. Entertain William A. McGuill’s screenplay, a matter of ‘B’ quality."

+ Fed of Women’s Clubs (W Coast)

"An improbable, often hilarious, slapstick comedy. There’s a large, notably some fine individual characterizations and fast-moving, deft direction, but little else to recommend it. Family," Calif Council of Jewish Women

"A well cast comedy with a confusing and unrealistically presented story. Mediocre, Mature."

+ Calif Council of Jewish Women

- Fox W Coast Bulletin O 21 '39
"Housekeeper's Daughter" is the type of movie one can expect from the title, a bit heavy on melodrama. It may pass an idle hour, but will be forgotten soon. Adolescents, 15 & 16 and above. S. no. - 

Motion Pict R p5 N '39

"Adults"

Nat Legion of Decency N 9 '39

"A: fair; Y & C: no."

- Parents' M p63 N '39

"Family. Its appeal depends on one's taste in fun." Wkly Guide O 25 '39

Newspaper and Magazine Reviews

"Not for the fastidious, 'Housekeeper's Daughter' brings the belly laughs its title implies." Ph Village Voice.

- Commonweal p17 N 10 '39

"You'll find it among the most amusing comedies in months—crass, gross, and OSS that doesn't make sense and isn't intended to, but that does reel with laughter from its deadly serious beginnings to its completely mad pyrotechnical climax. Don't let the title of the film mislead you—it isn't in the least naughty. The film screams with action, roars with laughter." Jesse Zunser

- Cue p13 D '39

"The film comes up with a body of laughs that can often be used for blackmail. The situations are so subtle, the unsubtlety, in broad farce and burlesque, are so funny, but, we warn, the piece throws conviction out the window and becomes as slapstick as an old two-reeler. All right." Bert Flannery

- Hollywood Spectator p8 S 16 '39

"This comedy—a screwball presentation of a parlor game—hangs on the jokes with poison—is quite harmless, if you accept laughter as a comedy element. Somehow murder isn't a funny movie, yet you Beverley Hills ... Producer Hal Roach has aimed for a Topper comedy. He has achieved a jumbled, excited comedy of farce that runs thin even with a stellar cast." Beverly Hills

- Liberty p6 D 2 '39

"Success with a roasting one. Not since the excellent "A Slight Case of Murder" has this reviewer seen such a clever mixture of poker-face farce and nicely gauged suspense... In many respects this story resembles one that Thorne Smith might have written. ... This reviewer considers it a smart farce." Robert W. Dana

- N Y Herald Tribune p5 D 2 '39

"For a really strenuous exercise in slapstick, it is still necessary to go to that past master of unsubtilty, Hal Roach, of whose collected cinema editions 'Housekeeper's Daughter' is the funniest appraisal in years and years. Although the silly, smoking-room overtones of the title are not justified by the story itself, its broad and bawdy, unsentimental and irresponsible humor, acted with gusto by a cast of cinema veterans, are all that a lover of direct comic action and a hater of mere innuendo could possibly desire... On the whole, whether you've heard the one about 'Housekeeper's Daughter' or not, you'll probably do better not to stop Mr. Roach." Ben R. Clesier

- N Y Times p21 D 2 '39

"It sneaks up on us without any shouting and turns out to be a surprise farce, a really funny little parody of the orthodox crime thriller and topographic Menjou are very happy in it." John Mosher

- New Yorker p122 D 9 '39

"Hal Roach runs down his own and Mack Sennett's first principles of screen humor to apply the slapstick to this adaption of Donald Henderson's novel. ... In general the cast's efforts make as little sense as Hal Roach intended, and almost as much amusement as he overworked to achieve." Newswest p93 O 30 '39

Trade Paper Reviews

"In these times of strife and strain, we think that audiences will welcome 'Housekeeper's Daughter.' At least your reviewer did. It has a goofy title, it makes no pretensions to epic grandeur, your reviewer has not been aimed at making you laugh. It does." Box Office Digest p12 S 18 '39

"That past master of mirth, Hal Roach, proves in this zany concoction of burlesque and slapstick, which he both produced and directed, that he has retained more of his old vitality. Enormous, mad and unearthly plenty of laughs, in his celluloid undertakings. The story, which satirizes the gangster-type of film, is definitely on the screwball side and in the hands of a less capable cast might have been criticized for its extreme situations.” Boxoffice p63 S 16 '39

"This is one of the funniest newspaper comedies yet produced and should pile up a heavy total of laughs in all types of houses. The hokum is laid on rather heavily, but audiences are certain to like it." Film Daily p11 S 14 '39

- "Housekeeper's Daughter" has an amusing mood here and there but too few to class it as a good picture. The fault of the picture lies with its writing—a good idea handled poorly, and with its direction, which is too old-fashioned to compete with the type handling to which audiences are now accustomed." Hollywood Reporter p8 S 11 '39

Reviewed by Gus McCarthy

- Motion Pict Daily p14 S 13 '39

"Here is a broad farce which many times bubbles over into burlesque and burlesque of the early Mack Sennett and Harold Lloyd era's. It's a smacky laugh generator that will roll up most satisfactory business, but its weak points in its comic content, it's a cinch for the family houses and general audiences. Picture is rather confusing at the start, and takes time to get in the groove."

- Variety p12 S 13 '39

"Hal Roach knows the design for laughter, and here he clicks with a choice offering of broad farce, largely manipulated by his own directorial staff, which gives the kind of theatrical fare for a world in the throes of warfare. The elements of easy amusement for the mass are all ingredient, and the players dispose it to the hilt. It should do no stuttering at the box-office."

- Variety (Hollywood) p8 S 11 '39

HUNCHBACK OF NOTRE DAME
RKO Announced for release D 29 '39

(Not yet previewed)

I HAVE LOST MY HUSBAND. See Hopey to mio marito

I MET A MURDERER. Grand national-Gamma 78min O 1 '39

Cast: James Mason, Pamela Kelino. Sylvia Coledige. William Devlin

Director: Roy Kelino

Music: Eric Ansell

Original story: Pamela Kelino. James Mason

Screen writer: Roy Kelino

Melodrama. Filmed in England by a young group of film makers, it tells the story of a farmer whose wife goods him so that in a moment of rage he murders her after she wantonly kills his dog. Then follows his fugitive harried existence through the English countryside as he meets a young girl who writes detective stories. He escapes to the sea and to his final death.

Audience Suitability Ratings

"Objectionable in part." Nat Legion of Decency O 19 '39

Newspaper and Magazine Reviews

"It was practically all taken outdoors and is all the better for that. This film had rarely been so much simple and beautiful countryside worked into a film background with so
I MET A MURDERER—Continued

much good sense in the setting up and use of the camera. 'I Met a Murderer' is Hollywood's own game, and the surprising thing is that the audience is along for the ride, not merely following the events on the screen's action yet, but I'd say this is one of the very few 'outside' ventures good enough to set a whole group of people or two in the theater, general, or double-bill, population. It could be tightened and pointed up, naturally; but it has the essential simplicity of some aspects of its own into the bargain." Otis Ferguson

+ New Repub p301 O 18 '39

'The producers' have painted a true picture of the impact of the story on human action. 'I Met a Murderer' is refreshing, honest and well done... To James Mason, the murderer, must go much praise for the story he wrote and the main role which he plays... This, though, was an excellent collaborative effort, aided palpably by the English countryside and a group of extras who play themselves most handsomely, Robert

+ N Y Herald Tribune p18 O 3 '39

'The initial effort of a trio of young British film-makers betrays an inimitable respect for that obsessively atmospheric and suspense, Alfred Hitchcock... A remarkable effect of authenticity—as though the cameras just happened to be there as the whole unhappy story swept by—has been achieved. It is, altogether, the sort of picture one welcomes from newcomers—imaginatively constructed, beautifully photographed and adequately played. We should have a few such experimentalists on this side of the Atlantic. Alfred Hitchcock, they say..."

+ N Y Times p15 O 2 '39

'There's a kind of freshness about the story which makes it doesn't just out-and-out amateurish," John Mosher

New Yorker p97 O 14 '39

Trade Paper Reviews

"Discriminatory audiences will discover some extraordinary things in this English film. They probably won't know that a handful of youthful thespians, operating with their own funds, are responsible for every foot of it, and without benefit of studio facilities went into the countryside and put their talents to work. Even so the discerning eye will recognize a fine, work-hard effort; simple in its fundamentals but embodied with a flexible imagination, splendid direction and superb photography." Boxoffice p29 O 7 '39

"There is a pleasant surprise in store for exhibitors who book this film, as mature audiences should like it immensely. Produced on a shoestring budget, the picture is not only perfect for any interior shots or lighting effects, acted by a cast of unknown players, filmed, directed and produced by one man, the picture is a shining achievement for the people who produced it. It is unfortunate that there are no 'names' to sell on marqueses..."

+ Film Daily p7 S 28 '39

Reviewed by Charles S. Aaronson

+ Motion Pict Daily p11 O 4 '39

"With an inexpensive cast and production Roy Kellino has turned out an interesting melodrama that should have universal appeal to a meritorious degree..."

+ Variety p18 Mr 15 '39

INSPECTOR HORNLEIGH ON HOLIDAY.
20th Century-Fox 87-90mn D 1 '39

Greta: Gordon Harker, Alastair Sim, Linden Travers, Valda Firth, Edward Chapman

Director: Walter Forde

Screen writer: Sidney Gilliat

Detective story. Filmed in England and directed by Valda Firth. A sequel to Inspector Hornleigh. This time the Inspector catches a gang of insurance swindlers.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 14 '39

"Family. An unusually entertaining adventure mystery. English characters, refreshingly novel."

Wkly Guide D 9 '39

Trade Paper Reviews

Reviewed by Roy Flanagan

+ Motion Pict Daily p6 O 24 '39

"This is an absorbing melodrama, having an original plot unfolded with much comedy, filmed with a wealth of detail and a cast that makes for first-rate screen entertainment. With some cutting, it would make a good second feature in the line. Direction and photography, while revealing nothing original, are competent, with casting in the same vein."

+ Variety p25 O 25 '39

INTERMEZZO: A LOVE STORY.
United artists-Selznick Internacional 66-70mn S 22 '39

Cast: Leslie Howard, Ingrid Bergman, Edna Best, John Halliday, Cecil Kellaway, Emid Bennet

Director: Gregory Ratoff

Music director: Lou Forbes

Original Story: Gosta Stevens, Gustav Molander

Screen writer: George O'Neill

Drama. This is a re-make of a film made in Sweden. Ingrid Bergman starred. When Leslie Howard, famous violinist returns from a tour he finds Miss Bergman teaching piano to his young daughter and deeply in love and he persuades her to become his accompanist. In the end he realizes the affair is doomed and that he needs his patient wife and children.

Audience Suitability Ratings

"Excellent. Adults." DAR

"A beautifully photographed, artistically staged and delicately directed, poignant drama of love. A absorbing entertainment for a discriminating audience. Adults." Gen Fed of Women's Clubs (W Coast)

"Poignant, social drama, with exquisite acting, thoughtful direction, interesting story, and soul-stirring music. 14-16: mature; 8-14: of no interest. Entertaining for adults." Calif Cong of Par & Teachers

"An appealing as well as interesting social drama. It will probably command a generous flow of tears. Mature." Calif Fed of Business & Professional Women's Clubs

"This beautifully told, compelling triangle love story is against a beautiful background of exquisite music, is directed in a leisurely, flawless manner, with both delicacy and restraint... Perfectly synchronized piano and violin solo and added beauty to the film." Nat Council of Jewish Women

"A beautifully presented, constructive drama for mature audiences." Nat Soc of New England Women

From the opening sequences of this exceptionally well presented social, musical drama, the audience immediately shares the joys and sorrows, triumph and disappointments of the characters, deeply moved by an outstanding cast... An outstanding production. Mature." S Calif Council of Fed Church Women

"Adults. This needs adult evaluation; children: not suitable. Adults." Women's Univ Club, Los Angeles

+ W Fox W Coast Bulletin O 7 '39

"Adults."

Nat Legion of Decency O 12 '39

"A: good; Y & C: no; M: 8-14 D '39"

"Mature. Outstanding, Ingrid Bergman has great talent and a most attractive personality. A lot of excellent music in it." Wkly Guide O 7 '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p19 O 28 '39
“In spite of a melodramatic trick at the ending, the ingredients of this Swedish scenario, directed by Gregory Ratoff, are put together peculiarly well. Miss Selznick is evidently proud of his production: music, sets, photography are done in good taste and style. The rhythm is maintained and the performance is handled by herself.”

Philip T. Hartung

+ + Commonweal p587 O 29 '39

“Miss Selznick, disguised as a rather beautiful love idyll—exquisitely produced, superbly acted, skilfully written, and deeply moving. From first to last, poetic, tender, and stirring story—you will enjoy it enormously.” Jesse Zunser

+ + Commonweal p339 O 30 '39

“Recommended to motion picture appreciation students and all other study groups as a demonstration of the fact that a good story is the soul of the screen. The picture gets its entertainment value from the manner in which the story is told and from the fact that the picture patron has seen on the screen scores of times. Exhibitors outside the big cities will have to go to the first run to catch this one up.”

+ + Hollywood Spectator p5 O 11 '39

“It is done with intelligence, poignancy, a curiously detached nostalgia, and with a warmth and tenderness, a mature story and a remarkable new personality [Ingrid Bergman].”

Beverly P. Liberty p44 N 11 '39

“It is a picture I would not have liked to miss. There is, besides Leslie Howard, whom we always think of as the Swedish violinist; a magnificently beautiful lady in its cast, Selznick, who makes us believe that Selznick has found another great lady of the screen. It ‘Intermezzo’ is not exactly a dramatic thunderbolt, nothing the glamour-conscious will be inflamed about. But we found it an admirable, an eloquent and a love film and we recommend it to you.”

Frank S. Nugent

+ + N Y Herald Tribune p18 O 6 '39

“The reticent, gentle, frequently poignant qualities of the new film are safely entrusted to Miss Bergman’s hands—and to those of Leslie Howard, who, in Bergman’s share in it, is, of course, the nicest part of it. There is that indefinable something which makes us believe that Selznick has found another great lady of the screen. It ‘Intermezzo’ is not exactly a dramatic thunderbolt, nothing the glamour-conscious will be inflamed about. But we found it an admirable, an eloquent and a love film and we recommend it to you.”

John Mosher

New Yorker p71 O 7 '39

“It does not rely on originality of material for its dramatic impact. In the final analysis, the film profits chiefly through its fine cast. Ingrid Bergman, brings a vital screen personality to the Swedish heroines in cinema movies with her sensitively characteristic.”

+ + Newsweek p34 O 9 '39

“It’s a hit in the cinema, and, despite a none-too-vital story, it offers some of the finest production values you have ever seen. Integrated camera, musical and directorial work is the secret of a charm to the story, even if it hasn’t much action.”

+ + Photoplay p63 D '39

“It is a pleasant, leisurely film making of an off-key love episode. In Hollywood’s current concern with musicians, it plays a thin, modest, and slightly ‘off-metto and out of tune’ part. It’s not one of the pictures as ‘They Shall Have Music’ (Jascha Heifetz), ‘The Star Maker’ (Walter Darnroth). It doesn’t dare to ask the public for its fare. Bergman, Sweden’s leading cinemactress, whose grave good looks, lit by a big-mouthed smile, is the most promising Scandinavian export since Garbo.”

Time p101 O 16 '39

Trade Paper Reviews

‘Intermezzo’ has been so competently produced, so well directed, scripted and played, that it is certain to be the big summer holidays. But it will be a problem for the exhibitor. In New York it may step off with a certain success. Perhaps it will interest the most promising Scandinavian export since Garbo.”

Box Office Digest p8 O 2 '39

“The story of ‘Intermezzo’ is simple and familiar—the old triangle that has been told so often. Yet, ingeniously enough, it has caught the essence of everything else that goes into picture making. David O. Selznick has created what we pretend to look for—the successful new picture that should score heavily with the women. Action houses and rural locations will not find it as profitable a show as the ‘Intermezzo’ fan and class neighbor- hoods.”

David J. Hanna

+ + Film Bulletin p6 O 7 '39

“Here is a high-class offering, splendidly directed and produced. Combining the best of things, it will appeal to special appeal to feminine fans. It has a tender, appealing story and introduces Ingrid Bergman, who gives a fine, convincing performance.”

Film Daily p7 O 4 '39

“David Selznick’s ‘Intermezzo’ should be given the full production and marketing of any picture made in many a day. Its detail, the direction, photography, sets, musical scoring and cutting, is so splendidly constructed that this reviewer has never seen. Added to those ingredients must be lauded the acting of a magnificent cast, reaching lines of a rather fine actor’s and an old Swedish actress who gives a fine, convincing performance.”

+ + Hollywood Reporter p3 S 27 '39

Reviewed by Gus McCarthy

+ + Motion Pic Daily p8 S 29 '39

“Story structure is a love triangle involving a famed concert violinst and a young girl pianist, but the romance lacks persuasiveness. It is unsympathetic in its setup, the girl continues to try running away from it all, and the music, which is a desertion of her wife and two small children, ‘Intermezzo’ is strictly adult fare, and main attraction will be the women. Not too strong in its appeal, picture will go through the top deluxers for moderate business, tappering off when it hits the family houses. Picture is productionally fine in all departments. Class audiences will catch the artistic merits of the production... Major shortcoming of the picture is its lack of punch and conviction in sequences where such scenes seem necessary.”

+ + Variety p12 O 4 '39

“A persuasive love story, intelligently made as adult entertainment, but somewhat anemic, is ‘Intermezzo.’ Written around the emotional life of musicians, as the title indicates, it deals validly but dispiritedly with the behavior of professional musicians, uses its melodic elements aptly and stresses those factors which are calculated to excite woman appeal. It will probably appeal forcibly to the music about these situations, but further down the line fail to excite because of lack of vigor and mass interest. Fate will likely be friendly.”

+ + Variety (Hollywood) p3 S 27 '39

INVISIBLE MAN RETURNS. Universal
Announced for release J 12 '40 (Not yet previewed)
IRELAND'S BORDER LIFE. O'Donovan
65min 0 12 '39
Cast: Jimmy O'Dea, Myrette Morven, J. H. Edwin, Hazel Hughes
Director: Harry O'Donovan
Forced to leave Ireland, Jimmy O'Dea portrays a roving mechanic who gets in trouble with constables on the border between northern and southern Ireland. The constables are trying to apprehend some jewel thieves.

"General patronage."
Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews
"Despite all its obvious faults, 'Ireland's Border Life' is an Irish. It is a second-rate farce at best, but the sincerity of the playing and the hope for complete harmony in all sections of Ireland, clearly brought out in the ending, should be sufficient excuse for its presentation," Robert W. Dana +——— The Herald Tribune 8 15 '39

"Naive and cinematically amateurish as it may be... this has a quaint Celtic charm which the presence of Jimmy O'Dea, the miniature Dublin comedian, occasionally enlivens into first-rate drollery."
Ben R. Crisler +—— NY Times p27 O 13 '39

Trade Press Reviews
"In quarters where this all-Irish production will undoubtedly get first run bookings there would, on the basis of its premiere at an intimate playhouse, appear to be nothing to prevent wide and enthusiastic acceptance. This, in spite of an obvious sub-standard film in most places which, however, good humor and dramatic skill are necessary adjuncts to satisfying story telling. As it shapes up, the story is a rambling affair, something of a comedy of errors..."

+—— Boxoffice p27 O 21 '39

"Irish humor at its best makes this picture amusing and entertaining. The story, however, is second-rate, but the cast is sincere and works hard."

+—— Film Daily p10 O 24 '39

"Cheaply made, with few interiors and those mostly devoid of any expensive production touches, nevertheless, despite its innocuous story. Can pass in Irish neighborhoods. Film drags in spots but, by and large, the direction keeping things moving at a neat pace throughout..."

+—— Variety p18 N 1 '39

JAMAICA INN. Paramount 99min O 13 '39
Cast: Charles Laughton, Leslie Banks, Emlyn Williams, Maureen O'Hara
Director: Alfred Hitchcock
Screen writers: Sidney Gilliat, Joan Harrison, J. B. Priestley
Adventure, tale. Filmed in England. Based on the novel of same title by Daphne du Maurier. The time is the early 18th century and the place the picturesque Cornish coast where land pirates prey on ship-wreckers. Laughton is an impoverished squire who lives well by robbing ships.

SEE ALSO issue of September 25

"A tense melodrama with gruesome details and scenes of cruelty over-emphasized... Some may feel the picture is not constructive as vile criminals killing andraping goes beyond permissible limits. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Sordid, spine-chilling, absorbing realism. As the cold-blooded, unknown 'brains' of the villainous band, Charles Laughton does not give his usual finished performance. Changes made in the book weaken the film, as situation is not as illogical and Adult's DAR.

"A thrilling drama, beautifully photographed and pretentiously staged... A dramatic spectacle, Mature." Gen Fed of Women's Clubs (W Coast)

"A rip-roaring, lusty melodrama which abounds in fine characterizations, brilliant acting and breath-taking sequences. Adults." Nat Council of Jewish Women

"Ethical value negative, Adults." Nat Soc of New England Women

"A brilliantly enacted melodrama, Absorbing for lovers of heavy melodrama. Mature." S Calif Council of Fed Church Women

Any appearance of Mr. Laughton is an event. He is no disappointment in this. It is a blood curdling tale but different and very interesting. Some of the dialogue is lost by too rapid enunciation for ears attuned to English as Americans pronounce it, but it is a striking production, handsomely set and photographed. Well made in every way regardless of direction, is at fault," John Gibbons +—— Boston Transcript p20 O 27 '39

Adults:

"Christian Science Monitor p19 O 28 '39

"Hitchcock, from whom we expect so much, lets us down in 'Jamaica Inn.' Blood is spilled, worry, murder and shipwreck to such upon tortures, hangings, brutality, that the audience becomes immune. Charles Laughton deviates between superb acting and ham, Philip T. Hartung

+—— Commonweal p87 O 20 '39

"When genial, jovial, roly-poly Alfred Hitchcock directs a thriller, he does it with a gleeful, bloodthirsty leer and gruesome camera touches that chill the narrow in your bones..., Come however, when this mountain terror passes its zenith and becomes recognizable as mere play-acting. Then fictional fright becomes clinic, fraud, and the story-book approach to horror loses its power the more you push it around. That happens, regrettably, in Mr. Hitchcock's filming of Jamaica Inn. You may thoroughly enjoy it. But you should be warned that it has none of the realism and dramatic maturity of Hitchcock's other thrillers."

"When the 'Jamaica Inn' was previewed at the Hollywood Spectator p6 O 14 '39

"It is a crass disappointment. Hitchcock of 'The 39 Steps' fame is not in evidence in this. While directing this picture, and Charles Laughton, the star, is mistaken if he thinks it is enough to rest a film on his laurels and display the eccentric qualities of his fat face. 'Jamaica Inn' is a fraud perpetrated with great names."

"In anticipation 'Jamaica Inn' promised to be the well nigh perfect motion-picture collaboration. I would have been glad to wager six to one that it would be nothing short of triumphant. I would have lost no sleep over it. But it is my duty to report that the new offering is a silly dullest, un-inspired screen entertainment. It would not have surprised me if Mr. Laughton's inevitable tendency to exaggerate a characterization resulted in something less than a memorable..."
portray. Here he has given a show, and it is not a good one. Mr. Hitchcock, to be blunt about it, has, with this new English offering, set a new style and buried all the axioms which he has held to so valiantly through his career in films. There are some good intentions in the making of this film, but almost entirely devoid of those felicitous turns of camera phrasing, the sudden gleams of wicked humor, the disconcerting casual accidents, the expense which characterizes his best pictures. "Jamaica Inn" will not be remembered as a Hitchcock picture, but as a Charles Laughton picture. With Laughton setting the pace then, which is jolly enough, though slower than Mr. Hitchcock would have ordered it. "Jamaica Inn" has become a pardonably free translation of the romantic novel. We enjoyed it all. Mr. Laughton makes the film seem like Hitchcock." Frank S. Nugent

— + New York Times p33 O 12 '39

"The most loyal followers of the works of Daphne du Maurier may feel that in the making of the movie impudent liberties have been taken with her 'Jamaica Inn.' I venture to think they may take the pleasure to be got from the film far superior to that to be found in the rather wordy book. It is entirely a much delicious Regency villain as is given us on the screen by Mr. Laughton himself... It has more the histrionic quality of rather ordinary melodrama than Mr. Hitchcock has usually allowed himself, yet in the creation of his types he still brings back something of the genius. This Hitchcock and this Laughton have contrived a real beach to buoy us through the autumn."

John Mosher

— + New Yorker p56 O 14 '39

"Alfred Hitchcock's imaginative direction and Charles Laughton's whimsically sinister caricature more than compensate for the implausibility of an uneven script."

— + Newsweek p44 O 16 '39

"Fans of Director Alfred Hitchcock had a surprise in store for them when they got the wrappings off this Hitchcock picture. They found it was no Hitchcock but an authentic Laughton. Scarcely a shot in the whole picture resembles Hitchcock's in-the-hive style-cocking, lip-pursing, massively mincing Laughton style... People who like their melodrama raw and unfiltered their blood, Hitchcock's critics, would swap a third-rate Hitchcock any night for a first-rate Laughton even get an even break."

— + Time p49 O 30 '39

Trade Paper Reviews

"Team Charles Laughton and Director Alfred Hitchcock in a picturization of one of the most successful 'horror' novels of recent years, and the result on the screen should be a foreboding of what is to come in 1939. Alfred Hitchcock is it. The picture, British-made, will glut the appetite of those who are said to have been Hitchcock's in the eye-combing, lip-pursing, massively mincing Laughton style... People who like their melodrama raw and unfiltered, Hitchcock's critics, would swap Hitchcock's critics, would swap a third-rate Hitchcock any night for a first-rate Laughton even get an even break."

— + Motion Pict Daily p7 O 12 '39

Reviewed by Charles S. Aaronson

"Here is a cinematic holiday for the horror fans. Charles Laughton as a menacing, deadly and bizarre American melodrama, with Alfred Hitchcock in typical form to give it an adrenalin shot. And the recipe for a prime shokker... It will serve well in most situations as the emotion-taxing half of the bill. Inconuence to American audiences will be Laughton's slouching speech, making fully half his lines only partially intelligible."

— + Variety (Hollywood) p3 S 30 '39

JEEPERS CREEPERS

Republic 69min O 27 '39

Cast: Leon Weaver. Roy Rogers. Frank Weaver. Elviry. Loretta Weaver

Director: Frank McDonald

Music director: Cy Feuer

Screen writers: Dorrell McGowan. Stuart McGowan

Comedy. This employs the same cast as Down in Arkansas which was filmed a year ago. A young man discovers his own property on the Weavers' farm. Since taxes have not been paid, he appropriates the land and moves his gang of workmen to mine the coal. Then trouble starts.

Audience Suitability Ratings

"General patronage."

— + Nation Legs of Decency N 9 '39

"A & S: Good."

— + Parents' p56 Ja '40

Trade Paper Reviews

"It would have been better if this film were content to confine itself to the hillbilly antics of the Weaver family and Elviry and the kindly folk of Pineville. Instead, it drags in a nefarious plot. Roy Rogers is lost, despite the fact that he is one of its principal players... The script is poor because the various elements introduced into the story refuse to jell."

— + Boxoffice p15 N 4 '39

"Featuring the Weaver Brothers and Elviry, hillbilly trio, along with Roy Rogers, in a hillbilly background, this picture will probably be all right for the backwoods neighborhoods, but for city and suburban houses it does not measure up as interesting screen fare. The story is tried and true, but bewiskered to its knees and without any unusual or novel twists."

— + Motion Pict Daily p5 O 31 '39

Reviewed by Edward Greif

Motion Pict Daily p5 O 31 '39

"This is definitely one to be reserved for the corn country. It is a successor to Down in Arkansas," made with much the same cast a year ago, and should do equally as well or better in the right spots."

— + Variety p14 N 1 '39

JOE AND ETHEL TURP CALL ON THE PRESIDENT. MGM 69min D 1 '39


Director: Robert Sinclair

Screen writer: Melville Baker

Comedy-drama. Based on a short story, A Call on the President, by Damon Runyon. Ann Sothern and William Gargan portray Ethel and Joe, an ordinary young couple who live in Brooklyn. When their friend the old postman is suspended, they go to see the President and explain the postman's actions.

Audience Suitability Ratings

"Adults."

— + Nation Legs of Decency D 1 '39

"A & S: Good."

— + Parents' p56 Ja '40

Newspaper and Magazine Reviews

"An entertaining show... A picture of unusual invention... There is a good bit of humor here, and some successful pathos too."

— + Bert Harlen

— + Hollywood Spectator p8 D 9 '39
JOE AND ETHEL TURP CALL ON THE PRESIDENT—Continued

"This is an oversentimental, implausible, but frequently amusing story.

Variety [71]

Trade Paper Reviews

A palpable slice of Americanism which avoids the format and documentary treatment by adhering rather strictly to the spirit of the Damon Runyon original yarn and plain-person characterization which Runyon chronicled in lengths and in a periodical.

Thereby it qualifies as highly pleasing program material which should win the satisfaction of audiences generally.

—— Boxoffice p67 D 9 '39

"Damon Runyon story made into heart-warming comedy-drama with able cast.

—— Film Daily p7 D 7 '39

"For three reels, the screen bow of Joe and Ethel Turp of the Brooklyn Turpas is as amusing, warmly human, down-to-earth comedy as has been seen in many a day, with considerable novelty in its mode of presentation. But along about the middle the novelty wears off, the paucity of story material and lack of scripting imagination raise their ugly heads, and a period of drowsiness sets in which continues until the picture takes a new lease on life in its closing stages.

—— Hollywood Reporter p3 N 30 '39

Reviewed by Walter Selden

—— Motion Pict Daily p6 D 11 '39

"Here is a picture that has potentialsities because of the novelty and unusual treatment in presentation to lift it into upper half of dual bracket in the key shows. Business can be accelerated by smart exploitation.

—— Variety p1 D 6 '39

"It is average entertainment with moments of great moving appeal and satisfactory chuckles. Latter lie particularly in play between Joe and Ethel as they spin their yarn to the President and his guarded response to uncorrected errors of character.

—— Variety (Hollywood) p3 N 30 '39

JUDGE HARDY AND SON. MGM Announced for release D 22 '39 (Not yet previewed)

K

KANSAS TERRORS. Republic-Grey

57min O 6 '39


Director: George Sherman

Original story: Lylis Ward

Screen writers: Jack Natteford. Betty Burbridge

Western melodrama. This is the first in the four series Mesquites, and marks the return of Robert Livingston. He was in the first two series, while John Wayne was featured last season. Livingston and Hatton portray two Kansas cowboys who are conveying a shipment of horses to an unidentified island under military rule.

Audience Suitability Ratings

"General patronage.

—— Nat Legion of Decency O 5 '39

"A. Y & C: good of kind.

—— Parents' M p68 Ja '40

Trade Paper Reviews

"Law and order, hoof and saddle style, come to a Caribbean island as a change of menu from the western prairies in a fairly exciting effort. Granted the script strains the imagination, yet the all-purpose action is no more or less than the Saturday matinees fans crave. Sometimes it is not clear just what all the shooting is about, but as long as the Three Mesquites are in the gun barrel there will be few questions."

—— Boxoffice p27 O 21 '39

"Following the length of leave of absence from his role as chief of Republic's 'Three Mesquites,' Robert Livingston makes his comeback effectively in this one.

—— Film Daily p8 O 19 '39

Reviewed by Charles S. Aaronson

Motion Pict Daily p7 O 18 '39

"Like its predecessors, No. 25 in the series is unrestrained rootin', tootin', shootin' and bravura. It is purely and simply designed for the hickland hams where a cow caddy is big stuff and it stacks up favorably with other quickie product of this ilk.

George Sherlock's Los Angeles keeps the film fast-moving as a whole, but studied with minute letdowns. That seems due to the characters frequently lacking in the comic spirit when innocuous action is taking place and an oral fillip is needed for the blanks.

—— Variety p23 O 25 '39

KID NIGHTINGALE. Warner 58min N 4 '39


Director: George Amy

Original story: Lee Katz

Screen writers: Charles Belden. Raymond Schrock

Comedy. Walter Catlett, manager of third-rate prize fighters finds John Payne, singing waiter in a night club, and builds him into a popular champion.

Audience Suitability Ratings

"It is stereotyped entertainment which will hold second place on a double bill. Adolescents: no value; children: no, Adults: Women's Univ Club. Los Angeles

—— Fox W Coast Bulletin O 7 '39

"General patronage.

—— Nat Legion of Decency S 21 '39

"A: fairly; Y: no value; C: no.

—— Parents' M p64 D '39

Newspaper and Magazine Reviews

"Adults and young people.

—— Christian Science Monitor p17 N 4 '39

"It is no serious 'Golden Boy,' rather a burlesque with flashy lines, pure and riotous laughs.

—— Philip T. Hartung

—— Commonweal p13 T 1 '39

"On the theory that nothing succeeds like success, the Brothers Warner have aped Columbia's 'Golden Boy' musical prize-fighter formula, in a whacky, tunstale, hoked-up comedy-drama. It may be subtle satire for all I know, but it struck me generally as pretty weak and very, very, funny stuff.

—— Jesse Zimm

—— + Cue p55 D 9 '39

"Not a bad supporting film. Hardly abounding in film, but there is a generous number of laughs and sundry excitements and John Payne as a singer-fighter will be liked.

—— Bert Harlen

—— Hollywood Spectator p9 S 30 '39

"This comes close to being a burlesque "Golden Boy," are Beverly Hills

—— + Variety p55 D 9 '39

"A funny idea still is occasionally funny in 'Kid Nightingale,' a small-time, small-town point of view.

—— + Ross RS 8 '39

"Besides being essentially a program filler, it provides a bit of exercise for John Payne and Jane Wyman who may or may not go places. Of course, it is all very silly, as most farces are, but its moments of levity are occasionally punctuated with sparks.

—— Robert W. Parks

—— + N Y Herald Tribune p29 D 8 '39

56

MOTION PICTURE REVIEW DIGEST

K
"By the skin of the teeth of Walter Catlett, Harry Burns and Porky Ed Brophy and by virtue of their low-comedy mugmuggling, a spindling prizewinny picture called 'Kid Nightingale' manages with fair consistency to tickle the ribilities even if it never gets across a fast one to the midriff. Bolsey Crowther
+
— Photoplay p8 D '39
Trade Paper Reviews
"This packs a substantial wallop as a prize-fight comedy. . . . It packs a load of comedy situations strongly worked through the authors of Walter Catlett and Edward S. Brophy, that should make it highly acceptable light programming. . . ."
+
— Boxoffice p41 S 23 '39
"Well-paced comedy has plenty of laughs and an audience-pleasing cast."
+
— Film Daily p8 D 11 '39
"It is a hokey version of the fight game, though not of championship caliber, will easily qualify as a competent crowd pleaser. For a wind-up on a double-bill cinema card, it should prove adequate, and will undoubtedly achieve its entertainment purposes if played as a filler."
+
— Hollywood Reporter p4 S 14 '39
Reviewed by Vance King
+
— Motion Pict Daily p6 S 18 '39
"When Warners turned out 'Kid Nightingale,' its producer must certainly have had his tongue-in-cheek. It's a combination in one film of every form of pan, pap, hokum and comedy business that Hollywood has used since Mack Sennett's Keystone Kops. It is so absolutely silly it's almost stupid."

— Variety p16 N 22 '39
"Constructed on prize-ring tale that boasts of many new twists, 'Kid Nightingale' comes through as entertaining fare, which, used in supporting position for which it is intended, will add value to any bill. While offering gives splendid show-casing to John Payne and Jane Wyman as romantic duo, it depends almost entirely on antics of the histrionic strength of Edward S. Brophy for its histrionic strength."
+
— Variety (Holilwood) p8 S 14 '39

KONGA, THE WILD STALLION.

Co-lumbia 62-65min Ag 30 '39
Director: Sam Nelson

Born writer: Harold Shumate

Western melodrama. Fred Stone plays a rancher who has spent a lifetime breeding fine horses. When a neighbor places barbed wire around his place and shoots a favorite horse of Stone's, Stone shoots him. Children of the two men are in love.

Audience Suitability Ratings
"General patronage."
+
— Nat Legion of Decency S 14 '39
"A, Y & C: fair.
+
— Parents' M p63 N '39
Trade Paper Reviews
"Cut and dried hinterland picture. . . . It is not exactly as Western as Westerns are normally patterned, but it has the action coupled with a Western man story."
+
— Boxoffice p63 N 11 '39
"'Konga, the Wild Stallion' is top-grade action entertainment for the family trade. It is one of the definitely better animal pictures and has every chance of building up good grosses for theatres by the word-of-mouth advertising it is a cinch to get."
+
— Hollywood Reporter p8 N 16 '39
"No better juvenile entertainment, a weekend bookeeper, could be found than 'Konga.' . . . It's a Western, yet without the changeable stage-coaches, runaways and saloon gunplay. By its difference in realism and iffiness of story to the action field, it stands a better chance to come off with extra business. . . . It's a film for the pappies and the children. the former to see the old man's side, and the latter going for the wild horse."
+
— Variety p18 N 15 '39
EN KVINNAS ANSIKTE.

Scandinavian talking pictures 90-100min S 8 '39
Cast: Ingrid Bergman, Anders Henrikson, Eric Berglund, Goran Bernhard. Gunnar Sjoberg
Director: Gustaf Molander
Screen writer: Gosta Stevens

Drama. Filmed in Sweden with English subtitles. A psychological study of a woman who through an accident has a disfigured face. As a result her mind becomes vicious and she seeks only to destroy. A physician performs a plastic surgery and her whole outlook changes as she becomes a beautiful woman.

Audience Suitability Ratings
"Adults.
— Nat Legion of Decency O 5 '39
Newspaper and Magazine Reviews
"This is just east of being a first-rate motion picture study. . . . The cast of characters are extraordinarily capable, and there are scenes in it which suggest that the Swedish film makers have been overlooking certain picturesque aspects of their climate and countryside."

— Ben R. Cribbs
+
— N Y Times p11 S 9 '39
Trade Paper Reviews
"It is unfortunate that the Swedish dialogue will place restrictions on the scope of exhibitions afforded to this new film as it is excellent in all respects. English titles do not completely interpret the dialogue. The acting is first rate, with Ingrid Bergman giving a brilliant performance."
+
— Film Daily p19 S 18 '39
"This is one of those pleasant surprises that occasionally finds its way into one of the Broadway side-theaters catering to foreign films. . . . Camera is consistently good, and the acting is splendid."
+
— Variety p14 S 27 '39

LAUGH IT OFF.

Universal 63min D 1 '39
Cast: Constance Moore, Johnny Downs, Cecil Cunningham, Hedda Hopper, Marjorie Rambeau. Edgar Kennedy
Director: Albert S. Rogell

Comedy musical. A group of oldtime show girls live in an actor's home which goes bankrupt. They go back to Broadway and put on a show.

Audience Suitability Ratings
"General patronage."
+
— Nat Legion of Decency N 2 '39
"A & Y: fair; C: no."
+
— Parents' M p63 Ja '40
Trade Paper Reviews
"A simple musical that breezes along, measuring up nicely as a companion feature. The story is on the weak side, but the film has its moments of gayety and comedy."
+
— Boxoffice p61 N 11 '39

LAW OF THE PAMPAS.

Paramount-Sherman 72-74min N 3 '39
Cast: William Boyd, Russell Hayden, Sidney Toler, Stella Duna. Sidney Blackmer
Director: Nate Watt
Screen writer: Harrison Jacobs

Western melodrama. Another in the Hopalong Cassidy series. Boyd is assigned to deliver a shipment of cattle from Colorado to the Argentine. Once there he finds a mystery to unravel.
**Law of the Pampas—Continued**

**Audience Suitability Ratings**

"Mediocre. Mature-family, "DAR"

"A drama, on the Western order, well enacted and interesting. Family." Int Fed of Cath Alumnae.

**Fox W Coast Bulletin N 11 ’39**

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers


"Appropriate music, beautiful scenery, unusually fine photography, and the thrilling riding of wild horses contribute much to the interest of the picture. All ages." Gen Fed of Women's Clubs (W Coast)

"This picture boasts of a good cast, excellent direction, beautiful photography, fine riding, and sustained suspense. Family." Nat Council of Jewish Women

"Beautiful wild scenery and excellent horsemanship, with some drinking. Family." S Calif Council of Fed Church Women

**Fox W Coast Bulletin N 18 ’39**

"General patronage." Nat Legion of Decency O 26 ’39

"A, Y & C: good." + Parents’ M p61 D ’39

"Family. Cassidy's riding better than average Western, unusual attention being given to story, backgrounds and characterization." + Wkyl Guide O 21 ’39

**Newspaper and Magazine Reviews**

"Another of the Hopalong Cassidy tales, which are no longer like a vigorous, outdoor tale to indulge themselves without feeling they are going slumming," Bert Harlen

+ Hollywood Spectator p11 N 11 ’39

**Trade Paper Reviews**

"The picture gets the series off with a bang. If it happens to be the final on last year's deal then the contract winds up in a blaze of entertainment. You know your 'Hopalong Cassidy' values. Mark this as one of the best pictures in the series."

+ Box Office Digest p11 O 16 ’39

"Senor Hopalong Cassidy goes to South America and returns, unscathed and triumphant after plenty of hair-raising adventures, with another bell-ringer in the topnotch Western series which seems destined to improve with every new addition."

+ Boxoffice p25 O 21 ’39

"Splendid entertainment with Argentina furnishing new locale for Hopalong Cassidy's adventures."

+ Film Daily p6 O 17 ’39

"Even in a Western series noted for its even par of excellence, as Harry Sherman's 'Hopalong Cassidy' series has grown to be with both exhibitors and public, 'Law of the Pampas' is outstanding entertainment. From their inception, the 'Hoppies' have been leaders of the Western pictures: 'Law of the Pampas' is so intelligently directed, written and acted that it takes rank abreast the category of Westerns. It is an action entertainment for any audience anywhere."

+ Hollywood Reporter p3 O 13 ’39

Reviewed by + Vance King

+ Motion Pict Daily p4 O 17 ’39

"Another 'Hopalong Cassidy' saga for the thrill-hungry horse opera addicts who crave their pictures straight and don't spare the shootin' irons. Pretty much as expected—what means somewhat with the best of most Westerns. Should be a winner in the proper spotting."

+ Variety p11 O 25 ’39

"Hopalong Cassidy series takes on added class and action with 'Pampas.' Topping its predecessors in both entertainment and production qualities, this newest edition of the Harry Sherman-Paramount group gets away to a slap-bang start, increasing the intensity of its fight and chase footage as it moves along."

+ Variety (Hollywood) p3 O 13 ’39

**Legion of Lost Flyers.** Universal

65min N 3 ’39


**Director:** Christy Cabanne

**Original story:** Ben Pivar

**Screen writer:** Maurice Tombragel

Melodrama. Third in the series featuring Richard Arlen and Andy Devine. Richard Arlen, a flyer in disgrace, finally forces a confession in the air from the man who wronged him.

**Audience Suitability Ratings**

"A: poor; Y: doubtful; C: no." Christian Century p1527 D 6 ’39

"Generally favorable." Nat Legion of Decency S 21 ’39

**Newspaper and Magazine Reviews**

"Legion of Lost Flyers' has a certain amount of suspense of a familiar kind, but it is unduly prolonged, while Devine's encounters with an unappetizing squaw are as funny as it only for a time... There is some excitement and there are a few laughs in 'Legion of Lost Flyers, but not about all." Robert W. Dana.

+ N Y Herald Tribune p8 O 30 ’39

"You've seen all this before in your Class 'C' dressing. Show-shoe hangers elude trappers to mountainous terrain, handful of desperate crap-hoppers and so on." Ben R. Cramer

- N Y Times p13 O 30 ’39

**Trade Paper Reviews**

"Programmer with weak story has liberal about her who is... Welcome surprise from the large amount of flying indulged, crashes, landings in bad weather, etc. The flying is done with a kind of monotonous on occasion... Christie Cabanne's direction is fairly steady and satisfactory but the crash that Arlen survives is unbelievable. The way Arlen lands a plane in a canyon and takes off from there is another highly implausible feature of the picture.

+ Variety p14 N 1 ’39

**Legion of the Lawless.** RKO

59min JA 5 ’40


**Director:** David Howard

**Music director:** Paul Sawtell

**Original story:** Berne Giller

**Screen writer:** Doris Schroeder

Western melodrama. O'Brien, a cowboy turned lawyer, goes to a town where the only law is practiced by the vigilantes. He finds crooks attempting to gain control of town property.

**Audience Suitability Ratings**

"Family, or children over 14." Am Legion Auxiliary

"The acting is satisfactory, the outdoor settings are genuine, but there is much killing and cruelty, 11-18: Western; 8-14: too exciting. Mature-family." Calif Cong of Par & Teachers

"A good average Western which makes no pretense of being anything but a series of wild rides... A little more scenic background would have been nice... It is still enjoyable to see the Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"An exciting Western. Ethically satisfactory Mature." Gen Fed of Women's Clubs (W Coast)

"This fast-moving, breezy 'Western' combines the usual hard riding, line horse flesh and beautiful scenery of its type. Family." Nat Council of Jewish Women
"A good clean Western. Family." S Calif Council of Fed Church Women.

"General patronage."

Ratings:

Boxoffice p18 N 35 '39

"Legion of the Lawless" is an ambitious number of the George O'Brien series. It has more plot than half a dozen of its predecessors put together. The results are mixed—not too good, not too bad. The advantages of a plot give a far better chance at characterization and dramatic emotion than the regulars of this series are accustomed to; disadvantages are that the material is occasionally musty, and some of the action aren't stressed until the final reels. + Hollywood Reporter p4 N 18 '39

Reviewed by Roscoe Williams + Motion Pict Daily p5 N 21 '39

"It measures up well to general entertainment average of series, although not stepping beyond the Western class as have some of the others." + Variety (Hollywood) p3 N 18 '39

THE LIGHT AHEAD. Carmel-Ultra films 108min S 22 '39

Cast: Ildore Casher, Helen Beverly. Robert Opatashu, Udel Dubinsky

Director: Edgar Ulmer

Drama. Filmed in New Jersey in Yiddish with English subtitles. Based on a novel of same title by S. J. Abramowitz. "The tale is set in the eighteenth eighties in a poverty-stricken village in Poland. When cholera breaks out, the superstitious natives decide to placate the evil spirits by marrying off a blind girl and a crippled man in a cemetery. The next day the couple set out on their quest for a new life.

Audience Suitability Ratings

"Family. One of the best Yiddish-speaking films to come this way, very well produced and full of the atmosphere of life as it was in Jewish-Balkan communities. May be too long and slow for American audiences; highly recommended for Jewish communities. + Wkly Guide O 21 '39

Newspaper and Magazine Reviews

"Although somber in mood and overly long in running time 'The Light Ahead' seems particularly significant because the message it contains for world Jewry... It is remarkably honest and forthright in its portrayal of the trials and tribulations of the Jew and is unaparative of those Jews (in this case the Town Council) who would exploit their own suffering and the suffering of Baby Sandy. Family." S Calif Council of Fed Church Women

"It is difficult to decide who deserves the more credit: the director who can guide a baby through scene after scene of a complicated comedy or Baby Sandy herself who is astonishingly responsive; and the actors. By-play on the question of paternity tends to obscure the film's message. Adults." Women's Univ Club, Los Angeles + Wkly Guide O 25 '39

Trade Paper Reviews

"A warm, moving cross-section of life in a settlement of Jews in the Poland of another year, this film has definite boxoffice possibilities. + Boxoffice p39 O 7 '39

"Based on superstitious folklore, this new Yiddish production will interest audiences in its own way. Picture plays heavily on the emotional side." Film Daily p5 O 12 '39

LITTLE ACCIDENT. Universal 63-65min O 27 '39


Director: Charles Lamont

Music director: Charles Previn

Screen writers: Paul Yawitz, Eve Greene

"Reviewed on the play's same title by Floyd Dell and Thomas Mitchell. Ernest Truex, father of Baby Sandy, leaves her with baby-sitter Herbert, who takes just as good a job, says the child is his grandson. He turns the baby over to his unwed daughter. This is a remake of the story filmed several years ago by Universal."

Audience Suitability Ratings

"A: fair; Y: amusing; C: doubtful." + Christian Century p1157 N 29 '39


"Baby Sandy wins the hearts of everyone in this farcical comedy but the story is neither plausible nor interesting. Too much Keystone Comedy. Some of the chuckling and patching the picture could be made into a good light comedy. Family if some of scenes were cut. Mature." Am Legion Auxiliary

"The plot (already used twice in recent pictures) is developed without finesse and resorts to slapstick, gags, and obvious situations for its comedy. Adults." Calif Cong of Par & Teachers

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

"A gay, refreshing comedy marked by the amusing antics of adorable Baby Sandy and the laugh-provoking comedy of Hugh Herbert. Family." Gen Fed of Women's Clubs (W Coast)

"Only the presence of the adorable Baby Sandy, ably directed, makes a familiar plot and much slapstick comedy seem pleasant entertainment. Adults." Nat Council of Jewish Women

"The situations are amazing and funny, but quite probable. Children will love this picture, because of the novelty of Baby Sandy. Family." S Calif Council of Fed Church Women

"It is difficult to decide who deserves the more credit: the director who can guide a baby through scene after scene of a complicated comedy or Baby Sandy herself who is astonishingly responsive; and the actors. By-play on the question of paternity tends to obscure the film's message. Adults." Women's Univ Club, Los Angeles + Wkly Guide O 25 '39

Newspaper and Magazine Reviews

"It managed to keep the audience vastly amused for its duration." J. W. K. Jr Boston Transcript p24 N 21 '39

"Adults and mature young people." Christian Science Monitor p17 N 25 '39

"Year-old Baby Sandy is lots of fun for a while—especially when there can be said for the inconsequential story unloaded upon her tiny pink shoulders. The humor
LITTLE ACCIDENT—Continued
is familiar stuff, and the gags are worn pretty thin." Jesse Zunser
+ Box Office p19 N 10 ’39

"Exhibitors who expect to make money out of future Baby Sandy pictures should skip this one. It is far too close to the box-office. What is the matter with the box-office? Baby Sandy has everything the public wants and in pictures the older audience is expected to see. But the exhibitors who think they are making money, could attract the big business exhibitors are longing for; yet her studio puts her in the box-office and cinema theatres the profits they reasonably could expect from a picture in which the remarkable baby stars. In this the studio is sincere, for they are not easy to please. But it will make intelligent adults mad."

— Hollywood Reporter p6 N 25 ’39

"Little Accident" will be remembered, if at all, as the occasion on which Hugh Herbert played nunsmaid to Baby Sandy and had to stand by while the youngster ropped off with most of the comic honors." T. M. P.
N Y Times p29 N 24 ’39

Trade Paper Reviews

"Good program entertainment, a neat balance for any bill with family audiences." Box Office Digest p1 10 ’39

"Aside from Baby Sandy, who again commits grand larceny by stealing the show away from such established troopers as Hugh Herbert, Ricardo Cortez and Edgar Kent, the comedy is pretty lightweight fare. However, the infant phenomenon, now definitely a star, supplies enough of the magic to make this an acceptable vehicle to lift the spirits of the long-suffering family audience. Exhibitors may expect fine response in family houses, but it is weak for elsewhere.

+ Film Bulletin p21 N 1 ’39

"Hugh Herbert and talented cast of comedians will draw plenty of laughs." Film Daily p10 N 25 ’39

"Concocted expressly to show off its star, Baby Sandy's Little Accident falls to provide entertainment other than the moments when the child's million-dollar smile is flashed on the screen. The story is the 100 percent store-bought material. The audience is lifted momentarily by the cute antics of the baby, and registers with a gasp of amazement the one moment when Universal is wrong to expect this tot, barely past her first birthday, to carry the picture."

+ Hollywood Reporter p8 O 26 ’39

Reviewed by Roscoe Williams

+ Motion Pict Daily p1 0 30 ’39

"After two pictures as a boy, Baby Sandy switches to her real feminine gender in 'Little Accident.' Story holds little similarity to original play by Lloyd Dell and Thomas Mitchell, nor to film version of the latter turned out by Universal in 1929, but the little 10, Studio mainly utilizes the title here... It has a rather inconsequential story that serves nothing more than to display Baby Sandy for the impressionable situations. As an attraction, 'Little Accident' will suffice as supporter in the family houses, lacking story strength to get attention above the lot. Picture is episodic, displaying attempt to piece together incidents to get through regulation format.

+ Variety p41 N 1 ’39

"The cleft chin of Baby Sandy is delightfully utilized in this unusually fresh and appealing domestic comedy, marking the third appearance of Universal's starlet and certain to add more admirers to her box office entourage. Evened out to a degree, the picture offers a happy complement for balanced bills."

+ Variety (Hollywood) p8 O 26 ’39

LIVET PAA HEGNSGAARD
Scandinavian talking pictures 98min N 10 ’39

Cast: Holger Reenberg, Willy Bille, Karin Nellemose, P. Anderson, Karl Heger
Director: Arne Weel
Musical Director: Paal Dalg. Emil Reesen, Carl Nielsen
Original story: Jeppe Aakjaer.
Screen writers: Svend Rindom. Fleming Sorensen

Drama. Filmed in Denmark without English titles. The tale is a simple story of the love of a girl for a young hired man. Her father opposes the match.

News papers and Magazine Reviews

"Played with great sincerity by a first-rate cast and provided with an entirely convincing rural setting, 'Livet paa Hegnsgaard' presents an attractive picture of country life." The director sandwiched several nice little songs and some gay dancing between the more serious parts of the film with excellent results.

H. T. S.

+ N Y Times p15 N 13 ’39

Trade Paper Reviews

"Danish film well made and able directed has fine characterizations." Film Daily p7 N 29 ’39

"It possibly holds considerable interest for Danish cinema lovers, judged by audience reaction here. But it will have to depend entirely on those understanding the language because, not aided by English titles, it has a very limited box-office appeal. Good for those studying life and customs of early settlers. Adults." Am Legion Auxiliary

"Rather colorful but slow moving melodrama.... The social values are doubtful. Adults." Calif Cong of Par & Teachers

The story is unconvincingly melodramatic and unfolds in a rather tawdry manner. There were few wholesome and sincere attitudes reflected in the leading characters, even the characters of the hero, which are too convenient and all to his advantage. Mature.

Calif Fed of Business & Professional Women's Clubs

"Good. Constructive ethics. Mature-family."

DAR

"A very entertaining picture filled with action, suspense and interest... The picture deals with adult situations and emotions and will be most entertaining to mature audiences as a test for membership of Women's Clubs (W Club)."

"Family." Nat Council of Jewish Women

"The story is out of the ordinary... There is a great deal of unnecessary shooting through the picture. Mature." S Calif Council of Fed Church Women

"Obviously the story is not of a high order, but the film is a fairly entertaining picture. More interesting as a series of pictures than as a dramatic production. Adolescents: confused
values: children too exciting. Adults." Women's Univ Club Los Angeles Fox W Coast Bulletin N 11 '39

"General patronage" New Legion of Decency N 9 '39

"A & Y; fair: C: no." + Parents' p68 Ja '40

Newspaper and Magazine Reviews

"The dramatic values are not sufficiently developed, but viewed as a Western the film is acceptable entertainment. The staging is tasteful, the atmosphere of old Mexico well realized." Bert Harlan + Hollywood Spectator p8 N 25 '39

Trade Paper Reviews

"Satisfactory program fare, and good entertainment; but not aimed very high in marquee value."
+ Box Office Digest p6 N 8 '39

"Tito Guizar's name and songs and a fundamentally sound Western story with a Mexican flavor are combined by Producer Harry Sherman to provide what should be highly popular fare with English-speaking and Western fans, and at least acceptable entertainment for all age classifications."
+ Box Office Digest p6 N 11 '29
"It will meet the requirements of the average action audience. Elsewhere, the exhibitor will do well to couple 'Kid' with a comedy due to the demand for the picture."
+ Film Bulletin p6 N 18 '39

"Exciting story of a romantic Mexican bandit foolishly brought to his feet. As a picture, 'Liano Kid' itself is no great shakes. The story is good and has an excellent twist, but both script and direction are stodgily uninspired."
+ Hollywood Reporter p8 N 1 '39

Motion Picture Daily p12 N 6 '39

"Founded on O. Henry's 'Double-Dyed Deceiver,' this is the added benefit of songs by Tito Guizar, 'Liano Kid' reaches screen as an entertaining programmer. While musical factors somewhat lessen opportunities for large amount of action audiences have learned to expect in Harry Sherman productions, picture is not entirely battle and chisels and footwork and, though latter comes in for brief treatment, what there is of it is by no means lacking in speed."
+ Variety (Hollywood) p3 N 1 '39

LOTTE NELL 'OMBRA'. Esperia

Cast: Antonio Centa. Paola Dria. Renato Cialente

Director: Domenico M. Gambino

Screen writer: Domenico M. Gambino

Adventure story. Filmed in Italy. The producers say "this is the first big adventure film made in the American style on an Italian idea." Foreign agents obtain secret formulas for a new death-dealing compound. They are blocked by a girl and a government agent. Also called Battles in the Shadow.

Audience Suitability Ratings

"Family. Good-looking cast. Recommended for Italian film lovers."
+ Wky Guide S 16 '39

Newspaper and Magazine Reviews

"It is a fast-moving tale. [The director] makes effective use of a complementary cast and first-class technical equipment." H. T. S.
+ N Y Times p27 Mr 21 '39

"Witty in the Gallic manner, this film is one of the best of the French imports to be seen here and it should highly entertain adult audiences. It is complemented with a complete set of English titles for the benefit of those who don't understand French, but in this case the action is sufficient in itself to get the story across."
+ Film Daily p7 S 21 '39

Reviewed by Charles S. Aaronson + Motion Picture Daily p7 S 26 '39

"This French bedroom farce is done with the maximum of dialog and garrulity by Danielle Darrieux. It obviously is one of the French actress' earlier cinnematic efforts because she's done lots better. However, a good supporting cast and evenly scaled direction help overcome what the superimposed English titles lost in interpreting the piquant dialog. If taken as a wittily conceived farce, it plays well in some arty theatres, especially where they know French is their weakness. Otherwise it is that the producers attempted to transfer a typical stage farce to the screen."
+ Variety p14 S 27 '39

MADMOISELLE MA MERE. Hoff- berg-Regina 77-85min S 18 '39


Director: Henri Decoin

Comedy. Filmed in France with English subtitles. Based on a play of same title by Louis Verneuil. Danielle Darrieux, a middle-aged widower to marry her so that she will not have to marry a young man she dislikes. The widow has a son with whom she falls in love. Thereupon she divorces the father and marries the son.

Audience Suitability Ratings

'A: fair of kind; Y & C: no." Christian Century p187 N 29 '39

Newspaper and Magazine Reviews

"It gives Danielle Darrieux the chance to run virtually the whole gamut of farcical make-believe. It still seems to me that she has that curious mixture of personal appeal and artifice which makes so largely for screen acting, but she has not been fortunate in her latest vehicle as an item of fairly a ignored triangle conceit, the film is intermittently amusing, but on the whole it is paper-thin entertainment."
+N Y Herald Tribune p16 S 19 '39

"The amusingly transparent pretense of the French that they are a naughty people is being maintained with the customary gayety, insincerity and lightheartedness of such things in 'Mademoiselle Ma Mere.' The film moves swiftly and wittily enough under Henri Decoin's direction and the glib performances of a lively troupe." Frank S. Nugent
+N Y Times p29 S 19 '39

"It isn't very impressive in any way. For Danielle Darrieux's sake, it might have been better if 'Mademoiselle Ma Mere' had been left on the other side. In this case, the star of 'Mayerling' has to fidget through a croaky French farce, and no element of charm is left."
John Mosher
— New Yorker p65 S 30 '39

Trade Paper Reviews

"What Greek dramatists and Eugene O'Neill have fashioned into serious dramas based on an adult theme, the producer of this French film, in this case, has turned out a rollicking farce with a jitterbug thrown in. . . Smart, risque dialogue innuendoes." + Boxoffice p38 S 23 '39

"This French bedroom farce is done with the maximum of dialog and garrulity by Danielle Darrieux. It obviously is one of the French actress' earlier cinnematic efforts because she's done lots better. However, a good supporting cast and evenly scaled direction help overcome what the superimposed English titles lost in interpreting the piquant dialog. If taken as a wittily conceived farce, it plays well in some arty theatres, especially where they know French is their weakness. Otherwise it is that the producers attempted to transfer a typical stage farce to the screen."
+ Variety p14 S 27 '39

MOTION PICTURE REVIEW DIGEST 61
MOTION PICTURE REVIEW DIGEST

MAIN STREET LAWYER. Republic
72min N 3 '39
Director: Dudley Murphy
Original story: Harry Hamilton
Screen writer: Joseph Krumgold
Drama. Edward Ellis plays a small town New England prosecutor who is blackmailed by a notorious blackmailer. Ellis adopted daughter is the child of a murderer.

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency N 16 '39
'A & Y: good; C no.'
+ Parents' M p68 Ja '40

Newspaper and Magazine Reviews
Boston Transcript p20 D 1 '39
"On its own merits the current film loses much force by attempting to substitute melo-dramatic action for character development. Mr. Ellis has little chance to assume the role of his other drama based on the same formula. There is a constant undertone of violence to betray the logical premises of the picture. Ellis plays Mr. Ellis better. He has a better fate at the hands of Hollywood. When he has a chance, his character study holds the interest. The cast perform routine tasks cheerfully, it seems."
- + N Y Herald Tribune p22 N 9 '39
"It is one of those folkly films, full of heart throbs and homespun humor, and it might be acceptable for one fatal inconsistency. If Edward Ellis, the Main Street lawyer, had been as true to his ideals of Justice and his hatred of daily life as the lawyer he would have admitted the girl's parentage at the outset and let the chips falls where they would." Bosley Crowther
- + N Y Times p27 N 9 '39

Trade Paper Reviews
"Angles here are aimed at the family trade. Notable marquee attraction is Edward Ellis in the role of a small town lawyer. On the adverse side, the film is bogged down with too many homely touches and elementary explanations. Ellis' acting lifts the picture a few notches in audience appeal."
- + Boxoffice p63 N 11 '39
"Human story of small town lawyer should get good reception from neighborhood audiences."
- + Film Daily p7 N 8 '39
"It is expensively produced, cast and photographed, and comes close to greatness on several occasions. It fails only when it strives too hard to attain a sentimental effect. Fortunately this striving is confined to the early scenes."
- + Hollywood Reporter p18 N 24 '39
Reviewed by Edward Greif
- + Motion Pict Daily p8 N 8 '39
"Shades of Blackstone and his Main Street counterpart have been resurrected in a homespun, irascible manner to emerge as 'Main Street Lawyer.' Edward Ellis is a more convincing incarnation of the Republic challenge to Paramount's Bob Burns, and through no particular fault of his own, 'Lawyer' winds up as a transparent entertainment. Dudley Murphy's interest is taken by a turn of events. Ellis and his lawyer's final confrontation, despite an amateurish touch, is well done."
- + Variety p11 N 8 '39
"Republic's efforts at a first line production miss out along the way and 'Main Street Lawyer' becomes a transparent entertainment suited for supporting spots. Both writing and playing of a few of the characters prove handicap that good performances cannot overcome. Direction and some fine trouping by majority of cast can't quite overcome."
- + Variety (Hollywood) p3 N 25 '39

MAKE-BELIEVE PIRATES. See Allergi masnadieri

MAN THEY COULD NOT HANG. Columbia 64min Ag 17 '39
Cast: Boris Karloff, Lorna Gray, Robert Wilcox, Roger Pryor
Director: Nick Grinde
Music director: M. W. Stoloff
Original story: Leslie T. White. George W. Snyre
Screen writer: Karl Brown
Melodrama. Karloff portrays a scientist who takes the life of a young student in order to try out his mechanical heart invention. When Karloff is taken up by the police in the midst of the experiment, the young student dies.

SEE ALSO issue of September 25

Audience Suitability Ratings
"A: hardly; Y & C: no."
+ Christian Century p1254 O 11 '39

Newspaper and Magazine Reviews
"Adults only."

Christian Science Monitor p15 S 23 '39
"Aside from being fantastic, even in this age of scientific speculation, 'Man They Could Not Hang' has little excitement. . . The film is conventional, undistinguished, minor entertainment." Robert H. Lane
- + N Y Herald Tribune p20 S 21 '39
Reviewed by Ben R. Criale
N Y Times p21 S 21 '39
"It's a visual thriller for persons of ingenuous mental endowments." John Mosher
New York p72 O 7 '39

Trade Paper Reviews
"Thriller assures an emotional field day for the horror fans."
+ Film Daily p7 S 23 '39
Reviewed by Charles S. Aaronson
+ Motion Pict Daily p5 S 21 '39
"A programmer that should do fairly well if not spotted too high in the dating. More than the average support may be expected when booked as the No. 2 feature on duels, Plot is inconsistent."
- + Variety p14 S 27 '39

MANHATTAN SHAKEDOWN. Warwick-Syndicate 56min O 12 '39
Director: Leon Barsha
Original story: Theodore Tinsley
Screen writer: Edgar Edwards
Melodrama. The story concerns a Broadway columnist who believes a psychoanalyst is blackmailing his friend. How he unravels the mystery makes up the plot.

Trade Paper Reviews
"Even if one approaches this in a passionate manner, there is very little that deserves a kind word. It is a crudely constructed melodrama, and that's all it is."
- + Boxoffice p59 Ap 22 '39
"Racket story with fair action will do okay as a program filler in neighborhoods."
- + Film Daily p7 O 27 '39
"Will serve the lesser doublers as the No. 2 feature. A independently-made melodrama will mean more through its saleable title than on any other count, the cast having no boxoffice punch at all. . . ; the production and directorial detail suggests sloppiness."
+ Variety p14 O 18 '39

MARRIED AND IN LOVE. RKO Announced for release Ja 19 '40 (Not yet previewed)
MARSEILLAISE. World-Film coordinating committee 130min Mr 30 '39


Director: Jean Renoir

Music: Sauveplane. Kosma

Screen writers: Jean Renoir. C. Koch. N. Mosher

Historical film. Filmed in France with English subtitles. The film, made several years ago, was sponsored by the former Popular Front government of France and was financed partly by popular subscription. When the Blum government fell, the pledges were not redeemed and the film was left over by private enterprise. M. Renoir feels that the French Revolution has been misunderstood. It is his intention to portray the revolutionary leaders as simple men and not symbols of a cause.

Newspaper and Magazine Reviews

"What with 10,000 extras, it is always a rich screen pageant, and there are passages aplenty of dramatic and powerful significance. But while on the whole the film leaves much to be desired. Where the director has erred, I believe, is in his handling of the many figures of his film in a concise and dramatic screen unit." - "Grand Illusion's" passages of the foregoing are as fine as anything he has ever done with the period, but they have a way of remaining isolated from the story and are certainly worth seeing for its parts; whatever you may think of it as a whole. . . M. Renoir has recaptured the spirit of the French Revolution in remarkable fashion with 'Marieville,' but he has not given it much of a dramatic fabric." - Howard Barnes

[+ - N Y Herald Tribune p11 N 6 '39]

"It has this distinction: it is probably the least dramatic film ever made about one of the most dramatic events in history—The French Revolution. Rarely has a screen been so crowded and to so little purpose. It might as well be some pageant put on for a holiday show, long in costuming and fireworks, short in the stuff of drama. . . Somewhere along the line, we suspect, Renoir must have lost control, for the film has none of the unity that was 'Grand Illusion's,' little of the deeper significance that came out of the original work. . . M. Renoir's film of democratic revolution. Some parts of it are good enough to prove it no mere amateur show, but a profession venture generally wrong." - Frank S. Nugent

[+ - N Y Times p39 N 6 '39]

"Jean Renoir has not managed his 'Marieville' to any very good effect. The Louis XVI of Pierre Renoir is the one plausible characterization; all the others seem lost in a mass of ill-assorted and clumsily presented material." - John Mosher

[+ New Yorker p102 N 18 '39]

Trade Paper Reviews

"It should click as historical narrative, but there is a definite belief in its vital, something that is lacking in entertainment oniber here." - [+ - Boxoffice p68 N 11 '39]

"Handsome pageant of early days of French Revolution is entertaining screenfare." - Film Daily p9 N 10 '39

"Jean Renoir, who created 'Grand Illusion,' has turned out another exciting vehicle about his native France. It is not as powerful as 'Illusion,' but it is one of the stronger director studies provided by the other film. This is probably better directed and too many of the spectacular scenes for motivation. With Russian product obviously not rating its oldtime popularity in this country, and with the hard times affecting the American market, this product possesses sufficient movement as well as plug for liberty and equality to gain substantial follow- up at the boxoffice. Picture portrays a head and shoulders above a majority of French films." - Variety p29 N 15 '39

MARSHAL OF MESA CITY. RKO 60min N 3 '39

Cast: George O'Brien, Virginia Vale, Leonard Ames, Henry Brandon

Director: David Howard

Screen writer: Jack Lait, Jr

Western. O'Brien, famed as an officer who brings order to lawless frontier towns, stops in Mereville to clean it up with the help of a killer whom he swears in as deputy. This is the first of George O'Brien's new series for 1939-40.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Average Western melodrama. Family." Calif Council of Catholic Women

"Typical Western with plenty of action but little original treatment in story. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"An exciting Western drama . . . Entertaining for all with easy Western." Calif Women's Club, Los Angeles

"Illusion." Los Angeles Times p1 O 21 '39

"General patronage." Nat Legion of Decency O 19 '39

"A & Y; good of kind; C; exciting." + Parents' M p64 D '39

Trade Paper Reviews

"A satisfactory package of action entertainment for the George O'Brien fans and the juvenile audience will condemn the rubber-stamp aspects of the story and dialogue." - [+ - Boxoffice p27 O 7 '39]

"Because of a far more intelligent treatment than 'cowboy pictures' generally get, 'Marshal of Mesa City' makes a place for itself in the superior classification of outdoor action melodramas. This is the first of RKO's George O'Brien series for the 1939-40 season, and its success may end the rash of frontier riding and faster shooting to catch up with the pace set by this one." - + - Variety Reporter p1 S 25 '39

Reviewed by Gas McCarthy

"Motion Pict Daily" p3 O 2 '39

"RKO inaugurates its 1939-40 Western season with a picture that ranks with the best of the year turned out by George O'Brien. It steps far beyond oater class as first rate adult entertainment—well as made-to-order juvenile entertainment." + Variety (Hollywood) p3 S 28 '39

MEET DR. CHRISTIAN. RKO 63-68min N 10 '39

Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Emid Bennett, Paul Harvey, Marcia Mae Jones, Patsy Lee Parsons

Director: Bernard Vorhaus

Music director: Constantin Bakaleinikoff

Original story: Harvey Gates

Screen writers: Ian McLellan Hunter, Ring Lardner Jr, Harvey Gates

Comedy drama. First of a series about the radio character, Dr. Christian, who has been on the air for the past several years. Jean Hersholt portrays the kindly doctor whose one aim is to secure a modern hospital for the town and to get the school and roads but comes around in favor of the hospital when the doctor saves the mayor's daughter through a delicate operation.
MEET DR. CHRISTIAN—Continued

Audience Suitability Ratings

"It is memorable because of its human incidents

1. B. Although a film, does not doubt its sincerity or fail to recognize the knightly spirit and understanding truth. Family. Calif Fed of Business & Professional Women's Clubs.

"Good. A good human-interest story stressing the nobility of self-sacrifice. Mature-family." DAR

"The production values are good, appropriate scenes are well photographed for a realistic background, while the director through sympathetic understanding and natural comedy has provided an entertaining, high in social value. Family." Gen Fed of Women's Clubs (W Coast)

"The direction is static and the acting is only fair, with the exception of Patsy Lee Parsons as the sister. Family." Nat Council of Jewish Women

"A fine picture full of human interest, sin-

erely and admirably presented. The story is an outgrowth of the "Homey" theme, its pile of the fact that a hackneyed theme is used. A good picture, well worth while. Family.; S Calif Council of Fed Church Women.

"There are a number of minor characters whose foibles and romances round out the picture; sometimes they are amusing and sometimes a little dull. Adolescents: fairly interesting; children: no value. Mature-family." Women's Univ Club, Los Angeles.

Fox W Coast Bulletin N 11 '39

"General patronage." Nat Legion of Decency N 2 '39

A Y & C: good. "Parents" M p86 Ja '40

"Family. "Homey" sort of picture, with likable people. WKly Guide O 28 '39

Newspaper and Magazine Reviews

"Adults and young people." Christian Science Monitor p17 N 25 '39

"Meet Dr. Christian" introduces the radio character in his first film, but surrounds him with so many clichés that we feel we've seen him many times before." Philip T. Hartung + — Commonweal p164 D 8 '39

"Benevolence, brotherly love, benignity, char-

itableness, and the milk of human kindness squidge mushily out of this cinematic version of the fudgy radio quarter-hours that have made the glorious goodness of Dr. Christian a byword on the air-lanes of the nation. It's all so sweet and sticky that you squirm in your seat, wishing desperately for a machine-gunning monster to come along and blast some healthy badness into it." Jesse Zint + — Cue p13 D 2 '39

"Dr. Christian of the radio here comes to the screen, given a very human portrayal by Jean Hersholt. Though unpretentious and occasionally naive, the piece is wholesome and possesses an emotion-provoking climax. For the whole family." Bert Harlen + — Hollywood Spectator p11 O 25 '39

"There aren't pretentious settings in this film, but Ian McLellan Hunter, Ring Lardner Jr. and Mr. Gates have written an entertain-

Trade Paper Reviews

"Meet Dr. Christian" was not made for epic box offices, but it is a pretty good job of picture making, aimed at human beings, a good bet for rural communities, and a better bet where you are certain that the radio program has created the following.

+ Box Office Digest p11 O 16 '39

"Dr. Christian" series gets off to a flying start and bids fair to rank with the best as a top-notch audience attraction. The 8 chapters are able to maintain the warm and human pitch attained in the initial. Simply and easily, they incorporate the best of the radio series into the reels, and the bulk of the credit goes to Jean Hersholt for his vivid artistry in creating a sharp-eyed, etch-portrait." + Boxoffice p25 O 21 '39

"Taken from the radio serial of the same name, it contains all the faults of the average radio drama and few of its virtues. The story, a bit hazy, of three characters in love, is pointless and unconvincing. The dialogue is insufferably poor and many of the scenes indicate they were incorporated merely to pad out the running time. Not much can be said for the acting. Dr. Christian by Bernard Vorhaus." — Film Bulletin p8 O 21 '39

"The 'Dr. Christian' series gets off to an auspicious start, and Jean Hersholt is an ideal choice for the role of the country doctor. William Stephens and Howard Lang have surrounded Hersholt with a splendid cast. Especially good are Alphonse Mundorff and the supporting role of Lincoln March. The picture itself has something to be said for it. A nice little picture, which proves to be one of the best child ac-

+ F. O. S. Daily p8 O 19 '39

"It will be a mighty tough skin that 'Meet Dr. Christian' fails to get under. It is a beautiful picture—rich, warm and understanding. It is modestly unpretentious and infinitely wise. That there must be more of the 'Dr. Christian' pictures is a foregone conclusion; the public can't help taking the stories to its heart." + Hollywood Reporter p6 O 14 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p4 O 17 '39

"Jean Hersholt in the title role of the kindly and understanding country doctor is smart casting that should give the series long and profitable life as program material for the family trade. 'Meet Dr. Christian' is a most adequate springboard for launching the new series. Although story is obvious and filled with familiar situations, it retains interest due to a warm characterization by Hersholt."

— New York p14 O 18 '39

"Substantial other audience, consolidated over period of several years in the weekly half-hour programs over CBS, must be considered in evaluating the picture's and the series' draw, as well as the intrinsic merits of this initializer. With proper selling and exhibitor enthusiasm 'Meet Dr. Christian' should appeal to a good response in the family trade for which it is intended." + Variety (Hollywood) p5 O 14 '39
MOTION PICTURE REVIEW DIGEST

MESQUITE, OKAROO. Metropolitan-States right 59min
Cast: Louis Steele, Carolyn Curtis, Frank La Rue, Juanita Fletcher, Charles King, Gordon Roberts, Ted Adams
Director: Harry S. Webb
Music director: Frank Fennucci
Screen writer: George Plympton
Western melodrama with music. Two cowhands wager as to which one is the better bronco-buster. The outcome of the contest is kidnapped before the contest.

Trade Paper Reviews
"Poor series, this present Bob Steele group, which is being hawked states-right. Obvious one-note scenario of some modern rodeo, and used for nearly 10 minutes of this flick. Action by all hands is stilted, which gives the film an artificial feel. George Plympton, who penned the scenario, and Harry S. Webb, the director, have both made much better scores in this, their own style of repetitious repetitions."

— Variety p32 O 25 '39

MEXICAN SPITFIRE. RKO 67min
Ja 12 40
Cast: Lupe Velez, Leon Errol, Donald Woods, Linda Hayes, Elizabeth Risdon, Cecil Kellaway
Director: Leslie Goodwins
Music director: Paul Sawtell
Original story: Joseph A. Fields
Screen writer: Joseph A. Fields, Charles E. Roberts
Comedy. The story concerns Donald Woods, young business man, who elopes with Lupe Velez, night club entertainer. The ex-fiancée of the man tries to break up the marriage. Irresistible double role of the bridegroom and an eccentric English Lord.

Trade Paper Reviews
"Here's a real sleeper. Ever since the Keystone comedy sequences in 'Hollywood Cavalier' began, the box-office successes, producers have been discussing solemnly the possibilities of bringing back slapstick films. While the rest of them, were talking about it, RKO went ahead and made one. It's rowdy face of the broadest and most unsuitable variety, and it winds up with a good old-fashioned, plotless, climax, a big-scale affair dressed in evening clothes. It doesn't pretend to be refined, and why should it be? It's just funny, with the belly laughs so frequent and prolonged that many a line was lost. The preview audience stood up."

+ Hollywood Reporter p8 D 7 '39
Reviewed by Roscoe Williams
+ Motion Pict Daily p8 D 12 '39
"This is a package of laugh entertainment, crammed with broad comedy and slapstick situations, that will give a good account of itself as support in the key dishes, and carry through the subsequent on its laugh content. In solo houses where Lupe Velez has nominal management, pictures will swing through on its merits."

+ Variety p11 D 13 '39
"Intelligent use of rhyme or reason, 'Mexican Spitfire' is as screwball as they come, and, as such, had its preview audience in stitches and spent most of its running was out of the way and it got down to its elemental nonsense. It's strictly a programmer, but quite a proper niche on duals it will more than satisfy."

+ Variety (Hollywood) p3 D 7 '39

THE MIDDLETON FAMILY. Modern talking picture-Audio 50min
Director: Robert R. Snody
Music director: Edwin E. Ludig
Original story: G. R. Hunter. Reed Drummond
Screen writer: Robert R. Snody
Commercial feature. Filmed in Technicolor. This is one of the first full length commercial films to be sold to radio of the entertainment type of picture. It explains the Westinghouse product, the Navidome. A small World's Fair exhibit. The Middleton family, an average American family, visit the exposition and see typical scenes of the whole grounds as well as the Westinghouse exhibit. The film is free to exhibitors.

Trade Paper Reviews
"Among the more conjectural aspects undertaken in this elaborate commercial film is that screen entertainment should take sides in national economic issues. A cross-fire of dialogue observes that as long as private enterprise is given a fair chance to compete, that it should not be alarmed over unemployment; that machines do not hinder, rather aid unemployment; one character to another: 'Mr. Middleton, don't you see to capitalism.' Designed as an experiment that may establish a new trend toward fictional treatment of the Westinghouse product. The effort is outstanding in its field, but in its relationship toward public problems conceivably may overstep its bounds.

Boxoffice p81 O 7 '39

"Precedents are set in this new five-reeler, salient of which is utilization of a full-blow scenario of the entertainment film type. Here is a production which has far more general patron appeal than predecessors. Admittedly, Westinghouse is casting an eye on entertainment film outlets for the dissemination of its promotional campaign. This objective, if not originally planned must have loomed large when Audio Productions, as the producers, finished their creditable job, for the footage is replete with excellent shots of the current New York world's Fair, and predominantly and naturally of the Westinghouse exhibit there."

+ Film Daily p6 O 3 '39

"This commercial feature is about the most showmanlike film to come along in a long while. It handles full dialog, an obvious but slick job of selling the Westinghouse line-up (as seen at the New York World's Fair), and has interest for approximately 50 minutes. Picture is five reels, which means the running time will fit in a schedule better than duals. And it's apt to sell there, for all its commercialism."

+ Variety p47 O 4 '39

MILL ON THE FLOSS. Standard 90min N 14 '39
Cast: Frank Lawton, Victoria Hopper, Fay Compton, Geraldine Fitzgerald
Director: Tim Whelan
Screen writers: Garrett Weston, Austin Melford, Tim Whelan. John Drinkwater
Tragic drama. 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 Cliveden, whose husband is dead, her father crippled, and her son the victim of her father's bitter enemy, and the end with the faince of her cousin, years later, and only recently released in this country.

SEE ALSO issue of March 29, 1937
Photoplay Studies devotes an issue to the photoplay "The Mill on the Floss," produced by Eleanor D. Child and Hardy R. Finch. It is obtainable from Educational & Research Study in Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.
MOTION PICTURE REVIEW DIGEST

MILL ON THE FLOSS—Continued

Newspaper and Magazine Reviews

"George Elliot's [readers] will almost certainly find 'Mill on the Floss' the book they are looking for; because it is a faithful picturization of the book...It is a solid, thorough piece of storytelling; with the bulk and pace of the unashamed sentimental melodrama of Victorian fiction...At times the late John Drinkwater's dialogue is even an unashamedly superior piece. But, on the whole, the word for it is comfortable. One of these is all right, now and they are Jack the Fletchers."

+ Boston Transcript p20 O 26 '39

"Adults and young people." 

Christian Science Monitor p19 O 28 '39

"George Elliot stated some interesting ideas on kindness and human dignity in 'The Mill on the Floss'; but whatever ideas she had were lost in the filming of her fine novel. John Drinkwater's mediocre script, overemphasizing plot, follows the ending. The principals turn in pale performances...Movie-goers who have not read the book will get false impressions. Philip T. Hartung

+ Commonwealth p37 D 1 '39

"The new picture is a melodrama, tenderly sweet, British-made version of George Eliot's tragic novel...As tragic melodrama, the film is dated in its American Victorianism...But it has the benefit of fine photography, stately direction, and a splendid cast." Jesse Zunser

+ Cue p39 N 18 '39

"The chief interest here is the first big role played by Geraldine Fitzgerald...A storm and a flood carry away the old mill and, in fact, the plot." Beverly Hills Liberty p58 D 23 '39

"It is my guess that when 'Mill on the Floss' was made in England several years ago, the son of the late Geraldine Fitzgerald was considered more than a hasty, if well-advised choice for leading role. It makes little difference now that she has become one of the most promising players in Hollywood, this very bad British film is being shown as an alleged starring assignment. She wasn't starred originally, unless my spies are deceiving me. She should object strenuously to being starred now in a motion picture which gave little scope for her exceptional talent and is a considerable hitch all around. The translation of George Eliot's novel is faithful enough—too faithful, to my way of thinking." Howard Barnes

N Y Herald Tribune p17 N 15 '39

"The stilted Victorian drama has rarely received more stilted expression than that accorded the George Eliot film 'Mill on the Floss.' The film is really no film at all, but a series of stiff little sequences decorously pos, one after the other, without much concern for their cumulative force, without much thought of dramatic or emotional continuity. It is about as electric, vital and intense—in consequence—as a platter of cold beef and Yorkshire pudding." Frank S. Nugent

+ N Y Times p19 N 15 '39

"It may make you think George Eliot never could have known much about family. Perhaps her heart could be bully their sisters, but the film won't make you believe it. Nobody behaves with any degree of reality or authentic flavor. The end leaves you as though someone had turned on a hydrant." John Mosher

New Yorker p102 N 18 '39

Trade Paper Reviews

"It comes to the screen as an absorbing narrative. It is a well-acted piece that moves in a straightforward manner. In this fine production, attention is mainly focused on the recreation of the characters as so vividly portrayed by George Eliot. General appeal is difficult to determine but the film should go over nicely in the right situations. Fortunately it boosts the promising careers of Geraldine Fitzgerald and those recent performances have established her as an actress of charm and authority." 

Boxoffice p83 N 11 '39

"Emotional melodrama based on English classic makes chief appeal to feminine customers. ...That appears to be the audience reaction. Fidelity to transfer to celluloid is, paradoxically, a handicap, for there is retained that prudish atmosphere which is at odds with the present generation whose ideas and ideals, plus behavior—represent a rebellion against inflexible 19th Century. Therefore, it is difficult for the filmgoers of today to believe in, much less sympathize with, any of the principal characters portrayed in this melodrama." 

Film Daily p6 N 16 '39

Reviewed by Charles S. Aaronson

+ Motion Pict Daily p8 N 15 '39

"Both [Geraldine Fitzgerald and Frank Lawton] represent a hope in Hollywood for the dollar market that might help the picture. ...Picture is longish. It could be edited down for compactness, although that still wouldn't put it in the smash division." 

+ Variety p16 N 22 '39

MIRELE EFROS. Credo 90min O 20 '39


Director: Josef Berne

Music: Vladimir Heifetz

Screen writers: Ossip Dynow. Josef Berne

Drama. Filmed in New Jersey in Yiddish with English subtitles. Based on the play of the same name by Jacob Gordin. This is a tale of greed and ambition. Berta Gersten portrays a wealthy widow whose son marries a greedy, ambitious young woman who schemes to gain control of her mother-in-law's fortune. Eventually the older woman leaves home and earns a living in the street. This exposes his error and the family learns tolerance and understanding.

Audience Suitability Ratings

'A: excellent of kind; Y: mature; C: no.'

+ + Christian Century p390 N 8 '39

Newspaper and Magazine Reviews

"The Yiddish motion-picture industry, which may still be considered more or less in its infancy in this country, makes a favorable stride. A thoughtful and unflinching interpretation of Jacob Gordin's classic, 'Mirele Efros.' With helpful English titles, 'Mirele Efros' should have an appeal for many who like good acting." Robert W. Dana

+ N Y Herald Tribune p8 O 21 '39

"On the whole for all of its addiction to prolonged sessions of sentimentalizing, 'Mirele Efros' seems a worthy and an interesting production of a drama which is rated as a Yiddish classic." Ben R. Crisler

+ + N Y Times p12 O 21 '39

Trade Paper Reviews

"Known to Yiddish theatre followers as a stage classic of sorts, 'Mirele Efros' is now brought to the screen. It still contains the various elements that endear a dramatic story to Yiddish audiences, particularly, the heart tugs engendered by the exploitation of a good soul by a mean one." 

Boxoffice p83 O 25 '39

"Popular Jewish story effectively projected to the screen by a fine cast." 

+ Film Daily p7 N 1 '39

"It has been given excellent production—according to Yiddish standards. It is one of the few top money-makers in the field...Miss Gersten completely dominates the picture. Her portrayal is the stuff of dreams, never losing sight of the role, which might easily have lapsed into the maudlin. ...Direction by Josef Berne is excellent, while photography is better than usual for Yiddish films." 

+ Variety p23 O 25 '39
MISSING EVIDENCE. Universal 64min D 1 '39

Cast: Preston Foster, Irene Hervey, Inez Courtney, Chick Chandler. Noel Madison

Director: Phil Rosen

Original story: Dorrell McGowan. Stuart E. McGowan

Screen writer: Arthur T. Hornan

Melodrama. Preston Foster, a G-man, is assigned to a gang who are printing counterfeit lottery tickets. Irene Hervey and Chick Chandler help him smash the gang.

Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency S 21 '39

Newspaper and Magazine Reviews

"Just why Universal should direct attention to the novelty of the G-Man theme at this time is quite a mystery, unless there is a shortage of gun-drama subjects."  
N Y Herald Tribune p7 N 17 '39

"If the evidence is really missing, as the title insists, it’s about the only thing that is except possibly the couple play-actings. Mr. Preston Foster, Miss Hervey, Mr. Chandler, et al do a superb job of pretending that everybody doesn’t know how really anything is going to turn out finally."  
Ben R. Cramer + N Y Times p17 N 17 '39

Trade Paper Reviews

"Universal has succeeded in digging up some new material in the G-Man field. However, the same old formula is retained. The film measures up as adequate fare."  
Film Daily p27 N 17 '39

"Making no pretensions at being other than a routine action programmer, 'Missing Evidence' fulfills its purpose ... This should get average returns in the popular action houses."  
Frank Leyendecker + Variety p17 N 17 '39

"Suspenseful melodrama with fast action should please audiences generally."  
Film Daily p17 N 20 '39

"It will prove satisfactory for secondary booking. It is routine G-Man stuff but has been produced with more than the usual care and consistency by Phil Rosen, who also directed. Cut to its meat, the picture progresses at a good clip through the customary plot situations with room left over in the side for relief."  
Variety p16 N 22 '39

MR. SMITH GOES TO WASHINGTON. Columbia 125-127min O 19 '39


Director: Frank Capra

Music: Dimitri Tiomkin

Music director: H. W. Stoloff

Screen writer: Sidney Buchman

Drama. Based on a short story, The Man from Montana, by Lewis R. Foster. It tells the story of a young man of high ideals who is appointed a senator by his state, although he does not seek office. Arriving in Washington he is a state politician’s huge grunting which wants him. He is about to give up in discouragement when his secretary gives him an inspiring talk and after a bitter fight on the floor of the Senate he single-handedly breaks the control of the crooked machine. Photoplay Studies devotes an issue to the photoplay appreciation of Mr. Smith Goes to Washington, prepared by Joseph C. Driscoll. It is obtainable from Educational and Recreational Guides, Inc., 1501 Broadway, Room 414S, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: excellent; C: beyond them."  
+ + + Christian Century p1454 N 22 '39

"Excellent. Easily one of the year's best pictures. This comedy-drama is sure to be popular everywhere. Handsome sets, fine acting and a picturesque story of the Senate machinery to be seen but not heard of. A fine film for fostering the belief in American ideals."  
MOTION PICTURE REVIEW DIGEST 67

herence to Senate procedure, excellent cast and direction, and scoring. A Frank Capra masterpiece. Mature-family."  
DAR

"it deserves highest praise. The theme is significant, dealing on social, political and patriotic values. It is superbly directed and differs other than a moment with a running time of 125 minutes. It wins an intellectual as well as an emotional response. Young people as well as adults will find inspiration and encouragement in the picture in the ultimate power of practical idealism. Adolescents: especially good for high school age: children: good if they can take it. Family."  
Women's Univ Club, Los Angeles + Fox West Coast Bulletin O 7 '39

"It is the most eloquent, vital, inspiring picture about Democracy ever made and tells what it means to be a citizen if we sometimes forget. The incisive direction of Frank Capra cuts clean to its goal, this time surpassing even his own superlative work. That him is the same old Sage, giving it to the ideals on which our Nation was founded. Family."  
Nat Council of Jewish Women + + Fox West Coast Bulletin O 6 '39

"This brilliant production, a masterpiece of motion picture artistry, is the fascinating artistry of James Stewart in his greatest role, and the potent mastery of Frank Capra’s direction that surpasses any former successes. Family."  
Gen Fed of Women’s Clubs (W. Coast) + + +

"It is timely as to theme, unusual as to story treatment, and production is of the best. Mature for children. Family."  
CALIF Conv of Par & Teachers

"This clever political satire is especially entertaining because of the humorous handling of a serious subject. The musical score, though intermittent, is hauntingly appropriate. Every member of the excellent cast makes an important contribution to the project. Family."  
CALIF Fed of Business & Professional Women's Clubs

"One could wish that a patriotic story in which there is ribald bedlam and disorder could have been filmed elsewhere, and that the lesson taught, partly by the use of contrasts, might have been staged in a committee room rather than in the Senate Chamber where the Honor and Decorum of the Nation must be maintained. The whole is a decided challenge and something more than comedy. Mature."  
S CALIF Council of Church Women + + Fox West Coast Bulletin N 4 '39

"Adults

Nat Legion of Decency O 19 '39

"A & Y: excellent; C: if interested."  
+ + Parents’ M p64 N '39

"Although the ending, with Senator Paine making a speech at a luncheon is extremely phoney and the Senate galleries are often overly boisterous, the procedure is accurate, and includes administering of the oath of office, debate, and the invoking of the quorum rule to keep the Senators in attendance. The film is good entertainment."  
+ + + + SCOLASTIC p30 O 30 '39

"Family. Outstanding. A picture that is likely to be another of Capra’s astonishing hits ... a one hundred percent patriotic picture."  
+ + Wkly Guide O 14 '39

School Evaluation

"Typically Capra in its blend of sentimentality and humor. ‘Mr. Smith Goes to Washington’ has added virtues in its subject matter. For the first half hour under the spell of the acting, the music and direction, there is nothing to dislike. But one thing the scenes of the newspaper owner muzzling the press of a whole state (with all its accompanying anarchism) seemed ridiculous. This phase of the film will need guidance. Also the film seems too long for children. However, for stock in trade government education in Washington, stirring patriotic appeal, social problems, etc., it has great value."  
A fine film for fostering the belief in American ideals
MR. SMITH GOES TO WASHINGTON

"Continued and hottest. Too long and overly melodramatic. There were fine scenes of the government buildings in Washington, notably the Lincoln Memorial and the Capitol. The humor is well interspersed and natural. The hero, played by Mr. in order and old age, in fact, the story is sure to triumph in the end while the villain is the politician who stops at nothing, even injuring children."

Com on Motion Pict., Dept of Sec Ed, NEA O 16 '39

"A very fine film—one of the best."... "Excellent cast; excellent basis for discussion."... "Excellent. Should have every possible endorsement for general showing and for study in school work. Discussion of the picture with children should of course bring out the point that this is not a true picture of our government but the dramatic treatment of a possible situation."... "I don't know what to say about it. But it's a picture but we need more of these."... "Picture much too long; full of Capra's superior technique this year."

Com on Motion Pict., Dept of Sec Ed, NEA O 23 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens for Screen Descript p80 N 17 '39

"Adults and young people."...

Christian Science Monitor p17 N 18 '39

"Frank Capra has done it again! In Mr. Smith Goes to Washington, Director Capra gives us a surefire hit stepped in patriotism, satire, warm humanity and high comedy. The Capra touch in this intelligent, dull film is aided by an interesting story, excellent sets and montage effects that make the nation's conscience tick."

The Boston Transcript p7 O 20 '39

"It's a gripping, profoundly moving drama that should have been guaran-
teed every citizen under our Constitution. I would rate this vastly exciting film as among the few other American films. In various elements it adds up to excellent movie entertainment—fast-moving, well-written, splendidly directed, excellently acted. The topflight cast is led by James Stewart, in what is undoubtedly a contender for the best performance of the year."

Jesse Zunser

"Turns rather a sploty light on national poli-
tics, but graphically depicts the U. S. Senate in action. The film is the political version of Capra's Americanism, and although it may not altogether en-
ter the young folks it will benefit those among the older and other who may view much of its reception in the smaller houses, but the names of Jean Arthur and James Stewart should Lincoln Memorial, I cannot believe, how-
ever, that it will duplicate the success of pre-
vious Capra pictures. But I hope I am wrong."...

Spectator p7 O 14 '39

"Probably the picture of 1939. It's going to be pretty hard to top this intensely human yarn. It's a true movie—warm, arresting, thrilling."...

Beverly Hills

"Liberty" p55 N 18 '39

"It is so far the best Hollywood picture of the year. It is a must for any one wanting to see the nature of our government and what it's all about. The film runs for more than two hours, and there is not a dull moment. There are concessions to the boxoffice, but they are made with such skill and discretion that they do not offend. And there are many con-
cessions to good taste from which the average moviegoer might derive enjoyment. ... Frank Capra has added a new masterpiece of direction and production to his credit. There are few pictures of such pace without haste.."

Nation p16 O 23 '39

"It is going to be the biggest movie explosion of the year. The reviewers are going to think twice and think sourly before they'll want to put in even the grum and mord, but even for the American relic—Parson Weems at a flag-
raising... But where all this time is Director Capra? He seems a little too often to be a whole magazine of nice types; but the oc-
casional humor is dispersed and the people are embarrassed by just the slugging. It is a
tive sort of direction that Capra became famous for avoiding."...

Otis Ferguson

"Mr. Smith is one of the best shows of the year."

New York Times p27 O 20 '39

"It's in the matter of the details, comic or wistful, that Mr. Capra proves his superior showmanship. No part is too slight for the major performance, no dramatic line insignificant for the most cautious attention. ... No one balances the ups and downs of sentiment, exhibits the comedy, gets the applause. For Mr. Smith Goes to Washington," many will wish him further awards—medallions, statu-
ettes, cups—to add to his collection."

John Mosher

"It's a Frank Capra epic with Jean Arthur in an unassuming role, so you know what to expect. Honestly, it's a honey of a movie! ... It's Capra's direction that makes the picture what it is."

"It's a Frank Capra fable as whimsical, the Capra directing as slick, the script as fast and fund from the first. Mr. Deeds Goes to Town is the acting of the brilliant cast is sometimes superb. But Mr. Smith Goes to Washington is bigger than the romance has to be."

Topflight p7 O '39

"Jefferson Smith, but the things he be-

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Topflight p65 N '39

"Mr. Smith Goes to Washington, Director Capra gives us a surefire hit stepped in patriotism, satire, warm humanity and high comedy. The Capra touch in this intelligent, dull film is aided by an interesting story, excellent sets and montage effects that make the nation's conscience tick."

The Boston Transcript p7 O 20 '39

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Trade Paper Reviews

"The Capra skill produces one of the best achievements of the year. [He] receives it when it is more timely than your latest newspaper headline. Aside from its solid production qualities, 'Capra' will not arouse some controversy. But controversy makes box office, and Capra makes entertainment. That's what situation is all about:'one of Capra's best. That's all need be said."  
+ + Box Office Digest p7 O 9 '39

"The film reflects sufficient of the mastery of the Capra touch to win it far above average popularity and patronage. Richly endowed with production values, there is the additional and considerable asset to be found in the timeliness of the subject matter."  
+ + Boxoffice p58 O 14 '39

"The film goes to Washington" is typically Capra, punchy, human and absorbing—a drama that combines timeliness with current topical interest and a patriotic flavor blended masterfully into the composite whole to provide one of the finest and most interesting dramas of the season. Picture is a cinch for top grosses in the key runs, with holdovers the rule rather than exception. It's meaty and attention arresting for the subsequent run houses, and a top-flight attraction for general audiences."  
+ + Variety pl8 O 11 '39

Mutiny in the Big House. Monogram 83min O 10 '39


Director: William Nigh

Original story: Martin Mooney

Screen writer: Robert D. Andrews

Melodrama. Dennis Moore, sent up to prison for forgery in another life is sent to a prison, where he is arrested for murder, becomes very embittered. The prison chaplain attempts to win the boy over. Barton MacLane, as a judge, is deeply moved by the innocent Moore and both the chaplain and the prison leader battle to win the boy—once to the side of crime and the other to spiritual reclamation. Based on actual incidents in the life of a priest, Father Patrick O'Neill, who was the Colorado prison warden in halting a Colorado prison break in 1929.

Audience Suitability Ratings

"A & Y: good of kind; C: no."  
Christian Century p1318 O 25 '39

"A powerful prison drama. The action is rapid, the situations believable and the need of prison reform and a more intelligent handling of the grave problems involved is clearly pointed. Mature."  
Int Fed of Cath Alumns

+ + Fox W Coast Bulletin N 11 '39

"Adults"

Nat Legion of Decency O 12 '39

"A: good; Y & C: no."  
Parents' M p61 D '39

"Mature. One of the cycle of prison stories, having the advantage of being well made and well acted. Above the average."  
Wky Guide O 14 '39

Newspaper and Magazine Reviews

[III] "This is one of the strongest and the most sincere performances and the heavy, slow realistic build-up that leads to the exciting outburst... Although the film is not given over to plays, it is a strong medicine for the young, but adults will find it satisfactory. Exhibitors can be assured it is fully up-to-standard and will please those who can appreciate a serious treatment of a subject in an entertaining manner."  
Holovud Spectator p1 O 28 '39

"There is inevitable monotony to prison drama, but Director Nigh has done all he can to sustain interest."  
Beverly Hills Liberty p40 N 25 '39

"Don't believe for a minute that this is a silly film. It has been shown to be a very strong play. It has a rousing, nasty finish, but before that it manages to cram many interesting sequences into its continuity. One in particular, in which an inmate has a fine voice sings a prayer as another walks to his hanging, is impressive enough to be worth the price of admission. It is so effective that one thinks he is in church..." Mutiny in the Big House" will prove highly satisfying to the public, and success of its subject. It deserves something better because of its treatment. Robert W. Dana

+ + Daily Tribune p23 D 12 '39

"It's easy, too, to understand why some men go crazy after a certain number of years in 'stir'; but this is not one of them. The most serious film critic gets after reviewing a certain number of prison pictures. After a certain number, in fact, there is nothing left to be said. And when they boast the novelty of Charles Bickford in a clerical collar, Ben R. Crisler

+ + N Y Times p25 D 11 '39

"This is familiar 'stir' stuff, climaxed with the requisite melodramatics and dignified by Charles Bickford's restrained impersonation of a popular prison chaplain."  
+ + Newsweek p33 O 23 '39

Trade Paper Reviews

"Mutiny in the Big House" will undoubtedly prove the biggest Monogram money-maker of the past year. Since contract exhibitors are in luck, for they probably have something at a price one half of what it is worth. Of course, with the same kind of a film critics gets after reviewing a certain number of prison pictures. After a certain number, in fact, there is nothing left to be said. And when they boast the novelty of Charles Bickford in a clerical collar, Ben R. Crisler

+ + Box Office Digest p6 O 16 '39

"One of the more important offerings from Monogram in recent years. Exhibitors should familiarize themselves with the film. It is the most important of the current trend to the penal theme during recent months."

+ + Boxoffice p25 O 21 '39

"That up-and-coming young outfit—Monogram—has stopped crawling and is walking now like any other big grownup film company.
MOTION PICTURE REVIEW DIGEST

MOTION IN THE BIG HOUSE—Cont.
If you don't believe it, get to see 'MOTION IN THE BIG HOUSE.' It's the best thing Monogram has done to date—a sure-fire boxoffice hit and a thoroughly entertaining show.

"Here is a rousing prison drama. The wallpaper它 prompts commend to every type of audience liking suspense, excellent acting, and lots of human interest."

+ Film Daily p6 O 11 '39

Thirties far and away the best produced by Monogram, best written and best acted picture of them all—a picture that would be a solid credit to any major studio. There is not one minute, one second, in this picture's development that is not made to count. There is no dialogue that does not add to the furtherance of the story. As a consequence, interest is never diverted from the screen and mounts almost spellbound to the climax."

+ Hollywood Reporter p3 O 10 '39
Reviewed by Alfred Finestone.

"'Mutiny' has spotty possibilities, but in the action-het territories, especially in Catholic areas, it is a picture for study. The story isn't quite as good as the plot. The work of a prison chaplain, takes him through all the chares, even to a hanging, and in those communities predominantly Catholic, it leaves every natural angle for tieup and recommendation because it honors one of the heroes of the Church.

+ Variety p14 N 1 '39

"Toldly treated prison melodrama of more than usual merit and conviction in division. 'Mutiny in the Big House' is a strong entry for the secondary duals and has calibre enough to support in the first division if justification there:

+ Variety (Hollywood) p3 O 10 '39

MYSTIC CIRCLE MURDER. Merit-Royer
69min O 6 '39
Cast: Betty Compson, Robert Fiske, Helene Le Berthan, Mme Harry Houdini
Director: Frank O'Connor
Original story: Frank O'Connor
Screen writers: Charles Condon. Don Gallaher
Melodrama. Robert Fiske portrays a spiritualist who has some of his clients. When police and newspaper men get on his trail, he leaves for Egypt and then India. A newspaper man catches him and falls in love with the spiritualist's assistant. Mme Harry Houdini delivers a warning against fake mediums.

Trade Paper Reviews
"The exposè of phoney spiritualism, always good for a fair amount of interested attendance, is the reason for the production of this film which is not up to its billing. The performances, stupid dialogue, a familiar story and assorted background properties too apparently faked. The one selling point that must be considered is the appearance of Mme. Harry Houdini. . . . The atmosphere hardly ever helps the action."

+ Boxoffice p27 O 21 '39

Strictly a program offering, this release will serve only in the small neighborhoods. It has plenty of hocus, a fair amount of action and an adequate cast that struggles hard with the sketchy material used as a story background."

+ Film Daily p6 O 13 '39

"Mystic Circle Murder" is an obvious effort to utilize the entertainment medium of the screen to drive home the argument that all crystal gazing and communication with the departed is phoney. . . . Box office chances are minor."

+ Variety p18 O 11 '39

NICK CARTER, MASTER DETECTIVE. MGM 57-60min D 15 '39
Cast: Walter Pidgeon, Rita Johnson, Henry Hull, Donald Meek, Stanley C. Ridges, Addison Richards, Henry Victor. Milburn Stone
Director: Jacques Tourneur
Music: Edward Ward
Original story: Bertram Millhauser. Harold Buckley
Screen writer: Bertram Millhauser
Melodrama. The first in a series. Metro has purchased 1250 different Nick Carter stories for the series. The title be new plots will be furnished for the series. Pidgeon hails spies who are after army plans.

Trade Paper Reviews
"Good old Nick Carter comes to life again in a breezy little mystery which will make a good second picture on any program. As a matter of fact, in some situations it may make a better first picture, for it has all the elements of a serial."

+ Boxoffice p77 D 9 '39

+ Motion Pic Daily p8 D 12 '39

"Dramatic technique of the first of the series is not sufficiently different from competing detective melodramas to give impetus to the Carter pictures for more than average program support on the lower brackets of the duals. . . . Pictures are quite adequate. It loses the story, but aims at supporting fare in the duals. Subsequent releases of the series will have to have stronger and more thrilling content, if Carter's screen life is to carry along for any length of time."

+ Variety p11 D 13 '39

"It has its moments of acute suspense, thrill and slight variations of the prevalent technique of screen sleuthing. But with the playing cast against the rather threadbare story pattern, the picture stacks up as just another series starter, suitable for program support."

+ Variety (Hollywood) p3 O 6 '39

NIGHT OF NIGHTS. Paramount 85-90min D 1 '39
Cast: Pat O'Brien, Olypm Brada, Roland Young. Reginald Gardiner. George F. Stone
Director: Lewis Milestone
Original story: Donald Ogden Stewart
Drama. Pat O'Brien, a circus clown and later a Bavarian author-actor, is the wife through drunkeness. Years later he meets his daughter and his pride and ambition are renewed. They both appear in a play which is a great success, but in Pagliacci-fashion he dies of a heart attack.

Audience Suitability Ratings
"Good. Well enacted. . . . Uneven direction; of limited appeal. Mate-family." DAR

+ Fox W Coast Bulletin N 25 '39

"Adults." Nat Legion of Decency D 7 '39

"Family." Wky Guide D 2 '39

Newspaper and Magazine Reviews
"Technically a wholly creditable job, but it cannot be recommended as popular entertainment. It is a pity that O'Brien and I can see nothing in it for study groups. Gets its motivation from a drunken debauch and I never can see merit in a movie shot as a motivating factor in screen entertainment."

Hollywood Spectator p7 D 9 '39

Trade Paper Reviews
"A Pagliacci theme with occasional moments of emotional appeal for the women, but lacking the necessary elements to win generally with the general audience entertainment. The picture moves slowly and what small possibilities the
story presents are on the highly dramatic side, for which the cast was not selected with the greatest care."

"In this curious melange of good and bad there are passages of such delicate beauty and moving appeal that one is inclined almost but not quite to forgive the lack of unity of the story and those portions of the picture which have dropped the greatest virtues lie in some splendid performances, presenting effective interpretation of the better-written episodes and the whole direction and all-round good production."

"The theatrical profession regards the heart-broken clown as an especially piteous and pathetic figure. Audiences, however, have been entertained in some measure alleviated during the first part of the picture, but it overlooked the commendable characteristics of the cast and ad up to production of probable limited appeal and average artistic level."

**Variety (Hollywood)** p3 N 22 '39

**NINOTCHKA.** MGM 100-111min N 3 '39


**Director:** Ernst Lubitsch 

**Music:** Werner R. Heymann

**Screen writers:** Charles Brackett. Billy Wilder. Walter Reisch

**Original story:** Melchor Lengyl

**Audience Suitability Ratings**

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

"Christian Century" p1556 D 13 '39

"Excellent. Mature-family." DAR

"If ever a Communist comrade laughs at himself it will be because he has seen the Lubitsch production called 'Ninotchka.' . . . The picture is the kind of entertainment we always look for. It has Lubitsch's own flavor to the luck to see. 'Ninotchka' is hereby recommended as a tonic for all who are afflicted with loss of appetite for political comedies: children: too adult. Adults." Women's Univ Club, Los Angeles

**+ + Fox W Coast Bulletin O 21 '39**

"It is a juicy comedy acted to perfection by Garbo. . . . A sparkling, sophisticated satire on 'issue' comedy with Ernst Lubitsch, which is one of the brightest, gayest pictures of the year. Adult audiences." Int Fed of Cath Alum

**+ + Fox W Coast Bulletin N 11 '39**

"Adults." Nat Legion of Decency O 12 '39

"A: most amusing; Y: sophisticated; C: no." Parents" M p64 '39

"Mature. Outstanding. A delightful, witty comedy, one of Lubitsch's best and most characteristic. Many very amusing characters and incidents, and Garbo handles comedy charmingly. Russian principles treated somewhat satirically. Referred to the Committee on Exceptional Photoplays."

**+ + Wdly Guide S 30 '39**

**Newspaper and Magazine Reviews**

"At last, Miss Greta Garbo brings her beauty, individuality and deep voice back to the screen. And as a comedienne she sparkles—with the help of Ernst Lubitsch—to reveal how to give comedy a deft touch to keep it alive. . . . It is not the thin, dragged-out story that puts Ninotchka over, but the good acting and high, occasionally strained, humor."

Philip To Haruting

**+ + Cine Newsweekly p7 N 3 '39**

"'Ninotchka' is a scarily funny comedy.

"The picture starts with a premise that indicates healthy entertainment for a general program picture. . . . But it has the fault of the story and those portions of the picture which have dropped the greatest virtues lie in some splendid performances, presenting effective interpretation of the better-written episodes and the whole direction and all-round good production."

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"It is the first movie with any airliness at all to discover that Communists are people and may be treated as such in a story. And Greta Garbo is the life of it. . . . Compare hers with the strenuous if veteran performance of Ina Claire, and you will see by contrast something of a natural style in acting which may take hard work to perfect, but never looks like it. . . . It is mainly a gay affair, neither heavy with Thought nor absurd with venom; it is pathetically and beautifully. But it is certainly good." Otis Ferguson

**+ + New Repub p370 N 1 '39**

"Now that she has done it, it seems incredible that Greta Garbo never appeared in a comedy before 'Ninotchka.' The great actress reveals a command of comic inflection which sufficiently matched the sophisticated wit of her earlier triumphs. . . . It is the year's most captivating screen comedy. . . . It has an alluring and humorous, a disconcerting ending. Even then Miss Garbo is on hand to make onlookers forget that the outcome of the story. . . . The sorcery of her acting." Howard Barnes

**+ + N Y Herald Tribune p20 N 10 '39**

"'Ninotchka' is one of the sprightliest comedies of the year, gay and imperious and malicious show which never pulls its punches lines (no matter how far below the belt they may land) and finds the screen's austere first lady of drama playing a dead-pan comedy role.
NINOTCHKA—Continued

with the assurance of a Buster Keaton.

Stalin won’t like it, but, unless your tastes have been胶合, the parts we think you will, immensely.”—Frank S. Nugent

“Though I don’t think it’s just the movie I was supposed to be arrowing to be his host for an evening, I imagine few will work up a huff over its irreverences... Paris pré-vi-ORS–the Paris, of course, not this year’s Paris—and is the real background for Miss Garbo’s first comedy, which, after all, will probably be grand opera and may, you know, Communists giggling side by side.” John Mosher

New Yorker p104 1 15

“With Greta Garbo, a Garbo makes a highly successful transition from dramatics to sophis-
ticated comedy... Although it is staged by Ernst Lubitsch, not all of ‘Ninotchka’ is subtle
and sophisticated. The film broadens at the base with a trio of low-comedy Commissars and
much of the lampooning of Soviet ways borders on farce. But at its best, aided by some witty dialogue, a knowing cast, and the lighter moments of a transformed Garbo, the film sparkles with the subtle innuendo and satirical ‘touche’ that are the trade mark of a Lubitsch cinematic.”

+ Newsweek p37 O 30 ’39

“With the attractive and capable Melvyn
Dobie and the sophisticated invoca-
tion of Ina Claire as a foil, Miss Garbo
turns out a splendid and amusing performance under the able guidance of Ernst
Lubitsch. Garbo holds onto the rather obvious story with both hands and drags it hurt-
fully behind her to its also obvious culmin-
ation.”

+ Photoplay p64 N ’39

“Unlike most pictures about Russian Reds, this one is not another crude, ad
nocrush, prejudice, but a literate and knowingly directed satire which lands many a shrewd crack about phonies, phony farms, Communist jargon and pseudo-scientific gab where it will do the most good—on the funny bone... Garbo, in her first major comedy with iron Bolshevik disregard for glamour, in a khaki uniform and middle blouse succeeds in the difficult task of making her light-libretto fanaticism funny without making it ridiculous. Even her change of heart is winning and pleasant.”

+ Time p76 N ’39

Trade Paper Reviews

“It is comedy—Lubitsch comedy, to say the highest praise—and it is up to the minute in the world’s most exciting social treatment... Strongest for the adult trade, but easily the most appeal-
ing to American audiences of many recent Garbo vehicles.”

+ Box Office Digest p10 O 9 ’39

“Sensitizingly subtle and as Russian as borscht, this romantic comedy, which satirizes life and love in the Soviets, at the same time adds several inches to the film stature of two of Hollywood’s most famous—Producer-Director Ernst Lubitsch and Actress Greta Garbo. While it may lack something for the masses, it must be catalogued as a triumph for all con-
cerned.”

+ Boxoffice p65 O 14 ’39

“Sensitizing, smart romantic comedy is the order of the day. An Ernst Lubitsch pro-
duction, it reinstates him among Hollywood’s top directors... The first half of the film is almost Lubitsch perfection—Garbo and Ninotchka—Garbo’s first comedy. The enterpris-
ing exhibitor whose house is not exclusively show business should have himself of new repertoire and garner good returns.”

David J. Hanna

Film Bulletin p6 O 21 ’39

“Headlines smash everywhere, here is a warm, human Garbo, showing un-
usual skill as a comediene and enjoying it. Pla- yful and comical, her acting is a splendid performance is Melvyn Douglas.”

+ Film Daily p6 O 10 ’39

“The Metro exploiters are using the slogan ‘Garbo Laughs for ‘Ninotchka’. Their second
thought should give them a bigger selling slogan—the Exhibitor Laughs—Audiences
Laugh—Everyone Laughs and enjoys ‘Ninotch-
ka’.”

+ Variety p13 O 11 ’39

Reviewed by Gus McCarthy

+ Film Motion Pic Daily p6 9 ’39

“After them years of straight drama, period and costume pictures, Metro presents Garbo in a straight comedy that means towards the future. Ernst Lubitsch seems to have aimed to increase the star’s draw in the domestic market. It’s high calibre entertainment for adult audiences, a top attraction for the key de luxes, and rates better grosses from the subsequent houses than has been the case in Garbo’s last three pictures. Furthermore, its lighter theme doesn’t make it depend too much on the foreign market for profit.”

+ Variety p13 O 11 ’39

“Greta Garbo triumphs in her first outright comedy. Under the adroit direction of Ernst
Lubitsch at his best, with a story brilliantly written by Frank S. Nugent, excepting perhaps production favor, she reveals a provocative, unexplored side of her personality and profes-
sional capacity. In creation of polished wit which will entertain all except the most abject dudril where ‘Ninotchka’ will play. The picture marks a turning point in Garbo’s career, is an important Metro entry among the best productions of the year and has every prospect of realizing a strong gross.”

+ Variety (Hollywood) p3 O 7 ’39

NO PLACE TO GO. Warner-First national

57min S 23 ’39


Director: Terry Morse

Screen writers: Lee Katz. Lawrence Kim-
ble. Fred Niblo Jr.

Drama. Based on the short story Old Man Minick by Ed Ferber and the play Minick
by Ed Ferber and George S. Kaufman. Fred Stone and Gloria Dickson live at a home
where he is happy with his cronies until his son and daughter-in-law insist that he come to share their beautiful home. He returns, however, and meets an orphan and in the end he and the boy return to the old folks’ home to live.

Audience Suitability Ratings

“General patronage”

“Region of Decency O 5 ’39

“Adults and young people.”

Parents’ M p60 O ’39

Newspaper and Magazine Reviews

“The filler, ‘No Place to Go,’ pretty well de-
scribes the plot. In four years of no place to go after you’ve seen ‘Espionage Agent,’ stick around. You may get a couple of laughs out of it. If, however, you have a place to go, go by all means.”—J. W. K., Jr.

Boston Transcript p30 S 28 ’39

“Family Film.”

Christian Science Monitor p15 S 30 ’39

Trade Paper Reviews

“The film version makes just average family entertain-
ment.”

+ Boxoffice p15 S 23 ’39

“Program offering with Fred Stone should
satisfy as neighborhood fare.”

+ Film Daily p6 N 23 ’39

“Film has been entertainingly produced but its length and cast make it strictly suited for double bill crossovers. An important performance by Fred Stone, long in musical comedy, as the grizzled war veteran and veteran wrestler, furnish the vehicle to carry Garbo over its more trying moments. Some of these include a couple of highly burlesque episodes.”

+ Variety p11 D 6 ’39
MOTION PICTURE REVIEW DIGEST

NOTHING BUT THE TRUTH. See Rena, rama sanningen

NURSE EDITH CAVELL. RKO-Imper- adio 95-97min S 1 '39
Cast: Anna Neagle, Edna May Oliver, George Sanders, May Robson, ZaSu Pitts, H. B. Warner, Sophie Stewart
Director: Herbert Wilcox
Music director: Anthony Collins
Screen writer: Michael Hogan
Documentary film. Based on novel Dawn by Edna May Oliver. This picture is the first British production to be shot in the United States. Herbert Wilcox, English pro-
ducer-director, brought his star, Anna Neagle, to Hollywood to make the film using local cast and production. The Imperial War Museum at London and the Department of State at Washington supplied material for this factual retelling of the life and execution of the martyred nurse who operating from a hospital in Brussels aided war prisoners to escape to Holland. A silent version was made in 1919 with Florence Lawrence as a different Laura, another version called Dawn was filmed in 1928.

SEE ALSO issue of September 25
Audience Suitability Ratings
"A: notable; Y: mature; C: no."
+ + Christian Century p286 O 18 '39
In the closing sequence, at the memorial services for nurses, it is superimposed upon the screen praying for peace, but the lasting impression of the picture is her portrait. Anna Neagle, as Edith Cavell, plays the part so convincingly in every de-
tail one is fearful in the light of present world conditions lest even so small a spark as recalling the happenings at the hands of a German firing squad may fan the flame of bitter hatred and make a neutral attitude toward this incident impossible."
Calif Fed of Business & Professional Women's Clubs
"While an authentic presentation, it lacks realism in the tense and dramatic sequences. Many scenes could have been dramatically intesified with the use of appropriate music. Family."
Calif Fed of Music Clubs
"A stirring, powerful drama highlighted by the exceptionally fine portrayals of a disting-
guished cast. Though by some considered untimely, this is an outstanding presentation of the noblest sacrifice in human life and a potent warning of the cruelties of war. Adults and young people." Gen Fed of Women's Clubs (W Coast)
"A stirring, dignified, absorbing documentary film. . . . The photography, with its light, shadows and fog, and the musical scoring fore-
cast the mood, and the air of suspense is main-
tained throughout. Mature-family." Nat Council of Jewish Women
"A fine production which will be deeply moving for any audience, and particularly so for those who lived through the dark days of Edith Cavell's trial and execution. Family, ex-
tremely educational for children." Nat Soc of New England Women
"Outstanding performance by Anna Neagle, supported by splendid settings and a master-
ful and sympathetic direction. Adult." S Calif Council of Fed Church Women
"The tragic story of Edith Cavell which moved the world to horror and indignation at the time of the World War is revived on the screen in a moment when such a story can be told to the young. It might be regarded as anti-German propaganda. Those who see it, however, will be impressed by the fact that every effort is made to keep the treatment sincerely objective, unclouded by sentimentality and free from malice toward the Germans. The acting of the entire cast is remarkably fine, and Miss Neagle creates an unforgettable portrait. Adults. Cath Teens, 12-16: depressing; children, 8-12: no."
Motion Pict R p6 S '39

"There is no attempt to make of it a propaganda piece; it is a factual document, and aims to show the inhumanity, the brutality, the suffering and horror of all wars. It is told in straightforward manner without emphasis on its melo-
drama, with its message of儿女 without humanitie
or a shred of love interest; but it is never-
theless dramatic and gripping."
+ + + + Scholastic p10 O 9 '39

Newspaper and Magazine Reviews

"It is told not only with distinction but with the detachment of history. It goes without saying that it has the heartrending effect of any story of martyrdom. It has also, by reason of its factual nature, an even more tragic impact than it might otherwise have known. . . . The sum of it all is something finer distilled from a people of strong native spirit. Miss Cavell herself said, than mere patriotism."
J. K. H.
+ + + + + Boston Transcript p20 O 13 '39

"Adults."
Christian Science Monitor p19 O 14 '39
"Nurse Edith Cavell" distinguishes itself diretely. the hatred not against Germans but against war." Philip T. Hartung
Commonwealth p315 S 29 '39
"The story is just as stirring, as tough, as creepy and unhesitantly

Based on the screenplay by Christian The dramatic's performance of the Sedgwick, the the British nurse the best character,
"While the movie wants a grim, somber, and devastating effect, it cannot
be seen. It will find Anna Neagle's performance the film industry ever. The greatest works of the new
"It is a slow-moving, historical case history--as if a hundred clerks had huddled themselves in Hollywood to piece together a repetitious report, Anna Neagle has the face and poise of the heroine but somehow too much of it. From the first moment on one feels that she knows the story so well and thoroughly there is no development of character and therefore little suspense. As a whole the ambitious pro-
duction is most interesting, and it contains more than a schoolbook account of one of the most tragic episodes of the last war." Franz Hoellering
+ + + + Nation p422 O 14 '39
"In its own right the film is a powerful and honest piece of historical re-creation. . . . a year ago the offering would have been an excit-
antly and interesting account of the World War's most famous individual martyrdom. To- day, it is a grim and impressive reminder that the stage is set again for similar and more terrible events. The English producer-director was exceedingly wise in keeping his drama factual and restrained. . . . It is far more highly documented than his earlier films. But this time it is also less frighteningly realistic and persuasive. . . . It is the best and truest sort of a documentary film, for actual happenings have been depicted with fine artistry. Howard Barnes
+ + + + N Y Herald Tribune p16 S 22 '39
"It is a impassionate, unembittered and deeply affecting account without a humble or
under the crushing influence of modern warfare. Transcending its obvious, propagandistic as-
psects, the film becomes an anti-German and anti-
preachment against militarism, and may be
said to be anti-German, as far as it is so against the Germans."
Ron B. Crisler
+ + + N Y Times p27 S 22 '39
"Nurse Edith Cavell" is to be listed, I think, among the best pictures made this year. No very kind of picture people will fear to see and wish to avoid at a time like this. Possibly
NURSE EDITH CAVELL—Continued
it may be considered a test case of what the public tastes during this winter. Aside from these points and from jargon not directly relevant to the movie taken as a movie, such as its propaganda appeal and so on, the picture is magnificently handled. The film is certainly superior, and, as I said, many may not want to see it now., John Mosher
+ New Yorker p73 S 23 '39

"Grim and controversial in the light of current European events, this thoughtful indictment of war is nevertheless a scintillating play of exceptional merit, ably integrated by Wilcox and almost flawlessly acted. Anna Neagle gives a fine performance of the year's finest performances."
+ Newsweek p37 S 18 '39

"It has dignity, originality and moving performances by the entire cast."
Photooplay p64 N '39

OKLAHOMA FRONTIER. Universal 58min O 20 '39
Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, James Blaine
Director: Ford Beebe
Original story: Elsie Bodee
Western melodrama with music. The tale pictures early pioneer days when the government opened Oklahoma to homesteaders. Johnny Mack Brown plays a U. S. marshal who quits his job and goes out to the Cherokee Strip to aid rightful land owners whose claims are taken away by crooks.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency S 7 '39

Trade Paper Reviews
"Stocked plentifully with the type of drama, dialogue and situations that are the usual order for Western films, this one will probably find its entertainment niche. While most of the action is quite obvious there are moments when the screen fills with stirring spectacle and rather gripping bits of action."
+ Boxoffice p67 D 9 '39

"This film has enough action to be acceptable for the neighborhood trade. Picture, however, is routine and ordinary in plot."
+ Variety p14 D 6 '39

"Competently made cowboy-and-cutthroat drama with some plains tin-pan-ally flavor for Westerners, this one will not get sour waiting for customers or audience approval. Songs, of familiar sort and okay as background, are done by a group known as the Texas Rangers... Story, however, is along familiar lines. In piloting the film, Beebe carefully maintains suspense, creating numerous action situations."
+ Variety p14 D 6 '39

ON YOUR TOES. Warner 94min O 14 '39
Cast: Doris, Eddie Albert, James Gleason, Aldo Ray, Princess Kinsky, Gloria Dickson, Queenie Smith
Director: Ray Enright
Dance director: George Ballanchine
Screen writers: Jerry Wald.
Musical comedy. Based on the play of same title by Richard Rodgers, Lorenz Hart and George Abbott. The story concerns Eddie Albert, vaudeville dancer, who writes a ballet, Slaughter in Tenth Avenue, and becomes involved with a mad Russian troupe.

Audience Suitability Ratings
"A: fairly good; C: no."
+ Christian Century p155 N 1 '39

Newspaper and Magazine Reviews
"The Soviet cinema has turned resolutely away from anything which might be considered faintly controversial in His Own. Like its predecessor, 'Childhood of Maxim Gorky', the film (a tragic comedy) tends to bog down in static passages, but, thanks to incisive portraits and a remarkably realistic atmosphere, it becomes a striking re-creation of the critical youthful years of a great author. It is vastly interesting, if not particularly dramatic."
Howard Barnes,
+ N Y Herald Tribune p16 S 13 '39

"We won't say that it is a dull film, for Director Mark Donskoi again has conjured up so vivid a picture of Russia that it has become a part of Russian theatrical history.
+ Boxoffice p13 S 23 '39

"Policy of the Russian producers in the past has been to take favorite subjects and again in a different vein on which 'On His Own' is no exception. The film suffers as to entertainment value. But the director, Mark Donskoi, has grasped the key to the word, as the faithful rendering of the subject matter stressed by the director Mark Donskoi lends a new appeal to the locale or the occasion."
Frank S. Nugent
+ N Y Times p31 S 13 '39

ON YOUR OWN. Amkino 96min S 12 '39
Cast: V. O. Massalitinova, M. Troyanovsky, V. I. Kudryatsev
Director: Mark Donskoi
Music: L. Schvartz
Screen writer: I. Gruzdev
Screen biography. Filmed in Russia with English subtitles. He tells the autobiography of Maxim Gorky. This is a continuation of the Childhood of Maxim Gorky. In this sequel Gorky gets his first job as dishwasher on a Volga steamer and later he is an apprentice in an icon shop. Although he suffers from hunger and colds, he teaches himself and to formulate his philosophy of life.

Audience Suitability Ratings
"A: good of kind; Y & C: too somber."
+ Christian Century p155 N 1 '39

"Adults... "
National Legion of Decency O 26 '39

"A & Y: good; C: no."
+ Parents' M p61 D '39
"Family. Outstanding. An unusually amusing story... Mixes lightness with fine dancing quite successfully and results in being a pleasant thing to watch and a good bit of fun to laugh over."

"Wky Guide O 21 '39"

*Newsweek* Again.

"It is several pirouettes, three whirling der-" "This gentle, tender, sweet, musical" "The story of the Rodgers-Hart-Ambert" "It is a pleasant musical featuring the dancer Zorina, one of the most beautiful and most sympathetic members of her craft..."

"Nation" p177 O 25 '39

"The lovely Zorina, the brilliant Rodgers and Hart, and the song and the dance make up 'On Your Toes,' and some superior versailles are the chief ornaments of 'On Your Toes' in its screen reincarnation. One might go farther than that and say they are the sole virtues of a ragged and dull screen musical... As it stands now, the offering is a rather tedious thing..."

"Herald Tribune" p8 O 21 '39

"It still is an ingratiating show and never misses a trick..."

"Times" p21 O 25 '39

"Glashow..."

"Slander..."

"The diligent cooperation of a good cast does little to brighten this tedious adaptation of the popular musical. It has its good moments, how- ever, in the fine dancing of Zorina, and the satirical ballet, 'Slaughter on Tenth Avenue.'"

"New York" p55 O 25 '39

"It gets its leaden foot in its mouth at the outset, spends the rest of the time cloying falling to get it out again... In passing from Broad-

way to Hollywood, 'On Your Toes' has suffered a change. Even 'Slaughter on Tenth Avenue,' a high point of the original version, has no more beauty..."

"Trade Paper Reviews"

"Exhibitors will do well to sell 'On Your Toes' on the strength of those sexy ad cuts of 'Zorina,' which Charles Einfeld's staff is playing up for Warners, and not oversell it as musical entertainment. The 1936 Broadway stage hit has not improved with the years awaiting its transfer to the screen. Chief trouble seems to be in the stuttering, discursive unbalance of the screenplay..."

"Box Office Digest" p7 N 1 '39

"Slow moving and lacks the pace Warner is known for in producing musicals. Its success is entirely up to the exhibitor who will have to sell it for all it is worth. Ray Enright directed as best he could with the material transferred from the popular Broadway success, which had a weak plot but more music than story..."

"Film Daily" p10 O 24 '39

"Sparkling musical comedy with Broadway's Zorina and a fine cast is solidly entertaining..."

"Daily" p10 O 25 '39

"The story: for which Zorina, Heads, effective comedy and inspired, smart direction by Ray Enright make 'On Your Toes' very palatable entertainment in spite of the fact that here and there the picture droops a little. The boxoffice prospects appear to be pretty good, but more than the average cam-

"Variety" p11 O 25 '39

"Serenade of the Rodgers-Hart-Ambert" musical play resolves itself into a burlesque ballet which attempts with only moderate success to strike a different note in chorogra-

"Variety" p5 O 25 '39

"One Dark Night. Million dollar production 80min N 24 '39"

*Cast:* Mantan Moreland, Betty Treadwell, Josephine Pearson, John Thomas, Arthur Ray

*Director:* Leo C. Popkin

*Music:* Porter. Lang

*Original story:* Billie Myers

"A comedy drama with all-colored cast. First of a series for the Bowery, and more are scheduled. Moreland is a lazy and shiftless father who lets his wife support the family, but appears and later discovers a radium deposit.

*Trade Paper Reviews* "With a cast of colored favorites and a well-paced story the Bowery melodrama is sure to be more popular in houses catering to the Negro trade. The film has adequate production value."

"Film Daily" p3 D 1 '39

"It is one of the best all-Negro efforts yet turned out. Chief defect of the picture is that it is a small package which one would have been plenty to tell the story and make the music... Although 'One Dark Night' should certainly be given the larger grosses possible, it is doubtful that it could be sufficiently sold in standard spots for the [white] trade.
ONE DARK NIGHT—Continued
more entertaining than many Hollywood 'B's'—
particularly if you were reared—it hasn't a
sustained level of genuine, original laughter.
Variety p16 D 6 '39

ONE HOUR TO LIVE. Universal 50-
61min N 10 '39
Litel. Samuel S. Hinds. Paul Guilfoyle
Director: Harold Schuster
Screen writer: Roy Chanster
Melodrama portrays an honest cop
who loves Doris Nolan. She marries a
gangster John Litel. Crookedness in firing
brings about several murders which Bickford solves.

Audience Suitability Ratings
"Adults:
Nat Legion of Decency S 14 '39
"A: fair; Y & C: no." 
— Parents' M p64 D '39

Newspaper and Magazine Reviews
"All of the obvious tricks known to writers of
melodrama have been doubled over: with a
wearsome 'quickie' called 'One Hour to Live.'
Chiefly to blame for a singularly dull and unoriginal
film is its story line, and the cast, ill-chosen for the
part, is unable to cope with the material.
Robert W. Dana
N Y Daily Tribune p8 N 4 '39
"There is something about 'One Hour to Live'
which suggests that when Universal's
career started turning, the actors weren't
quite ready. The feeling is inescapable that
Charles Bickford was under the impression
that it was just another 'B,' though Doris Nolan
and John Litel appear to have had their suspicions." 
Ben R. Crisler
N Y Times p11 N 4 '39

Trade Paper Reviews
"What occurs, it should be stated, has
no relation to the title, or vice versa. The film is
an action drama of program merit with the
customary cops and robbers cliches."
— Boxoffice p63 S 16 '39
"Mystery melodrama has plenty of
action and good performances by the cast."
Film Daily p7 N 8 '39

"Exactly what bearing the title 'One Hour
to Live' has on this story is very vague, unless it
involves a sudden turning, the story, which is
as subtle as being hit over the head with a
hammer, is the old cops and robbers yarn. It
offers no formula common to celluloid and
with its production to do anything but just
forget." 
Hollywood Reporter p4 N 29 '39
"One Hour to Live' is not very happy. It's
a sad celluloid effort, even for a 'B' film, and
is not going to mean even a faint cheer on the
bottom end of its destined bookings in dualled
situations. This is gangster melodrama of
the old school, written and directed in the tone
of the ten-twenty-thirty days rather than in the
modern treatment."
Variety p19 N 8 '39

"Excelsently turned out in all departments,
it is a first class programmer that will furnish
audience satisfaction in support of more lavish
productions. Unpretentious but capable mount-
ing by Associate Producer George Yohalem,
smooth, fast-moving direction of Harold
Schuster and competent work of the cast keep
level above that of the usual cops-and
—obbers melodrama."
+ Variety (Holiday) p3 S 21 '39

$1,000 A TOUCHDOWN. Paramount
73min S 22 '39

Cast: Joe E. Brown. Martha Raye. Eric
Diere. Susan Hayward. John Hartley
Director: James Hogan
Screen writer: Delmer Daves
Comedy. Martha Raye inherits a university
which has no endowment. Brown assists her
in transforming it into a dramatic school.
When students do not enroll, Miss Raye obtains
a football squad for publicity and promises to pay $1,000
as a bonus if they win the first game.

Audience Suitability Ratings
"A: inane; Y & C: more or less funny."
Christian Century p138 S 25 '39

"An hilarious, laugh-provoking football com-
edy, which, if you enjoy the stars, Pam-
phy," Gen Fed of Women's Clubs (W Coast)
+ Fox W Coast Bulletin O 7 '39

"Looking at the picture from a purely faci-
cial and expert point of view, it is amusing but
from a critical point of view there are some
scenes in which the ethics are questionable.
Furniture dealer in the Auxiliary

"Hilarious slapstick farce lacking sanity and
subtlety, but well acted and directed with
good timing and phrasing. Above the line in
poor taste, 14-18 & 8-14: amusing, Family."
Calif Cong of Par & Teachers
A farcical, implausible picture. Matter of
taste. Calif Fed of Business & Professional
Women's Clubs

"Mediocre. Only Joe E. Brown and Martha
Raye merit a mention. The football
yarn. Mature-family." 
DAR

"This better-than-average comedy is utter
foolishness, silly at times, but for the most
part capable of being amusing. Family."
Nat Council of Jewish Women

"All that could be expected from the hilari-
ous combination of the two personalities
of Joe E. Brown and Martha Raye is realized
in this blantly satirical farce. Family." 
S Calif Council of Church Women

Fox W Coast Bulletin O 14 '39

"This is the poorest Joe E. Brown picture
in many a moon. The story is labored and
far-fetched and as artificial as the average comic
strip ... Martha Raye though slightly more
subdued than in some of her former pictures
still for any sophistication the type of humor
into the film than seems appropriate in a Joe
E. Brown picture. Adolescents, 12-16: doubtful;
children, 7-12: no." 

Motion Pict R p10 N 39
"General patronage."
Nat Legion of Decency S 28 '39

Newspaper and Magazine Reviews
"By what can hardly be called a coincidence,
the football season happens this year to be
being the cinema version of our annual
football season in '$1,000 a Touchdown,' which
staggered around the field yesterday at the
Paradise. The film included the title in the
story, but the title didn't mean to say 'touchback,' or
whatever it is you are tackled behind your
own goal line for. The story was much more
than that. Hollywood having its own daffy way
with the gridiron, it is always a little difficult
to tell just where the football season was
 talked about. Indeed, there is a suspicion that it
is always the same season and that it mat-
ter, practically the same game." 
John E. Hutchens
+ Boston Transcript p29 S 22 '39

"Adults and young people."
Christian Science Monitor p15 S 23 '39

"Now that the football season is upon us,
we may as well capitalize on the
barage of celluloid pirkings that will sell blithely
over the screens this Fall. But whether you
want to sawdust Joe E. Brown and Martha
Raye and their combined slap-happy antics
along with the inevitable pigskin heroes, is
something for you to decide, not me. '$1,000
a Touchdown' is broad, sometimes a little slow
and heavy. Set against a collegiate and pro-
essional football background, it has several
unexpectedly comic moments, but for the most
part it's stereotyped stuff. You've seen it all
before; you may care to see it again." 
Jesse Zunser

Cue p32 O 7 '39

"It's anybody's guess as to what Paramount
was up to when it made '$1,000 a Touch-
down.' If it were a lot better (and I mean a
lot), it shouldn't be criticized and a football
picture to top all football pictures. It tries
hard to be hilarious satire. To my mind,
though, it is as tedious a farce as it has been
my misfortune to sit through for the past time."
Whatever may have been its intentions, it makes the conventional football film look great. Even if it had had a few auteur marks to light up the action, it would have made me feel I had taken with its principal particulars."

Howard Barnes

— N Y Herald Tribune p22 O 5 '39

"It is a painfully witless football farce of almost fantastic unoriginality. ... It ends with Joe E. scoring the last-second touchdown by being a red-tailed flier over the goal, bringing in the wrong man: Deiner Daves, who wrote it, with dues—and we'd insist on a field goal."

Frank S. Nugent

— N Y Times p27 O 5 '39

Trade Paper Reviews

"Not a topper in these days of stiff competition but timely and so high, wide and handsome on its laughs that it will be a great booker for fall spots."

+ Box Office Digest p12 S 25 '39

"Exercising astute showmanship in teaming the "pi~ of a dual prodigy Joe E., Brown with Martha Raye, whose oral cavity is also something oversized, Paramount nevertheless has failed in its effort to capitalize on the very funny situation. Touchdown is the substance of this tongue-in-cheek football comedy. The few laughs are at the expense of the situations, failure to click, a circumstance that is probably attributable chiefly to bad directorial timing and a loosely-woven script."

+ Boxoffice p27 S 30 '39

"However promising the Joe Brown-Martha Raye team may have been, the planning on paper then combined merely to emerge as something less than expected through no fault of the stars. Both Brown and Raye work hard to overcome the script's weakness. The few laughs may be traced to their own mugging and capers rather than anything calculated."

— Film Bulletin p19 O 7 '39

"Lively college football comedy piles up hearty quota of laughs."

Film Daily p6 S 28 '39

"In "$1,000 a Touchdown," Paramount has an amusing hokey comedy that will ably hold up in the "p~ of a dual prodigy Joe E., Brown with Martha Raye, the two biggest-muttered funsters in films, are teamed in a comedy football story that is not to be taken seriously. The mixture picks up speed as the story unfolds and winds up with an amusing pigskin battle that garners plenty of laughs."

+ Hollywood Reporter p3 S 23 '39

Reviewed by Gia McCarthy

Film Daily p6 S 26 '39

"It is a lightweight programmer that will carry adequately as a supporter in the duals. It's a hokey and innocuous comedy that secures laughter whose family will suffer when viewed situations aimed at the family and juvenile trade. Picture teams Joe E. Brown and Martha Raye, giving it certain marquee strength in the secondary houses."

— Variety p12 S 27 '39

"As clever as it is screwballish, "$1,000 a Touchdown" is by far and wide the best vehicle supplied either Joe E. Brown or Martha Raye in a role. It is something more than a fast-moving comedy punctuated by well-timed guffaws. Instead, it is an outright laugh riot."

— Variety (Hollywood) p4 S 23 '39

OUR NEIGHBORS, THE CARTERS.

Paramount 83min N 24 '39


Director: Ralph Murphy
Music director: Sigmund Kramgold
Original story: Renaud Hoffman
Screen writer: S. K. Lauren
Drama. This is a tale of a small town drugstore where Box office events happen. A big chain with cut rates undermines business.

Audience Suitability Ratings

"It presents without practical solution, the problem of a small-town merchant vs. mighty chain stores. Family." D AR

+ Fox Coast Bulletin N 4 '39

"The life and problems of a typical, small town American family are unfolded in a simply told story with a keener insight into the problems of human appeal, the sincerity of the performances and the skillful direction. Family." Int Fed of Church Wome n's Clubs (W Coast)

+ Fox W Coast Bulletin N 11 '39

"An appealing human interest story. So well is this story told, one really lives and experiences the difficulties of this small town American family, Pleasing, worthwhile entertainment."

Gen Fed of Women's Clubs (U S)

"A simple picture with plenty of comedy, appealing paths, and, in the end, a satisfactory adjustment. Good family picture." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin N 18 '39

"General patronage." Nat Legion of Decency O 19 '39

"A & Y: excellent; C: mature." + + Parents' M p64 D '39

"Family. A lively family story with small town setting, very well cast and smartly directed."

+ Wkly Guide O 14 '39

Newspaper and Magazine Reviews

"A rare treat for all classes of audience, one of the few pictures with a plot for both adults and children. Study groups should note the masterly manner in which emotional values are developed by the cumulative effect of the succession of interdependent scenes, rather than by the usual method of building to big scene. Picture offers exhibitors something to get behind with everything they have. They can make no promises it will not make good. It will steal the show and make large profits."

+ Hollywood Spectator p7 N 11 '39

"Trade Paper Reviews

"Still another entry into the family picture field, this specializes in the homespun atmosphere, humor and pathos which have contributed so substantially to the popularity of others of its ilk—usually of the series variety. Although the plot is of the usual branch, its sequences seriously handicap its effectiveness. Enough material and situations, little of which reflects simplicity, are included in the screenplay to have provided for at least two features. Consequently the plot material gets lost in the shuffle of the film—and they are many—are sandwiched between layers of extraneous footage."

— Motion Picture N 18 '39

"Here is a warm, human, intelligently done family drama which will find a profitable response in neighborhood and small town houses. It has its faults, such as a slow start, some bad cuts and a few exaggerations, but, on the whole, the story accomplishes most of its purposes faithfully and entertainingly. Word of mouth advertising will help," David J. Hanna

+ Film Bulletin p19 N 15 '39

"Warming is a appealing story well played should please generally." + Film Daily p6 N 3 '39

"For what this is, it could not have been better. A fine acting cast, magnificently directed and produced, a good homespun story that may, at times, become a bit too maudlin, but for the better part, the picture keeps with well-timed gags. The combination of all these elements well balanced into a film that is capable of entertainment of this sort as you would ever hope to get." + Hollywood Reporter p3 O 31 '39

"It's a good program attraction suitable for strong drama. It is a good picture to catch on with the subsequent and smaller towns as a solo or top feature. Picture depends on incident rather than the driving nature of a basic story. Although not intended as such, it may well prove a trial balloon for Paramount for continuation of a Carter family series."

— Variety p18 N 8 '39
OUR NEIGHBORS, THE CARTERS—Continued

"Light on story, heavy on dialog, 'Our Neighbors, the Carters' emerges as a mildly entertaining drama that might be considerably strengthened through further judicious editing. Its saving graces are its occasional heart-tugs and the flashbacks, at times, inspired—performances of Frank Craven and little Mary Thomas."

— Variety (Hollywood) p3 O 31 '39

OUTPOST OF THE MOUNTIES. Columbia 63min S 14 '39

Cast: Charles Starrett, Iris Meredith, Stanley Brown
Director: C. C. Coleman Jr
Original story: Charles Francis Royal

Western melodrama, with music. Charles Starrett, a member of the Canadian Mounted, comes to a town where the owner of a trading company is reducing the people to poverty because of the high prices. Starrett straightens things out and wins Iris Meredith.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 5 '39

Trade Paper Reviews

"The dialogue is familiar, and the action fits into a like context. The only truthfulness about it is the outdoor setting where most of the footage was shot. It will fill in, however, as a B Western."

— Variety p14 N 29 '39

OVER THE MOON. London films-United artists 78min

Cast: Merle Oberon, Rex Harrison, Ursula Jeans, Robert Douglas, Louis Borell
Director: Thornton Freeland
Lyrics: Edward Carter
Music: Michael Spollansky

Original story: Robert Sherwood. Lajos Biro
Screen writers: Anthony Pelissier, Alec Coppel, Arthur Winperis

Drama. Filmed in England in Technicolor. This film was started sometime ago, interrupted and then finished recently, Merle Oberon portrays a niece of an eccentric old man who lives very frugally. She is in love with the village doctor. When the uncle dies she finds out that she is heir to millions. The doctor refuses to marry her until she convinces him of her love. Some of the film was made in Monte Carlo, Switzerland, the Alps and Venice.

Audience Suitability Ratings

"A: diverting; Y: sophisticated; C: no."

Parents' M p64 N '39

Trade Paper Reviews

Reviewed by Aubrey Flanagan

— Variety p18 N 2 '39

"An admirable cast, good photography, clever characterization and an all-round elaborate production are found in 'Over the Moon.' Story is conventional but exceptionally well worked out via witty dialog, though the popular-novel patron may find it a little above his head. Smartly directed, it could stand cutting in some spots, however. The Korda and Oberon names should put it over both here [England] and in the States."

— Variety p18 N 8 '39

OVERLAND MAIL. Monogram 51-53min O 31 '39

Cast: Jack Randall, Vince Barnett, Jean Joyce, Tristam Coffin
Director: Robert Hill
Screen writer: Robert Emmett

Western melodrama. Randall, rider for the overland stage, learns that an Indian uprising will take place because of the murder of a member of the tribe. He rounds up a gang with the aid of a Federal agent and turns the leader over to the Indians.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 23 '39

Trade Paper Reviews

"Taken for what it is—a Western—not very much can be said for this film. It is obviously a minor effort and executed with little imagination. Perhaps the only redeeming feature is the beauty of the landscape and a couple of riding scenes. Jack Randall is personable enough but a film in this category needs something more than a fine rider and a musical score that relies on the Hoof Cantata in F."

— Boxoffice p25 N 18 '39

Reviewed by Edward Greif

Motion Pic Daily p6 N 31 '39

"Jack Randall rides again for Monogram in this new cactus-country melodrama. This time he's aftered by redskins, two Federal sleuths, stagecoach, mail pony riders and a gang of counterfeiters. It's lively fare that in itself sells a saddle of audiences."

— Variety p16 D 6 '39

P

PACK UP YOUR TROUBLES. 20th century-Fox 75min O 20 '39

Cast: Jane Withers, Ritz Brothers, Lynn Bari, John Schildkraut, Stanley Fields
Director: H. Bruce Humberstone
Screen music: Sidney Clare, Jule Styne
Music director: Samuel Kaylin
Screen writers: Lou Breslov, Owen Francis

Comedy. The Ritz Brothers, a vaudeville trio, find themselves broke and without jobs in 1917 when they enlist in the S. Cavalry when they hear that the army provides three meals a day. They are sent to France as mule skinner and there meet Jane Withers, American-born daughter of a French officer. With her aid they become heroes.

Audience Suitability Ratings

"A & Y: fair; C: too exciting."

— Christian Century p385 N 1 '39

"A rollicking comedy. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

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

"A most entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"A well directed, elaborately produced picture which combines fine farce comedy and a dramatic plot. Family." Nat Council of Jewish Women

"The story is a mixture of war situations, spying, romance and minor confusing and amusing situations. Mature." S Calif Council of Fed Church Women

— Motion Picture Bulletin O 21 '39

"Adolescents, 12-16: matter of taste; children, 8-12: probably most acceptable to this age."

Motion Pic R p10 N '39
"General patronage."
Nat Legion of Decency O 19 '39

"A & Y: fair; C: no."
+ Parents' M p65 D '39

Newspaper and Magazine Reviews

"The plot is as fantastic as are most attempts to blend fact about anything so appalling; nevertheless, a few good laughs come out of the antics of Jane Withers and the Ritz Brothers." J. R. G. Boston Transcript p20 N 10 '39

"Adults and young people.
...the pre-war monitor p19 N 11 '39
... "How the Ritz Brothers Won the World War" (with Jane Withers) might be a more agreeable way to spend this afternoon's recreation fare. Written, played, and aimed solely for laughs, it gathers plenty by the celluloid way-side, and turns out to be one of the most unexpectedly funny post-War wartime comedies in years. Jesse Zinzner

"Jane Withers' fans will be intrigued by the picture because therein Jane emerges with a new playing style. The story, with a background of the World War, affords a fair number of laughs and excitements." Bert Harlen

- Hollywood Spectator p3 O 19 '39

"In case anyone still wonders where vaudeville has gone, he may recapture some of its essence with the daffy Ritz Brothers on the Western plains. As a proponent of the film's pretensions, he pretty generally allergic to the three comedians, we must admit that they provide the film's chief pleasures our enjoyment of the meat of Pack Up Your Troubles. Individually, they are capable of arousing considerable chuckling, but as a team the film's poor camera management for a plot that is wholly dependent on farce." Robert W. Dana

- N Y Herald Tribune p10 O 27 '39

"It serves to remind us that Miss Withers is growing, even if the art of the Ritzes is not. In the case of "Pack Up Your Troubles" that pack off the boys in something other than a vehicle, for a welcome change, these three are technically introduced circumstances, so far as billing and plot position are concerned, there are moments when they seem almost funny again in their present mix-up with army mules and the German forces." Ben R. Crisler

- N Y Times p27 O 27 '39

Trade Paper Reviews

"Without a bigger-budget, the director has moulded his elements into a super "B", that with its marquee and entertainment values, fairly satisfies at the top of the bill in many spots.

+ Box Office Digest p11 O 9 '39

"A happy blend of showmanlike elements, including the bromides of the program, the adroit casting which teams Jane Withers and the Ritz Brothers, stamps this as one of the best Withers vehicles to come along in months and good, substantial program entertainment by any yardstick."

+ Boxoffice p55 O 14 '39

"The rapidly-growing Jane Withers finds herself bucking the wacky Ritz Brothers during most of "Pack Up Your Troubles" and the former baby star comes out second best. The three clowns are permitted to run riot through this story and, although they destroy the continuity, their numerous fans will find plenty to laugh at. With its double-barreled entertainment value, this should be good office in all but first-runs."

Frank Leyendecker

- Film Bulletin p6 N 4 '39

"Sol M. Wurtzel, has in this picture one of the surprises of the year. It is a war farce that is a great amusement to any audience. H. Bruce Humberstone did a grand job of directing, bringing out everything to keep the pictures moving. As a farce part with the highlights of hilarity not taking away from the light plot."

- Film Daily p6 O 10 '39

"This hilarious and completely cooked affair is apt to prove a sleeper as the first—and unexpected—hit comedy of the new war cycle. Situational as to humor, it has a couple of sequences which are uproarious, while the slender drama thread and the comedy with which it is interwoven being definitely a director's picture, the gratifying result on the screen can be attributed largely to the deft and zealous megging of H. Bruce Humberstone."

Hollywood Reporter p8 O 7 '39
Reviewed by Vance King

+ Motion Pict Daily p5 O 13 '39

"A pretty good programmer in the 'B' division. While not a picture that will cause box-office fire with Withers subject ought to do from fair to good, singly if not pitched too high, with only two or three
+ Variety p14 N 3 '39

"Provided with powerful support by the Ritz Brothers, Jane Withers spreads her wings in "Pack Up Your Troubles" and takes off for broader fields in the cinematic realm. It will meet with a real welcome from exhibitors and customers alike. Picture is a triumph for Jane Withers and Ritz freres alike, with latter giving feminine star a neck-and-neck race for entire route."

+ Variety (Hollywood) p3 O 7 '39

PARENTS ON TRIAL. Columbia 57min
Je 29 '39

Cast: Jean Parker. Johnny Downs, Noah Beery, Jr. Nana Bryant, Henry Kolker

Director: Sam Nelson
Music director: M. W. Stoloff
Original story: J. Robert Breen. Gladys Atwater
Screen writers: J. Robert Breen. Gladys Atwater. Lambert Hillyer

Melodrama. The marriage of a young couple is annulled by the father of one of them. The husband goes to reform school where he escapes to be near his wife. He gets a break and the wife returns to complete her last year at school.

SEE ALSO issue of September 25

Newspaper and Magazine Reviews

"It is rather remarkable that three screen writers could fashion such a flimsy script as 'Parents on Trial,'. The film is just a statement of what is the right way to bring up children and why, but the statement is rendered in a dull, unentertaining manner." Robert W. Dana

- N Y Herald Tribune p10 S 13 '39
Reviewed by Ben R. Crisler

- N Y Times p3 S 13 '39

Trade Paper Reviews

"With a title like 'Parents on Trial' and a good enough story to satisfy the family trade, it is a pity to see the neighborhood and the school locations should be able to put over this programmer for rather good grosses. Of course if it is just slipped in without a campaign much of its potential value will be lost."

+ Film Bulletin p8 S 23 '39

Story of parental discipline suffers from lack of good story material.

- Film Daily p6 S 21 '39

"Familiar story material in which disciplinarian parents are in blame, and all the things their offspring do, but not forcefully enough done as picture fodder to give it importance. For the tweens, as for the box office feature."

+ Variety p27 S 20 '39

PHANTOM STAGE. Universal 57min
Je 7 '39


Director: George Waggener
Screen writer: Joseph West

Western melodrama with music. Bob Baker finally realizes that he is in love with the school teacher who becomes his plump nurse during the last few episodes.

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency Ja 19 '39

MOTION PICTURE REVIEW DIGEST 79
PHANTOM STAGE—Continued

Trade Paper Reviews

"A stock Western in the Robert Walker series, not too well made and far less exciting than most. Ostensibly the picture was produced on a narrow budget. For the rest, the fact where the weaker product gets a nod. Baker is not a strong presence, and others present are catching the attention of the public but he might be stepped up somewhat in importance. A better material than "Phantom Stage.""

+ Variety p16 D 6 '39

PHANTOM STRIKES. Associated British-Monogram 58min N 15 '39

Cast: Wilfrid Lawson, Sonnie Hale, Alexander Knox. Louis Henry, Patrick Barr
Director: Walter Forde
Screen writer: Sidney Gilliat
Mystery story. Filmed in England as the first of four Edgar Wallace mysteries which will be released here by Monogram. Based on a novel, The Ringer, by Edgar Wallace. The story concerns the efforts of Scotland Yard to keep a United States murder case from taking place. The murder and solution take place at the end.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 23 '39

Newspaper and Magazine Reviews

"Packed with Wallace clues, inspectors getting into each others' hair, too much very English wordiness, the film succeeds in building up real suspense only in the scene in which the victim, soft-speaking Wilfrid Lawson, avails his forewarned death." Philip T. Hartung
+ — Commonweal p119 N 24 '39
"A tight, compact, English-made thriller. The best cast. In particular you will be interested in the victim, a shady criminal lawyer, who is sharply done by Wilfrid Lawson." Beverly Hills
+ Liberty p58 D 23 '39

Trade Paper Reviews

"As mystery melodrama its construction and method of unfolding mystery is skilful. The plot hangs fire in many places and goes off half cocked in between. But an opportunity for the audience to sniff out the particulars of the guilty part, should satisfy would-be sleuths.
+ Boxoffice p25 N 18 '39
"Good English-made picture of mystery type holds suspense to end." + Film Daily p17 N 17 '39
Reviewed by Howard Greil
+ Motion Pict Daily p16 N 12 '39
"It is a topnotcher for the shudder trade. It suffers somewhat from the mediocrity of the English cast, particularly the two women, but it has plenty of gripping murder mystery material, with some fairly original angles, to arrest audience in action. It won't go much farther than that because of its sombre nature, offering virtually no comedy relief to the tense plot.
+ Variety p18 N 15 '39

PORT OF SHADOWS. Film alliance—Fils Victoria 90min O 29 '39

Director: M. Curtiz
Screen writer: Jacques Prevert
M melodrama. Filmed in France with English subtitles. Based on a novel of same title by Pierre Marie Ocran. Also known as Qual the vote, a picture won a prize in France. The action takes place during 24 hours at the French port of Le Havre where the central character, Jean Gabin, a deserter from the army, falls in love with a lonely girl, Michele Morgan. Just as he is to depart for South America, a repulsive guardian of the girl announces that Gabin kills himself by a gangster enemy.

Audience Suitability Ratings

"Objectable in part." Nat Legion of Decency N 16 '39
"Mature. Outstanding. A French prize-winner that is one of the best of recent imports from France in a long time. Reflected to the Courtesy of Exceptions Photoplays."
+ — Wkly Guide S 30 '39

Newspaper and Magazine Reviews

"By every rule of merit, it should go on to have an American triumph. Judged on its home merits it would be deservedly a "hit of a Day," which has been acclaimed, 'Port of Shadows' is one of those films so far outside the usual cinema pattern that it defies any attempt to describe. It is also something very close to a masterpiece of the art of cinema photography." Ois Ferguson lights and shadows are captured with a pictorial delicacy that mirrors exactly the story's shifting moods."
+ — Boston Transcript p20 O 5 '39
"Adults only."
Christian Science Monitor p17 O 7 '39

"It is a strangely moving film—heavy, morose, tragic and human yet filled with its own solemn rhythm. And human flotsam. It is beautifully photgraphed, sensitively written, superbly acted, albeit somewhat depressing in its moody mysticism and almost surrealistic sets. The picture may not be entertainment in the usual cinematic sense. But it is a beautiful example of movie art." Jesse Zunser
+ — Cue p31 N 4 '39

"As a film that neither attempts more than it can do, is satisfied with the trivial. 'Port of Shadows' is a pleasure. Apart from the thrills and satisfactions of its story, it is one of those of an occasionally French film-maker does so perfectly: an atmosphere created, a mood sustained. Because this virtue does triumph by some flick of the wrist in the scenario department, the majority will find the picture dull. But sincere movie lovers, who would go to the movies in order to go without it, you'd think any story proving there is virtue in it at all would be a token of joy and welcome."
+ — New Repub p142 N 22 '39

"It is a fine film. For 'Le Quai des Brumes,' as it was called in France, is in the best tradition of that country. In it a tragic fragment of a life has been recreated with compassion and power by an eloquence. The performances alone would have distinguished the offering. In addition, it has a special and timeless economy of treatment: a rich photographic texture and a subtlety of moods which make it a screen experience not easily forgotten." + N Y Herald Tribune p8 O 30 '39

"What the theatre's patrons may think of it will depend entirely on the patron himself. If he is willing to waive temporarily the requirements he usually makes, swift tempo, a tidy dovetailing of plot, with the conflict clearly described and resolved and all the little plus and minus marks coming out even, he should find it one of the most engrossing and provocative of the season. If he is unwilling to check his customary yardstick at the gate, he cannot be expected to be consoled by a story that is no story at all, but is a sad philosophy, a conjuration of mood, with a conclusion that simply shrugs its shoulders in the gloom and murrums 'Such is life.' As a steady diet, of course, it would give us the willies. But change is as natural as a raw Winter's day." Frank S. Nugent
+ — N Y Times p13 O 30 '39

"It is in that may possibly have a very general success. It's a strange, misty, violent, and altogether rather beguiling business. This country rather Russian, and French lend it a liveliness, an off-hand and casual air, which I myself think a help. John Mosher
+ — New Yorker 82 N 29 '39

Movie and Trade Paper Reviews

"Slipping quite comfortably into that charmed circle of 'Beasts,' this French film carries a round half-dozen awards well. It offers exhib-
**PRIDE OF THE BLUEGRASS.** Warner 65min O 7 '39

**Cast:** Edith Fellows, James McAllen, Gantry the Great, Graville Bates

**Director:** William McGann

**Screen writer:** Vincent Sherman

Horse racing story. Originally called Gantry the Great. The famous blind trick horse, Gantry the Great, appears in the film. When a race horse loses his sight, a boy secretly trains the horse to jump by signals. He wins a great race.

**Audience Suitability Ratings**

"A pleasantly sentimental comedy of the horse racing track, mildly entertaining." — New York Times

**Trade Paper Reviews**

"This is fairly good entertainment for the family trade." — Boxoffice p58 S 23 '39

"This is an entertaining and fast moving horse flesh yarn, with Edith Fellows and Jimmy McAllen adding it greatly by their stellar performances. While not strong enough to stand on its own, 'Pride of the Blue Grass' is a very good dudler for neighborhoods and small towns. It will be enjoyed." — Film Bulletin p31 O 4 '39

"Marking the debut of Gantry the Great, the famous blind trick horse, as a screen performer, this picture will fit nicely in program spots. It has sentiment, drama and comedy nicely blended, with a personable cast of players to put the story over."

— Film Daily p5 O 12 '39

"'Pride of the Blue Grass' is all too rare specie of motion picture—a picture with a heart. It is hard to picture any audience that will not be deeply carried away by its warmly sentimental story and handling. It has comedy, thrill and pathos, each in abundance. It is fashioned by performances, and understanding direction by William McGann."

— Hollywood Reporter p3 N 2 '39

Reviewed by Roscoe Williams

+ — Motion Picture Daily p12 N 6 '39

"For a minimum-budgeter with a specialized story built around an animal, 'Pride of the Bluegrass' is a surprisingly acceptable 'B' picture. It has every possible direction, with a thrill horse would be doubtful boxoffice, but it provides fair enough entertainment for the lower picture, and, if seen under suitable direction, with several excellent performances."

+ — Variety p14 O 15 '39

**PRISIONER OF CORBAL.** Unity Syndicate 73-75min Ag 25 '39

**Cast:** Nils Asther, Noah Beery, Hazel Terry, Hugh Sinclair

**Director:** Karl Gruve

**Music:** Allan Gray

**Music director:** Boyd Neal

**Screen writer:** S. Fullman

Drama. Filmed in England. Based on the novel of same title by Rafael Sabatini. The scene is the War. Revolution. Hazel Terry portrays a woman of noble birth who is loved by both a revolutionary leader and an aristocrat.

**Trade Paper Reviews**

"If a Broadway shift house first-run audience is any criterion, Rafael Sabatini's novel stacks up more as entertainment than entertainment as Unity has produced it. There isn't a designed drop of comedy in the French revolution yarn, yet the audience found more than a little to laugh at. The film has all the earmarks of sub-standard film production; stagy, springing slow, over-acted, faulty direction and cumbersome construction. Overlong battles of words, grimaces and stilted romantics are not unlike early 'talkie' efforts."

— Boxoffice p25 S 9 '39

"A very weak and disjointed production attempts to bring to the screen the Rafael Sabatini story of the French Revolution. The trouble is that it jumps around from romance to the menace of the French, then kicks in with some rather risque incidents, some of which have been obviously clipped, so that the entire film is disjointed, bewildermament than entertainment as it is presented."

— Film Daily p8 S 11 '39

"Several brutal passages and numerous spicy items omitted. Besides this, the vehicle has so many weak points, including direction, story development, undue length, feeble recording and a run for time, the film will never struggle beyond a secondary spot on duals."

— Variety p19 Ag 30 '39

**PRIVATE DETECTIVE.** Warner 55-57min D 9 '39

**Cast:** Jane Wyman, Dick Foran, Gloria Dickson, Maxie Rosenblum, John Ridgely

**Director:** Noel Smith

**Original story:** Kay Krause

**Screen writers:** Earle Snell, Raymond Schrock

Melodrama. A new series which will take the place of Tarch. Kay Krause is a private detective agency and Dick Foran is a police lieutenant. They plan to solve one and postpone it to solve a series of crimes.

**Audience Suitability Ratings**

"Adults."

— Nat Legion of Decency N 9 '39

**Newspaper and Magazine Reviews**

"A detective yarn of 'B' grade, as good as the run of them."

— Hollywood Reporter p9 D 9 '39
PRIVATE DETECTIVE—Continued

Trade Paper Reviews

"A compulsive thriller with plenty in the excitement line for satisfaction that goes with a well-balanced program. The cast rarely rises above competent. 

Though the dialogue is not done, it delivers the contributing causes of the story convincingly and with skill."

Reviewed by Rosee Williams + Motion Pict Daily p6 D 11 '39

WARNERS' PRIVATE DETECTIVE with Bette Davis, Errol Flynn, Olivia de Havilland, Alan Hale, Vincent Price, Henry Stephenson, Henry Daniell, James Stephenson, Douglas McClure, Michael Curtiz

Music: Erich Wolfgang Korngold

Screen directors: Leo F. Forbstein

Screen writers: Norman Reilly Raine, Aeneas MacKenzie

Historical drama. Filmed in Technicolor. Based on the play Elizabeth the Queen by Maxwell Anderson. Bette Davis plays the dominating Elizabeth and Errol Flynn is Earl of Essex, the man who lost his heart when Elizabeth felt he was plotting against the best interests of England. Their stormy love story, with its court intrigue, its clash of personalities and ambitions reveals the lives of two high-minded characters.

A Film Guide to the picture, Private Lives of Elizabeth and Essex, prepared by Harold Turney, is obtainable from Film Guide, Taft Theatre, Hollywood, Calif. The guide has a dollar for twenty different issues. (Special introductory offer: one year, ten to twenty guides, one dollar.)

Photoplay Studies devotes an issue to the photooplay appreciation of The Private Lives of Elizabeth and Essex, prepared by Araxi Jarnoichian. It is obtainable from Educational and Recreational Guides, inc., 1501 Broadway, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"Excellent. The grandeur of this picture lies in Bette Davis' performance, in the rich beauty of the costumes and the setting. The unsophisticated effect of the Technicolor is not a matter for Bette Davis' credit. 

+ + Fox W Coast Bulletin S 30 '39

"It is Bette Davis' interpretation which makes for the picture. Errol Flynn plays the role of Essex and while for the most part he seems more the dashing hero of Robin Hood than a man who loves a woman and the desire for power. there are scenes, notably the last, where he reaches convincing depth of emotion. But from the other side, is exceptionally fine. . . . It is a picture which attracts intellectually rather than emotionally and it is an interesting, indeed, fascinating film for Adolescents: possibly interesting; children: too long and tiring."

Women's Univ Club, Los Angeles + Fox W Coast Bulletin O 7 '39

A melodramatic historical drama that is superb in every detail, including coloring, costuming, directing, acting and casting. Excellent. Mature-family. 

"14-18: recommended especially for high school students; 8-14: mature. Mature-family. 

"This screen version of Maxwell Anderson's play 'Elizabeth the Queen,' is not only a masterfully-fascinating historical drama, but an artistic contribution. The acting, without exception leaves nothing to be desired. Mature-family."

Gen Fed of Women's Clubs (W Coast)

"A production of rarely fine qualities that will add to the luster and distinction of the screen. Mature-family."

Gen Fed of Women's Clubs (W Coast)

"A powerful, brilliant contribution to this year's motion picture industry. It is a fascinating film, presenting beautifully produced film done in Technicolor. Nat Council of Jewish Women

"The musical score of this picture is a masterful one. Study it most carefully to understand its full import. Adults."

Nat Fed of Music Clubs

"A supporting cast and remarkable understanding and sympathetic direction combined, make this an outstanding picture. Mature-family. Gen Calif Council of Fed Church Women

+ + Fox W Coast Bulletin O 14 '39

"Adults."

Nat Legion of Decency O 5 '39

"A & Y; excellent; C; no." + + Parents' M p65 D '39

"Family. Outstanding. Refer to the Committee on Exceptional Motion Plays. Recommended for schools and libraries."

+ + WKly Guide N 4 '39

NEWSPAPER AND MAGAZINE REVIEWS

"It is one of the cinema's more stunning exhibits, photographically. But what you will recall above all is the Metro-Goldwyn, and doubtless for a long time after, is Miss Bette Davis' impersonation of the Queen. . . . It is so good, in fact, that it withstands even the effect of Errol Flynn's Essex, although the latter has his points."

John K. Hutchens + Boston Transcript p22 D 8 '39

"Deviations from history, like changing Elizabeth's age (she was really 63 in 1586), and telescoping events do not matter for Michael Curtiz has directed an interesting, intelligent picture. Errol Flynn's lack of vitality in delivering beautifully-wrought lines is compensated for by his appearance. Bette Davis' vain, cruel Elizabeth is the real thing. . . . The dull scenes in the film are not expected to give this wordy picture the movement it needs, are made up for by the magnificent finale in the tower."

Fla T. Hunter + Tampa Tribune p2 D 28 '39

"Somewhere between the Theatre Guild stage and Warner Brothers' Burbank studios Maxwell Anderson's grand drama of Elizabethan England stumbled and fell on its face. . . . Maybe the weaknesses of the film version are due to the tremendous weight of Technicolored magnificence and epic ponderousness, which bear down upon this poignant tragedy and slow it into a lumbering, top heavy, over-dressed historical spectacle. Whatever the cause, the film is a noble, grand, but fallible undertaking, certainly due to the worst example of miscasting of the year—Errol Flynn in the role of Essex. Bette Davis' performance is a thing of radiant splendor—carefully planned, superbly executed. Jesse Zunser + Commonweal p97 N 17 '39

"Visually a screen success; emotionally a failure. 'Elizabeth and Essex' does not get inside us in the way that most pictures do. Bette Davis is a fine actress but Errol Flynn plays the role of Essex as stiffly as a series of quarrels with kissing interludes. Of some historical value and with costuming and a sense of majesty and faithfulness to the period. I can not see anything in it to interest students of motion picture appreciation. Exhibitors, of course, can cash in on the Davis-Flynn combination, but can not count on word-
“The lusty era of the Virgin Queen...” Hollywood Reporter p6 O 14 '39

“...is one of the most difficult periods in history to bring to life...” Beverly Hills + + Liberty p13 N 11 '39

“It is a profound disappointment. It has been photographed in Technicolor with a hand-some wooden horse as Essex (Errol Flynn); Bette Davis does not exactly handle the part in a manner, but nothing can move this Essex. Therefore the greater her passion for him the smaller the queen becomes. Miss Davis is best in her solo scenes; then her painful thoughts about her love are not made ridiculous by the presence of a stupid lover...” Franz Hoellering

Nation p662 D 9 '39

“It is a sumptuous historical pageant, but it requires a good deal of out-of-the-ordinary patience to impress to Miss Bette Davis rather than to Technicolor and the regal pomp of its settings...” "It...“...the first indispensable of trying to catch up to her reputation, takes a huge stride in that direction in the offering...” Mr. Flynn gives the role the Technicolor would be a kind adjective for his acting...” As for the script, it is sometimes poetical, sometimes imitative of Hamlet. Miss Davis is the chief ornament of this Warner Brothers' production. She is so good that I advise you to see the screen drama. Howard Barnes

N Y Herald Tribune p8 D 2 '39

“It is Queen Bette's picture just as surely as Mr. Flynn's. It is a rewarding young man who should be asked to do more in pictures than flash an ever-toothed smile and present a firm jean-bloom of youth, a stage of the drama of a story that struck and almost too heavily freighted on the literary side. This is a good film, one well worth seeing; how much better, how much more, has been, with an Essex worthy of Miss Davis's Elizabeth we can only surmise.” Frank S. Nugent

N Y Times p21 D 2 '39

“Miss Davis, superbly painted and dressed for the part of the old Queen, looking the part, suggests...” Miss Davis...” “...The greatest task set for her, since Errol Flynn, as the pet Essex...” In a word, Miss Davis will be a bit on the hefty side, and he actually seems little more than one of the props in a big, over-crowded picture...” John Mosher

New Yorker p121 D 9 '39

“As a drama, 'Private Lives of Elizabeth and Essex' is a wordy and often lagged close-up of star-crossed lovers in various stages of arrogant pride and remorse. But as a careful, lavishly staged, and superbly Technicolored projection of Elizabethan pomp and circumstan-tial evidence, the film is in many ways distin-guished. Most of its validity and emotional power stems from Bette Davis' compelling impersonation of Elizabeth...” Newsweek p34 N 6 '39

“You may feel the urge to criticize this as lacking in drama, but the enduring thought is that the Virgin Queen Elizabeth's lusty to-do with Lord Essex might have inspired...” Photoplay p62 D 2 '39

“The result is a sumptuously Technicolorized spectacular which comes lyrically lovely scenes (hawk-flying), some eerie shots (in boxes). The main defect of the film is that it is not true to the era. The personal presence of Miss Davis can save his head merely by bending back her ring makes the drama seem as unreal as a schoolgirl's tiff, the decapitation just a bit of a royal whimsy. Partly this is due to Author Anderson's original concept, partly to the neurotic looks with which Cinematress Davis scratches, claws, snarls and romps her way through the repetitious love scenes, mores and moody passages, her turn tragic depressions...” Time p50 N 13 '39

Trade Press Reviews

“It is doubtful if there has ever been a greater exhibition of courage on the part of a screen actress than is shown by Miss Davis in her portrayal of Queen Elizabeth in this sumptuous costume drama. It is also pretty certain at the time this date, it has already won the Academy award for the best performance of the year. But by all the signs, Warner Bros. has a hit on its hands here. There is the big loyal following of Miss Davis and Errol Flynn, and Errol Flynn is an eye-seeing riot of Technicolor, therefore the solidify of near-history. It is a picture for the jitterbug generation seeking an evening of relaxation from the cares of life. In fact, it is ponderously slow-moving, but there is a profitable audience for this sort of thing when the marquee presents safe mag-nets.”

Box Office Digest p8 O 2 '39

“If further proof were needed to establish Bette Davis' rightful claim to filmdom's Theespian crown, her truly regal characterization of Eng-land's and Elizabeth's most famous queen amply supplies it. Seldom has the screen boasted so flaw-less a fine as Miss Davis...” Box Office Digest p27 O 7 '39

"This Warner Brothers' historical drama is saved by a magnificent performance by the ever reliable Bette Davis. As for the story, it is too often romanced and sentimental. The chief reason for its failure is the absence of the essential ingredient—sympathy. Unable to develop any real understanding of the central characters, the spectator finds it difficult to become engrossed in their romance and conflict..." There is a few moments of action in the film. The topnotch cast assures first rate performances from Miss Davis and again is the audience permitted the pleasure of seeing the almost clinically acute drama of two lives permitted to flag...”

Film Daily p6 S 28 '39

"With its already widely-heralded magnificence and its marquee-dominating headliners, it is lavishly rich in promise. It lives up to that promise and...” "The producers...” "Miss Davis dominates the production at every turn as Elizabeth, Virgin Queen of England..." Variety p12 O 4 '39

"Done with a magnitude and a spirit thor-oughly commensurate..." Variety p12 O 4 '39
LE QUAI DES BRUMES. See Port of shadows

QUICK MILLIONS. 20th century-Fox 61min Ag 25 '39
Cast: Judd Prouty, Spring Byington, Kenneth Howell, George Ernest, June Carl-
son, Florence Roberts, Eddie Collins
Director: Malcolm St Clair
Music director: Samuel Kaylin
Original story: Joseph Hoffman. Stanley
Screen writers: Joseph Hoffman. Buster Keaton
Comedy.
Another in the Jones Family series. The
Joneses, just home from their Hollywood
visit, find that an eccentric uncle has left them
a mine and cabin in the Grand Canyon. They
turn about immediately and find the cabin has
become a hideout for some gangsters. Based
on characters created by Katharine Kavanaugh.

SEE ALSO issue of September 25
Newspaper and Magazine Reviews
Reviewed by Beverly Hills
Liberty p28 O 7 '39
"Fourteenth in the series of films about the
Jones Family is a pitiful thing called 'Quick
Millions.' It is the first we have seen and
we will shed no tears if it is the last... Doubtless,
some of the series have been well done,
else they wouldn't have lasted this long. Such
films as 'Quick Millions,' however, are a
waste of time and money." Robert W. Dana
— T. M. P.
Tribune p27 S 22 '39
"The Joneses are among this corner's favorite
screen families and we dislike saying an
unkind word about them, but the current episode
seems to be their weakest entertainment to date.
In fact, we hate to think what the picture
would have been without the comic presence
of vaudeville's Eddie Collins who practically stealsthe show." T. M. P.

† + N Y Times p27 S 22 '39

† Adult Reviews
"Entertaining Jones Family' release will appeal
to the family trade."
† Film daily p6 S 22 '39

THE RAINS CAME. 20th century-Fox 103min S 15 '39
Cast: Myrna Loy, Tyrone Power, George
Brent, Brenda Joyce, Nigel Bruce. Maria
Osunksaya, Joseph Schildkraut, Mary
Nash
Director: Clarence Brown
Screen writers: Philip Dunne. Julien
Josephson
Drama. Based on the novel of same title by Louis Bromfield. The plot concerns a
group of socially important Britishes and high-
clan Indians in a small principality of Interior
India. Myrna Loy portrays a philandering young woman who falls in love with an Indian
doctor. George Brent, a bored remittance man,
and Brenda Joyce, a missionary's daughter,
also fall in love with these characters are swept
together to settle their life problems when an
earthquake and flood cuts them off from the
world.

SEE ALSO issue of September 25
Audience Suitability Ratings
"A: very good of kind; Y: better not; C:
no."
† + Christian Century p1222 O 4 '39

"The scenes of destruction caused by the tor-
rrential rains and earthquake are beyond
description. Adults only." Am Legion Auxiliary
"Adults: gripping; 14-18: screening: 8-14: no.
Adults."
Calif Fed of Business & Professional Women
"This excellently produced spectacle of fabu-
lous, modern India is pretentious and impres-
sive. However, it may seem to lack warmth
—playing in too placid and aloof a key.
Adults." Calif Fed of Women's Clubs (W Coast)
"Excellent. The film is choppy and less force-
ful than Bromfield's book. Adults." DAR
"A thrilling, dramatic spectacle with engross-
sing story lines. A scene of engrossing
interest to a mature audience. Adults." Gen Fed of Women's Clubs (W Coast)
"Adults, Nat Council of Jewish Women
"A spectacular, potent drama. The realism
of India has been expertly depicted by the
excellent direction and superb acting. Adults." Nat Fed of Music Clubs
"A lavishly spectacular social drama. . . Act-
ing is superior and direction is expert. Adult
in interest. Nat Soc of New England Women
† + Fox First Coast Bulletin p5 S 39
"Even if it were possible to crowd all the
interesting characters and scenes of Brom-
field's novel into a screen-sized drama, the
result would certainly be tedious... Tech-
nically the production is a tour-de-force and it
has such a richness in story and setting and
make it of more than ordinary interest to the
general public. Adolescents, 12-16: unsuitable;
children under 12: no."
† + Motion Pic R p7 O '39
"Adults."
† + Nat Legion of Decency S 21 '39
"Mature. Outstanding. A rich and varied
picture, unusual for its truth and sympathetic
depiction, of Indian life. Recommended for
libraries."
† + Wkly Guide S 16 '39

Newspaper and Magazine Reviews
"Mr. Power doesn't quite convince you that his
Major Saith is a great surgeon, not to say
a maharajah or indeed anything but a romantic
young member of the Screen Actors Guild.
However, the leading character is really none
of the starred trio. It is the combined flood
and earthquake. . . However they do it, the
build-
ings will fall, the sea will wall of water will
slide and with a terrifying reality, and one ventures
to say that it is the thing you will chiefly remem-
ber about the whole business." John K.
Hutchens
Boston Transcript p20 S 39 '39
"Adults."
† + Christian Science Monitor p15 S 30 '39
"Louis Bromfield's novel is a natural for the
movies and Clarence Brown has directed it into
an absorbing film. . . It might have been
improved by speeding up the last half." Philip T.
Hartung
† + Commonweal p500 S 22 '39
"This will have to be a yes and no review
as the film definitely splits into two parts. The
first two thirds are grand—swell atmosphere,
good acting and an all-fired grand earthquake
and flood. But the last third, let it be said with
sorrow, slides slowly down hill until the whole
thing finally comes to rest. . . However, I think
you have a full house out of it—some parts are
likely to be a bit terrifying. In every respect a
remarkable production. Study groups should
note blue jackets. . . It is a moving story of
the showing of the tremendous manifestations
of nature in an ugly mood, also the manner in
which the pictures look more like real rain than
it has in any other picture. Exhibitors will find that the star names will
attract the first audiences and the sequel will
attract future ones. A clean picture which
carefully avoids the censorship incidents in the
book."
† + Hollywood Spectator p6 S 30 '39
"It presented dangerous pitfalls to the screen. The production design of Clarence Brown, an expert on special-effects direction, and a healthy measure of good acting, the story, and vivid production values. The upbeat of nature, treating palaces and huts, Britons, natties, and the stars alike, is like a 4-stater. Take it from Beverly Hills, you will find 'The Rains Came' to be emotionally and geographically moving." Beverly Hills  
+ + Liberty p59 O 21 '39

"The story has been clumsily handled. ... Until the earthquake, the piece is a nice, finished job but thereafter nature seems to be too much for everyone." John Mosher  
+ - New Yorker p67 S 16 '39

"It seems too long and static in its final sequences—perhaps in contrast with the magnificently staged three-ring circus of excitements that flashes into the first half of the film. Nevertheless, 'The Rains Came' is a lavish and respectable dramatization of Bromfield's popular novel." Newsweek p37 S 18 '39

"Magnificent is the word for 'The Rains Came.' There's a danger in a troubled world. It's a film that will take you completely away from to-day's agonies and exult you into a consciousness of the strength love can re-generation. Louis Bromfield's story has been transferred to the screen with compelling fidelity and extreme visual beauty.  
+ + Photoplay p64 N '39

"As entertainment, 'The Rains Came' suffers from the fact that it uses its salvo of disasters not to solve the problems of the characters, but to heighten them. Since these characters begin with are as slick and typical as any pauper ever cast among a Louis Bromfield serial in 'Cosmopolitan,' after the rain they seem sadly unshaped and anti-climactic. The only memorable performance in 'The Rains Came' is that of button-faced, button-sized Russian veteran Maria Ouspenskaya.  
Time p50 S 18 '39

Trade Paper Reviews

"Zanuck has backed up his automatic box-office formula with all the production values that 20th Century-Fox can give to any subject as important as this. ... No suggestion is really needed with those marquee names, and with the background of the novel's success. The picture won't fail all anticipated. It is an adult subject, though, and should be spoiled for no one.  
+ + Box Office Digest p10 S 9 '39

"Again the Zanuck squadron has staged a bombardment of high-powered entertainment. The arrangements of all which would reach through every showing to echo and re-echo substantial profits. The film version of Louis Bromfield's prodigiously discussed book enhances elements to captivate every theatre patron.  
+ + Boxoffice p65 S 16 '39

"This is one of the better films of recent months. Retaining enough of Louis Bromfield's popular novel to make an always engaging screenplay, Darryl Zanuck has emphasized the film with the most spectacular scenes of natural catastrophe since 'San Francisco.' This will be big grosser all summer, if used as it is for all types of audiences." Frank Leyden-decker  
+ Film Bulletin p6 S 23 '39

"'The Rains Came' is a big boxoffice picture. Its assets comprise a combination of ingredients that range from marquee power to well publicized best seller. It also has the look of a new locale. It emerges as a competent job. For the box office purpose intended, it's highly effective.  
+ + Variety p12 S 13 '39

RASPUTIN. Concord films 93min O 16 '39


Director: Marcel L'Herbier

Music: Darius Milhaud

Historical drama. Based on the novel Tras-edile Imperiale by Alfred Neumann. Filmed in France with English subtitles. This is the seventh screen biography of the monk. Harry Baur gives his interpretation of the peasant mystic, charlatan, alternately good and evil, whose character has baffled historians.

Audience Suitability Ratings

"Condemned." Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"It is difficult to surmise why this seventh film should have been made about the mysterious, faking peasant-monk who influenced the Romanoffs, unless Mr. Harry Baur a chance to play the meaty rôle. Mr. Baur rises to the occasion with a fine performance, but still falls to make 'Rasputin' believable." Philip T. Hartung  
- - Commonweal p47 N 3 '39

"A biography of the Russian monk and adventurer Rasputin lends itself admirably to large drama. ... The current French picture is lavishly produced, and interesting historically and atmospherically. It is far from satisfactory in its slow, lumbering, monotonous dramatics. Despite Mr. Baur's excellent characterization, the whole film lacks pace and suspense, and is correspondingly weak as entertainment—except as a visual experience." Jesse Zunser  
-- Cue p8 O 21 '39

"Harry Baur's talent for moody make-believe has been given full scope in 'Rasputin.' The result is striking and at times terrifyingly real portrait, but it is much more portrait than photoplay. The motion picture itself is scarcely entertaining. Without critical characterization, one might very well ask why any one bothered to bring a rather familiar story to the screen again. For my part, I fell under Mr. Baur's spell frequently enough to find the offering rather engrossing." Edward Barnes  
+ N Y Herald Tribune p20 O 17 '39

RANGE WAR. Paramount 65min S 23 '39


Director: Lesley Selander

Original story: Joseph Montague

Screen writer: Sam Robins

Western melodrama. Another in the Hopalong Cassidy Series based on characters created by Clarence E. Mulford. Hopalong ferrets out the mystery which is hindering the efforts of a group of ranchers who want to build a railroad spur so they will not have to pay toll to a rival range owner.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: naïve; Y & C: good of kind."  
Christian Century p222 O 4 '39

"Family." Calif Cong of Par & Teachers

"An entertaining Western with an effective musical background and some pretty fine costumes.  
For the Zanuck fans.  
Good. Nature-family." DAR

"A good Western. Entertaining for those who enjoy the type. Family." Gen Fed of Women's Clubs (W CWA)

"Family." Nat Council of Jewish Women

"Types are good, dialogue average, comedic effects rather feeble. Family." Nat Soc of New England Women

"Beautiful settings and pleasing romance add to this clean Western picture. Family." S Calif Council of Fed Church Women

For Children: Calif Digest S 9 '39

"This is a good, exciting Western, Adolescents, 12-16: yes; children, 8-12: exciting." + Motion Pict R p6 S 3 '39

Trade Paper Reviews

"Picks: Hopalong Cassidy thriller moves fast with good touch, roughs.
+ Film Daily p7 S 7 '39
RASPUTIN—Continued

"Mr. Baur's 'Rasputin' belongs to the great performances of the screen... The picture has been well acted and most competently played." Frank S. Nugent

"[It] may suffer somewhat from the fact that a desire is evident in the whole Rasputin business. It may seem old hat. M. Baur manages the difficult problem of presenting a character endowed with a sympathetic light... The film won't, I feel, bring to life for us that imperial domestic and pathological sphinx as John Mosher

Trade Press Reviews

"Harry Baur adds this portrait of the notorious Russian monk to his gallery of vivid historical portraits... The performance is what may be expected of a first-rate artist as Baur."

Boxoffice p37 O 21 '39

"Brilliant characterization by Harry Baur makes the French film top flight entertainment."

Film Daily p7 O 27 '39

Reviewed by Charles S. Aaronson
+ Motion Pict Daily p9 O 25 '39

"Harry Baur brings probably his most powerful performance to the screen in the French-made version of Rasputin's strange life. It is far from the first version of the Russian persecution, but perhaps gives the most liberal, unbiased treatment... 'Rasputin' is one of the better pictures to come from France this year. For generally excellent supporting people, it misses the target in its final passages. As with so many worthy French screen efforts, certain obvious weaknesses begin to creep in towards the last reels. In its present form the picture suffers from selection of the material as well as editing and could stand trimming in the last reel."

+ Variety p11 O 18 '39

THE REAL GOLDY. Goldwyn-United artists 95min S 29 '39

Cast: Gary Cooper, Andrea Leeds, David Niven, Reginald Owen, Frederick Crawford, Kay Johnson, Vladimir Sokoloff

Director: Henry Hathaway

Music director: Alfred Newman

Screen writers: Jo Swerling, Robert R. Fessnell

Motion Drama: Based on the novel of same title by Charles L. Clifford. Gary Cooper portrays a doctor in this exciting story of the training of the native Philippine Constabulary in 1906 by American soldiers so that they may be able to protect themselves from piratical tribes of Moros and start a project of self-government.

Audience Suitability Ratings

"A: fine of kind; Y: exciting; C: no."
+ Christian Century p112 N 15 '39

"Family." Am Legion Auxiliary

"Well staged and well acted melodrama of the Philippines, reminiscent of the epic of the past. Adults: if you like the type: 14-18: possibly: S+1 too tense. Adults. Calif Cong of Par & Teachers

"To this historical story has been added flaberies and embellishments to heighten the suspense and inject melodramatic zest. Fighting sequences are a bit harrowing and could be improved with cutting. Mature." Calif P of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"A thrilling, absorbing picture of an American achievement. An engrossing picture, teeming in ideas... An interesting, absorbing story. It makes me feel realistic for the younger members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)


"An exciting war melodrama. Mature." Nat Fed of Music Clubs


"A good picture. Drama of a war adventure, excellently presented. Definitely not for children, but boys of teen age will revel in it. Mature." Nat Council of Church Women

+ Fox W Coast Bulletin S 23 '39

"The historical value of the production is debatable, but it does treat of a local and sincere spirit of the country which should be of particular interest to American Adolescents, 12-16: very violent; children, 8-12: too violent." Motion Pict R p17 O '39

"General patronage. Nat Legion of Decency S 21 '39

"A: good; Y: too tense for many of this age; C: no.

+ Parents' M p64 N '39

"It is a new spine-tingling adventure story. Don't take this story as a history lesson: it may be based on fact, but it is mostly jungle melodrama. Don't go if you like your jungles inhabited only by wild animals; these Moros make a tiger seem tame." Variety p9 O 19 '39

"Family. Outstanding. Excellently done, with many unusually likeable characters, and an ideal part for Gary Cooper as an army doctor. Recommended for all public and libraries."

+ Wkly Guide S '16 '39

School Evaluations

"A splendid picture, which should give the average American a real picture of some of the difficulties the Americans confronted in the settlement of the Philippines. It has been financed for a good cause. If an effort succeeds in arousing student appreciation of the locale, or an interest in the history of the Philippines, it will prove a success."

+ Com on Motion Pict, Dept of Sec Ed, NÉA S '18 '39
For adventure in strange places there has been nothing so definitely to equal "The Real Glory." — John Gibbons

**Box Office Print p20 N 16 '39**

**Adults and mature young people.**

**Christian Science Monitor p19 N 11 '39**

"A much different kind of war picture, one best summed up by its own slogan and advertisement, 'always out-numbered, never out-fought, and a great romance.' And its honest enthusiasm and the convincing understatement of Reginald Owen, Kay Johnson and Vladimir Sokoloff."

"One of the best military melodramas of this or any other year. . . . The picture whips into murderous action before it has run five minutes, and doesn't let up till the second building up suspense on suspense, suspense upon suspense, until you are very nearly tearing the upholstery of your seat. . . . "The Real Glory" is typical of its melodramatic genre, but far better than most. — Jesse Zunser

**Trade Paper Reviews**

"That fellow with a horse-shoe. Sam Goldwyn, has hit it again. At a time when box office figures are back to marital themes and marital truths, he will hit the market with one of those good, and old, 'Marines to the rescue' stories, produced as only Sam Goldwyn produces any picture—with cost and aplomb. . . . Red-blooded stuff, at times a bit too heavy for many women but on the whole pretty safe for almost any day."

**Box Office Digest p19 S 18 '39**

"A prophetic title this, inasmuch as it heralds a most promising treat for those who desire spectacle and action in their celluloid entertainment. Produced with characteristic Goldwynian vigor, the picture is an underdog, but, gathering whirlwind momentum, attains whirlwind speed for an unexpected thrilling climax."

**Film Bulletin p4 S 23 '39**

"Goldwyn has done it again! On the heels of the artistic triumph 'They Shall Have Music,' Hollywood's most reliable producer gives us another and exhibits a picture of vast popular appeal—one whose elemental action and dramatic conflict will strike a responsive chord in the majority of film-goers. Sell this as the most thrilling action picture of the season by the outstanding producer. David J. Hanna.

**Film Daily p5 S 15 '39**

"For sheer hokum, unadulterated, unabashed and on a grandios scale, 'The Real Glory' cuts right into the groove. Here it is rolled up in a hefty bundle, labeled with a swell flag-waving title, and decorated with as nice a set of stars as any picture could want. The sum total looks unmistakably like big boxoffice. There'll be no argument over the martialistic appeal. Sam Goldwyn's identification of the U. S. Constabulary in the Philippines. It hasn't any. It's an unblushing frontal attack on audience weaknesses from the off, but found true, cowboy and Indian formula."

**Hollywood Reporter p3 S 12 '39**

Reviewed by Roscoe Williams

**Motion Picg Daily p3 S 14 '39**

"It seems strangely unsuited to the temperament of current audiences, tense with misgivings of today's world events. It will have to depend strongly on the star's draw. As a vehicle for Cooper, 'The Real Glory' offers him a chance to perform some unusual feats of gallantry, over a wide terrain."

**Variety p12 S 13 '39**

"'The Real Glory' bids for attention primarily because of its controversial interest. Inherent back-ground of the Philippine islands scene following the American occupation, rather than for its performance, the picture gets underway with impressive dramatic peaks in the climactic passages, but the narrative, bristling and shouting with expectation, is only acceptable fighting action, which will sell it for mass entertainment at a time when strong melodrama should be greatly in demand."

**Rebecca. United artists Announced for release Ja 19 '40 (Not yet previewed)**
REMEMBER? MGM 82-85min N 10 '39
Cast: Robert Taylor, Lew Ayres, Greer Garson, Edward Arnold, Ronald Owen, George Barbier, Henry Travers
Director: Norman Z. McLeod
Music: Edward Ward
Screen writers: Carey Ford, Norman Z. McLeod

Farce comedy. Robert Taylor portrays an advertising writer who steals the girl of his best friend, Lew Ayres. Taylor and the girl, Greer Garson, marry and later obtain a divorce when they drift apart because of his absorption in his career. When they meet again, Garson gives him a drug so that they forget everything since their first meeting.

Audience Suitability Ratings
"A: fairly good; Y: too mature; C: no."

+ Christian Century p1556 D 12 '39
A fast-moving comedy that manages to keep the audience bowing at its nonsense most of the time. For those adults who are seeking light entertainment, without much sense, but with a reels re commend it. Adults."
Int Fed of Cath Alumnae

Because the motivating premise is not divulged until the middle of the picture it discourages the first rate films when they are only moments, a beautifully mounted film in which photography and technical work are particularly good. It glosses over glaring defects in story structure. It is broad farce of the bedroom variety with a touch of slapstick and no attention is paid to plausible developments, highly not recommended. children: no. Adults.
Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 11 '39

"Adults."

Nat Legion of Decency N 9 '39
"A: good; L: C: no."

+ Parents' P 69 Ja '40

"Mature. Its success depends on taste—some will like it immensely, others will dislike it just as heartily. It is done for all it's worth—everything just right for those who enjoy its kind of thing."

Wkly Guide N 4 '39

Newspaper and Magazine Reviews

"In trying again for the fantasy-in-modern-clothes formula that distinguished his 'Topper, Director Norman Z. McLeod turned out a slow, occasionally engaging comedy that is chiefly notable for Lew Ayres' performance and the success of Robert Taylor. Greer Garson, English star of 'Goodbye, Mr. Chips.'"

Newsweek p34 N 27 '39

"For an unassuming audience there should be some entertainment in it. Critically speaking, the film has many mistakes in it and would be better for a bit of shrewd writing. The piece becomes a bedroom farce and there are a lot of naughty allusions—which should get you into the theater out of curiosity. The pity of it all is that Greer Garson—who needed a good story for her first American-made film—and Robert Taylor—who needed a good story for a change—were handed such a silly plot."

+ Photoplay p38 Ja '40

Trade Paper Reviews

"The sappy title is going to hurt the box office draw of this picture, which is a shame, because it is a prize package of entertainment. The casting may not be topnotch, but Garson is too healthy on the zany side for the fellows who think it terms of anything but audience values. Remember what's kept a preview audience laughing at its head off while the critics gripped; it will do the same for you.

- Box Office Review p8 N 8 '39

"A clumsy mixture of alleged sophisticated and slapstick comedy, its laughs are few and it's a memoriam. Robert Taylor in the lead is woefully miscast and pitifully helpless in a part which calls for the most subtle of all acting. Greer Garson fares but little better against the odds of an impossible and aimless screenplay."

- Boxoffice p61 N 11 '39

"It is a moderately amusing comedy. It should find a favorable reception in deluxe and better class neighborhood theatres, where sophisticated audiences store comedies. Action houses will find it comparatively weak. While it does not sparkle, it does have several grand situations, is deftly directed and pleasantly played."

+ Film Bulletin p8 N 2 '39

"Picture has many bright episodes, contrasted with some bumpy and over-dialoged stretches that prevent it from providing free-flowing motivation. With Robert Taylor, Miss Garson and Lew Ayres top spotted, the marquee selling power and box-office profitablity are not entirely won on that basis, but story content and picture itself will not generate too great an audience interest generally, which is but the duty of getting under way, swings into a light romance with verve and audience interest, then delves into a part that has its bright moments, but still lacks clearcut definition to general audiences."

+ Variety (Hollywood) p3 N 8 '39

"Amusing sophisticated farce developed along unusual lines is this fantastic triangular love tale. Carrying sufficient name weight in both the story and supporting ranks and assuring high laugh content for a customer talk up, 'Remember!' should fare well at the wicket and possibly get first production credit for Milton Bren in The Metro fold."

+ Variety (Hollywood) p8 N 5 '39

RENA, RAMA SANNINGEN. Scandinavian talking pictures 79min O 6 '39
Cast: Eric Berglund, Stellan Carlson, Hakan Westergren, Ake Soderblom, Tollie Zellman
Director: Weyler Hildebrand

Comment: Filmed in Swedish dialogue with English subtitles. The story is concerned with the efforts of Westergren to win a bet that he can sell a lie in 24 hours. He has bet his fiancée's money. Also called Nothing But the Truth.

Audience Suitability Ratings
"Family. While its farcical situations are not likely to appeal to an American audience, it should be enjoyed by Swedish people. Direction is neat and snappy after a slow start."

+ Newspaper and Magazine Reviews

"It is loaded 'top and bottom' with wire-crazes, merry complications and slapstick. It allows a number of Sweden's best actors to show off. A well-made, time-worn story can be made highly amusing." H. T. S.

+ N Y Times p11 O 7 '39

Trade Paper Reviews

"The art theater audiences will enjoy this new Swedish farce. It is slickly amusing comedy."

+ Film Daily p10 O 24 '39

RENO. RKO 73min D 1 '39
Cast: Richard Dix, Gail Patrick, Anita Louise, Paul Cavanagh, Laura Hope Castor, Forrest Taylor, John Wray
Director: John Farrow
Music director: Roy Webb
Original story: Ellis St Joseph
Screen writer: John Twist

Drama: The story starts in 1905 when Dix, young Eastern lawyer, settles in Reno and
becomes attorney for miners. Later when mining law is about to expire, he discovers the short residence law and turns the state into a thriving divorce mill. This is the third film made under title of Reno. They are interesting in plot and Warner filmed another in 1930. All have different stories.

**Audience Suitability Ratings**

"An interesting social drama with good story and moral. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"The living story told in plot and Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"A thought-provoking theme provides interesting and entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting story. Adults." Nat Council of Jewish Women

"Adults." S Calif Council of Fed Church Women

**Trade Paper Reviews**

"A colorful presented history of the biggest little city in the world, from its tempestuous days as a mining town to its current status as the mecca for divorce-seekers, this is produced on a pretentious scale and warrants top playing time wherever sweep and action are in demand." + Boxoffice p25 N 18 '39

"It is a better than average programme. 'Reno' is a shining example of what can be accomplished in motion pictures. It is a well told, engrossing drama and has plenty of exploitation angles." + Variety p99 D 2 '39

"Engrossing drama, excellently played, should appeal to average audiences." + Film Daily p6 N 16 '39

"Drama, excellently written and acted, is played in 'Reno,' a story of the growth of the 'Biggest Little City' in the world. The story, told in retrospect, offers its star, Richard Dix, an opportunity to do some fine acting. It is the type of role that has kept Dix on the top of the heap these many years." + Hollywood Reporter p3 N 10 '39

Reviewed by Vance King

"This is the third picture of the same title and by far the best. However, it's no masterpiece; merely a capable handling of an interesting story against a colorful background. Hardly rates as a single-biller, or possibly even the top feature in which it packs plenty of wall-top as a supporting item. Has an able cast and should satisfy as entertainment." + Variety p15 D 15 '39

"A saga of a town's growth and the life of the man who built the 'biggest little city', Reno stacks up as entertainment of the first water. In the sections of the country where the Richard Dix name is a potent box office lure, picture will enjoy a perfectly good following as first attraction on the bill." + Variety (Hollywood) p3 N 10 '39

RETURN OF DR. X. Warner 60-78min D 2 '39

Cast: Humphrey Bogart, Rosemary Lane, Dennis O'Keefe, Wayne Morris, Olga How- land. John Litell

Director: Vincent Sherman

Original story: W. J. Makin

Screen writer: Lee Katz

Horror story. John Litell, a doctor, experimenting with a new blood process brings an electric shocked doctor back to life. In order to keep alive, the revived doctor must kill people for their blood.

**Audience Suitability Ratings**

"Adults." Nat Legion of Decency D 14 '39

**Newspaper and Magazine Reviews**

"It requires a considerable abundance of laboratory apparatus and much unappetizing small talk about the problems of blood donors and their relatives. The subject isn't the tastiest in the world, but, as you can imagine, it makes for some spurs of bright entertainment." John Mosher

New Yorker p113 D 2 '39

Photoplay p95 N '39

Trade Paper Reviews

"The mad scientist returns from the grave with a load of money insufficiently drawn together to assure his money's worth to one and all who shop for thrills, shivers, gasps and shrieks in their entertainment." + Boxt_office p29 D 2 '39

"Mystery shocker with good comedy relief and able cast is suspenseful thriller." + Film Daily p12 N 29 '39

"It is a weirdly fascinating thing, a horror picture to the picture, but one so intelligently presented that it will delight all classes of audiences. To our recollection, it is the first horror show which has not only built its suspense but has and character delineation instead of frightening spectators out of their wits with gruesome monsters and creeping paralysis." + Hollywood Reporter p3 N 24 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p8 N 25 '39

"Addicts of the gory and the macabre should get a kick out of this chip off the Frankenstein block. Even though the course of the plot can easily be anticipated and the general pacing isn't so strong, the film packs enough dramatic sock to sustain the interest. Average drama feminine curves won't occasion to the theme, but the film should pass muster in those spots where they prefer to take their horror straight." + Variety p29 N 29 '39

"Living dead, blood thieves, grave robbers, and kindred nightmarish melodrama standbys make 'Return of Dr. X' horrific delight for those fans who want their entertainment to wear the nightmare brand." + Variety (Hollywood) p8 N 24 '39

RETURN OF THE FROG. Select 70min


Director: Maurice Elvey

Screen writer: Ian Hay

Mystery story. Filmed in England. Producers are selling this film with another foreign importation Demon Barber of Fleet Street. Based on a novel of same title by the late Edgar Wallace. Gordon Harker impersonates a Scotland Yard detective who is detailed to put an end to the activities of a sinister figure called The Frog and also to find his henchmen.

**Audience Suitability Ratings**

"Adults." Nat Legion of Decency D 7 '39

**Newspaper and Magazine Reviews**

"It will be a hit with persons who live on mysteries, on vicious sudden murder, on poison, secret panels, hidden passageways, and..."
RETURN OF THE FROG—Continued
the like... It is very modern altogether.”
John Mosher
New Yorker p72 O 7 '39

Trade Paper Reviews
"The English like their mysteries and ap-
proach them in an unabashed manner.
example, this Edgar Wallace thriller is pre-
sented with all the trimmings. It has every-
thing but His Majesty’s Navy and it is
surprising how they overlooked that.
When one becomes accustomed to rather heavy
English accents, it is easy to settle down and
enjoy it.
+ — Boxoffice p29 O 7 '39
+ "This detective thriller will hold the attention of
the Western fan for 80 minutes packed with suspense
and hokum, plus plain old-fashioned murder,
there is action aplenty. The cast is good and
the story has been well handled to keep the
suspense heavy from start to finish."
+ Film Daily p6 O 11 '39

RIDERS OF THE BLACK RIVER.
Columbia 59 min Ag 23 '39
Cast: Charles Starrett, Iris Meredith, Dick
Curtis, Stanley Brown, Bob Nolan
Director: Norman Deming
Original story: Ford Beebe
Screen writer: Bennett R. Cohen
Western melodrama with music. Starrett, a
former Texas ranger, returns home to find that
a gang of cattle rustlers are menacing Iris
Meredith.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency S 28 '39
"A: fatal; Y: too many killings; C: no."
+ — Parents’ M p64 N '39

Trade Paper Reviews
"The usual formula for Westerns is adhered to
here very closely and, as a result, the en-
tertainment is ordinary. This can also be
attributed to the lack of action. The film is
heavy on the dialogue and looking over the
mountains of progressing fast riding in the wide
open spaces."
+ — Boxoffice p27 S 30 '39
+ "Bang up Western, with plenty of action will
delight cowboy fans."
+ Film Daily p7 S 28 '39
+ "Made in the most ruthless manner, Riders of
the Black River is a stock Western of familiar
plot and background. It’s a Charles Starrett
exhibit not quite up to standard."
+ — Variety p14 S 27 '39

RIO. Universal 75 min S 29 '39
Cast: Basil Rathbone, Victor McLaglen,
Siegfried Gurie, Lenore Coffee, Leo Car-
rillo, Billy Gilbert, Maurice Moscovich
Director: John Brahm
Music: Jimmy McHugh. Ralph Freed. Frank
Skinner
Music director: Charles Prevlin
Original story: Jean Negulesco
Screen writers: Aben Kandel, Edwin Justus
Mayer, Frank Partos. Stephen Morehouse
Wallace
Rathbone, a French swindler, is sent to a
penal colony near Rio de Janeiro. His wife of
a year, Sigrid Gurie, and his body guard, Vic-
tor McLaglen find work in Rio in order to be
near him. Robert Cummings, a bridge builder,
designed to collapse, is given a bridge to
try to drink himself to death. Sigrid falls in love
with him. Rathbone escapes and he and Mc-
Laglen die in a battle with police.

Audience Suitability Ratings
"A: depends on taste; Y & C: no."
Christian Century p135 O 25 '39
"Mediocre. Though interest is held because of
the valiant efforts of the very good cast, this
trite melodrama is unconvincing and non-
constructive. Adults." DAR
+ Fox W Coast Bulletin S 20 '39
"Lavishly produced picture with attractive
settings and a good cast, but with an
unpleasant story, poor continuity, and some
dissatisfactory acting. Adults."
Gen Fed of Women’s Clubs (W Coast)
"Despite a notable, capable cast and some
good direction ‘Rio’ somehow misses fire and
results in a trite, commonplace production.
Adults." Nat Council of Jewish Women
"This is a trite production with good acting,
tactful photography, able direction and a story
which holds one’s interest. Adults." Nat Soc
of Newspaper Women

"A good cast well directed, and excellent
photography raises this picture above the
average of its class. Adults." S Calif Council of
Jewish Women
"There is very little entertainment here for
any but those who enjoy horrible prison scenes
and brutality. Even the actors are not at their
best and the plot, though exciting, is unwieldy
and unconvincing. Adolescents & children:
no. Adults. Women’s Univ Club, Los Angeles
— Fox W Coast Bulletin O 7 '39

Adults.
Nat Legion of Decency O 5 '39

Parents’ M p64 N '39

Audit.
Family. While the story does not amount to
much, the general handling raises it above
the average production.
+ — Wkly Guide S 30 '39

Newspaper and Magazine Reviews

Auditor.
Christian Science Monitor p17 N 18 '39
"‘Rio’ tries to lift itself out of the cheap
melodrama class, but can’t make the grade.
Basil Rathbone’s leanings toward ham must
be watched by his script. People’s tastes of
drama don’t help.” Phillip T. Hartung
+ — Commonweal p564 O 13 '39

This loose-hanging, fantastic tale...
is a horrifying example of the inanity of
10-20-30-30-cent gaslight melodramas that went
out of fashion. I thought, several decades ago,
with Corse Fayton and his beam-beating
school. Evidently I was wrong, but it is cer-
tainly heaving its last gasps in ‘Rio.’ It is a
pretty expensive production to waste much
trash as this.” Jesse Zunser
+ Cue p31 O 28 '39

"Much to look at, and of wide geographic
scope. A pleasant story with too many
hesitations in its continuity. Probably all right
for those who do not expend much mental
energy on their screen entertainment. Of no
particular interest to study groups. Exhibitors
should be cautious in their promises.”
United Press Spectator p6 S 30 '39

"A number of scenarists have had a whack
at ‘Rio.’ The result is what is commonly
called a synthetic film, but it is in no sense a
collage, but rather a well-worked whole.
Parently worked entirely on his own. Certainly
no one thought about putting their diverse
contributions into anything like a motion picture
whole... One might be more tolerant of the random
continuity of the story with its many
wafflings, but few of them stack up as
entertaining.” Howard Barnes
+ N Y Herald Tribune p19 O 27 '39
[The director] has not succeeded completely, which was to be expected, but he has achieved a handful of exceptionally telling sequences; and, through these performances of Basil Rathbone, Sigrid Gurie, Robert Cummings and Victor McLaglen in roles quite unlike those they used to play, he has created a gallery of constant interest. We could have done with less of the scenic mugging and less of Miss Rathbone's prolonged festival sequence. But we can do with a great deal more of the originality Mr. Brahm is bringing to the screen's least known field, the 'B'-picture.” Frank S. Nugent

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**New Yorker** p33 N 4 '39

"Despite its early promise and plenty of local color, this synthetic melodrama leaves a good cast marking time."

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**Newsweek** p36 O 9 '39

"It is a bravely refurbished, expertly tinkered new version of an old story that looks like a trailer for Hollywood's current complex."

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**Time** p40 O 9 '39

**Trade Paper Reviews**

It took five writers—according to the credits, and there were at least twice that number of active participants—three months before they could dream up the credits—to put 'Rio' together. The only trouble seems to have been that the five or more screenwriters didn't aim for the right direction, to put it bluntly. Universal made a picture, but the writers did not write a story... Just so to fit in 'Rio' at the bottom of the list.

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**Box Office Digest** p13 S 25 '39

"Grim and largely pointless melodrama which has a South American penal colony for its locale and may incorporate such a hot item as dramatic cliches that the impeccable Basil Rathbone and Robert Cummings' reporting cast do not at all fit in. Patrons and this brutally, will probably be derived largely from the male trade who like action in raw chunks as, despite its obviously heavy budget, it has few other assets to offer."

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"Although the title suggests a gay musical, 'Río' is actually a heavy melodrama which must rely on its splendid cast to get box office. The men are not only beautifully-matted in scenes in Paris and in Rio de Janeiro at a combined dance with grim and depressing sequences in a South American penal colony. Best suited to action houses—it should be coupled with a comedies in the same locations."

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John Brahm's direction is smooth and heavy-toned. Frank Leyendecker

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**Motion Picture Bulletin** p4 O 21 '39

"Here is a trippling picture, expertly directed by John Brahm, who has blended the action, romance, and comedy effectively."

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**Film Daily** p7 S 26 '39

"Even with a strong cast, 'Río' misses its mark, solely due to an unbelievable story and a poor screen treatment. The story stands in every direction and at various spots almost reaches the laughing stage, only to be saved by the deft hand of direction by the director. Its theme is heavy, at times trying."

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**Hollywood Reporter** p4 S 21 '39

Reviewed by Edward Greif

"Universal has here a fair programmer with a blend of romance and adventure and it should stand up satisfactory as a top diller in that situation. Direction and story are sluggish at times, but for the most part it moves at a good clip."

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**Variety** p12 O 4 '39

"Predicated on real promise in way of player names, and aimed high by its makers, 'Río' falls short of mark for which it was pointed, and ends up as average entertainment. In- tense publicity on a (not) marquee, will bring strong support for this one while it is there. Its main appeal will be to feminine cus- tomers, it is a picture that could well be in a elaborate array of gowns paraded by Sigrid Gurie."

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**Variety** (Hollywood) p3 S 21 '39

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**ROARING TWENTIES.** Warren 104min

cast: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn

director: Raoul Walsh

**music director**: Leo F. Forbstein

original story: Mark Hellinger

screen writers: Jerry Wald, Richard Macaulay, Robert Rossen

**Melodrama.** This is a re-creation of the last decade which is both unparallelled social and historical comment and the Volstead Act created an unparalleled wave of corruption and gang warfare that is rumbling back to us yet. The story is told with part narration and part drama and is accompanied by the nostalgic music of the time. The characters and situations are based on actual persons and events.

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**Audience Suitability Ratings**

"A: very good of kind; Y: doubtful; C: no."

++ **Christian Century** p1390 N 8 '39

**Adults** Am Lambda Auxiliary

"Exciting and often unpleasantly realistic melodrama... Unfortunately, sympathy is with the gangster. Adults." Calif Cong of Pat & Thurston

"The production values are excellent, the outstanding ability of the cast recognized, but the unpleasantly realistic at times and sympathy is with the hard little gangster. A strong, emotionally-stirring picture. Adults." Nat Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"A morbid, unpleasant picture. Unfortunately, the picture leaves the false impression that gangsters were wiped out with repeal. Adults." Gen Fed of Women's Clubs (W Coast)

"James Cagney is superb in a characterization which chooses on luxury. The popular songs and costumes of the times lend added employment of memories of the past. Adults." Nat Council of Jewish Women

"A symphonic elaboration of 'Melancholy Baby' gives the closing scene a reminiscent finale, that only music can bring. Adults." Nat Fed of Music Clubs

"Great credit is due the director and cast in so clearly vivifying Mark Hellinger's history of the past 20 years, bringing to the screen a picture which so plainly shows that nothing good can come of crime, of drunkenness or crime. Adults." S Calif Council of Fed Church Women

**Fox W Coast Bulletin** O 28 '39

"Undoubtedly this is gangster cinema de luxe. James Cagney unfortunately plays his underworld roles with more enthusiasm and treatment than those use are due them. The film is offered with the premise that all the evils of the twenties were due to prohibition. This is open to argument, but even if true, the picture has the fault common to most gangster tales; it makes heroes of vicious leaders of the underworld. Adolescents, 12-16: emotionally unhealthy; children, S-12: decidedly not."

**Motion Pictr R** p 10 N 9 '39

"Adults"

**Nat Legion of Decency** O 19 '39

"A: fair; Y & C: no."

++ **Current Film** p45 9 '39

"Mature. Similar to gangster films, but treated historically, with obvious though not tiresome references to sociological significance. Cagney in prime form, with a masterly performance."

**Wky Guide** N 4 '39

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**Newspaper and Magazine Reviews**

"At one time or another you have seen all of the story before, nor does Mr. Hellinger, for all his authoritative background, give it either distinction or new suspense. Indeed, his scenario employs more gangster cliches than any other film seen entitled to the gangster label in the last five years, and they would still be the cliches even if they were not filed in the dusty files. Fortunately, there is Mr. Cagney, with his gift for vivisalizing indifferent
ROARING TWENTIES—Continued

material with a terse performance and making a gangster role real by playing it quietly.
John K. Hutchens
Boston Transcript p20 N 3 '39

"Adults." Christian Science Monitor p17 N 4 '39

"The cards are stacked so obviously that one can almost shuffle them back. Raoul Walsh's direction of this Mark Hellinger story has a fast pace with good local color in some of its semi-historical references of New York. The acting is pretty obvious." Philip T. Hartung

- + Commonweal p79 N 10 '39

"Roaring Twenties" is a peculiar stuff, but retrofitting a novel, and fury, and a little catch in the throat, too. Nothing in life is quite as heartening as columns of columnists scapulizing the heart of humanity. It's fast, characteristic entertainment of its kind, and competent enough, even if Mr. Hellinger did drag it out of a drawerful of anecdotes that have been repeated in columns and cinema scores of times in past years." Jesse Zunser

+ Cue p30 N 11 '39

"Its historical sweep, in which the picture endeavors to recount and to treat on the era—its themes, its values, its possible strike a nostalgic note in your breast, but the spectator is left with an apprehension for gangster films, as the emphasis is on this element. Interest the children in making some of the characters, Bert Harten

Hollywood Spectator p10 O 25 '39

"Sometime these strange years will be recorded honestly. This portrait of the period is strung out straight, as Warner has done in other pictures. Even Jimmy Cagney isn't himself as the dashing boy who rides briefly to fortune on the cuneiform hill." Liberty p45 D 2 '39

"Mark Hellinger has been expansively reminiscent in his screen story and Warners have handled it with a bit of the appropriate treatment. All of the gangster and prohibition epic which the screen has offered us, the money is certain to seem exceedingly familiar, but it is a showmanlike synthesis. It is Cagney's portrayal which keeps the show from being more than one occasion than not since his appearance in 'Public Enemy' has the gangster formula been so brilliantly implemented by a dynamic piece of acting as it has been here." Howard Barnes

+ N Y Herald Tribune p8 N 11 '39

"As though they were not already the most thoroughly standardized devices in our history, the Warners are presenting 'Roaring Twenties' with the selfconscious air of an antiquarian preparing to trace a cuneiform record of a lost civilization. The melodrama has taken on an annoying pretentiousness in which neither the treatment nor the script can justify. The dirty decade has served too many quickie quatrains to rate an epic handling now. If it also serves to be good entertainment of its kind (and it is, barring the false dignity the Warners have attached to it), credit it to James Cagney." Frank S. Nugent

+ N Y Times p12 N 11 '39

"It does not surprise one with historical revelation or with any novelties in the Cagney performances. It is, however, lively throughout and Mr. Cagney himself is as persuasive as ever. With all the rest, what the film inspires a mood of nostalgic reverie." John Mosher

+ New Yorker p85 N 11 '39

"In story outline and action content 'Roaring Twenties' is a throwback to the old cycle of gangster melodramas... Competently directed by Raoul Walsh, the episodic, derivative flavor of this Warner Brothers production is no more than an adequate framework to set off another of Cagney's expert underworld characterizations."

- Newsweek p38 O 30 '39

"If nothing else has done it, this fine picture will add to the arsenal of the hoary how time flies. Despite the peculiar insanity of the period, it has great color and great excitement in it." Photoplay p66 D '39

"There are too many rounds of blank cartridges to count, a darkly ominous commentator whoexposes a morbid play about the somewhat dated evils of rum-running, bootlegging, high-jacking, speakeasies and Prohibition with warnings that after all, they may happen again."

- + Time p86 N 13 '39

Trade Press Reviews

"You don't have to worry about 'Roaring Twenties.' Give Warner Brothers a gangster theme, then give them James Cagney, and the result is sure to be pretty well obvious. The combination sums up as one of those rip-roaring heavy-heavy melodramas that have their delight in the box office cute."

+ Box Office Digest p6 O 16 '39

"It will roar its way across the showmen's ledger books like the third in that interrelated series, this lightning-paced action melodrama of the prohibition era, its evils and its laughter."

+ Boxoffice p25 O 21 '39

"Lusty, broad action drama of the type in which the Warner studio excels is the order of 'Roaring Twenties.' It is the gangster film as the picturization of the incredible decade in American history following the World War... Grosses will be satisfactory. David J. Hanna

+ Film Bulletin p4 N 4 '39

"Vivid saga of the rise and fall of 'dry' era gangsters packs real office box wallow." Film Daily p6 O 16 '39

"It will gather up plenty of coin for the theatres and boost Warner profits. The pace of the picture is furious and even though over-length in its preview, packed a wallop rarely seen in one of these yarns. Added to that terrible story pace, and combined with it was a terrific tempo set up by Raoul Walsh, plus an acting cast that fitted in with all the action and the speed set up by the direction. All of which should enable a surprising number of audiences will go for in quite a big way." Hollywood Reporter p3 O 12 '39

Reviewed by Vance King

+ Motion Picture Daily p6 O 16 '39

"Warner Brothers comes through with a semi-historical film about the hysterical prohibition era that should exact a nice toll at the box office. In some respects the story is dated, but James Cagney is dynamite in a yarn of the cycle, the co-starring of whom L. L. and Noah Bean should be an added business-hypodermic. The only thing that can be said against it is its running time which can be easily remedied by judicious cutting in some slow spots."

+ Variety p11 O 25 '39

"It is a picture that again stamps James Cagney as one of the cinema's finest actors, but, more than that, it is one that will grip everybody who has been through the passage of the Volstead Act and the re-legalization of liquor, as well as a generation of theatre-goers that has come into being since repeal." Variety (Hollywood) p3 O 12 '39

ROLL, WAGONS, ROLL. Monogram
Monogram

For release N 25 '39 (Not yet previewed)

ROVIN' TUNBLEWEEDS. Republic
Cast: Gene Autry, Smiley Burnett, Mary Carlyle, Douglas Dumbrille. William S. Rowland
Director: George Sherman
Screen writers: Betty Burbridge, Dorrell McGowan, Stuart McGowan

Western with a humorous approach to the Autry series. Autry and his pals move to another county when floods force them out. He gets a job in the town, and aids in political fight over flood control.


A ROYAL DIVORCE.  Imperator-Paramount 85min  
Screen writer: Miles Malleson  
Drama. Filmed in England. Also called Napoleon & Josephine.   
Ruth Chatterton plays Josephine in this supposedly historical account of her marriage to Napoleon. She is shown by the film as a bad wife, an eloping mistress, or a husband although he is so madly in love with her that he sets out to conquer the world for her. When he is too late, she shows affection for him but by then he has determined to divorce her and marry Marie Louise so that he may have an heir.  

A PRINCIPAL DIRECTOR.  The New York Times  
When one reads this story in history books, and in the film as it is presented, the question arises, why the difference?  

A ROYAL DIVORCE.  The New York Times  
The more one admires the story, the more one is disappointed with the method of its treatment.  

A ROYAL DIVORCE.  Variety  
A lack of dramatic emphasis in the story, and the exposure of the characters and events, falls far short of the flights of fancy that were a part of the setting.  

A ROYAL DIVORCE.  Motion Picture Daily  
There is no blindingly bad performance in this film. There are some quite good ones, but they cannot make it a success.  

A ROYAL DIVORCE.  The New York Times  
Nothing in the story is more interesting than the way it is told. The film is a real disappointment.
RULERS OF THE SEA—Continued

side the same old sop to the American public, an interest of steamship. Excellent for good ethical teaching. Faith will move mountains. Persistence alone conquers. That’s something we need to learn today..."..."Magnificent in every way. A resourceful teacher can do much with this with his children."  

Com on Motion Pict, Dept of Sec Ed, NEA S 21 '39

Newspaper and Magazine Reviews

"In an appertaining deeds of a noble mould to his three principals, Frank Lloyd, the director, split the theme and compounded a spectacular rather dull course for the scene..."  

"Rules of the Sea" is an exciting and stimulating movie as long as it’s aloft. It is, one is thinned, the keep from series of sea pictures which all the studios are going to make. Parts of it have spectacle and story role can’t be overclassed by any that follow." John Gibbons  

Boston Transcript p20 D 1 '39

"Adults and young people..."  

"Producer-director Frank Lloyd uses last-century waterfront settings of Greenock and London, Richard Hagemen’s music, gorgeous seascapes, and his good eye for a stirring, robust film. Philip T. Hartung  

Commonweal p119 N 24 '39

"Frank Lloyd, director of 'Mutiny on the Bounty,' has gone to the sea again for his latest film epic, and it is a grand one indeed..."  

"It is a splendidly produced and thrilling tale of men and ships—lively produced, splendidly acted, and beautifully photographed. You’ll enjoy it as history and as film entertainment..." Jesse Zunnor  

Cue p30 N 11 '39

"Entertainment and education united to form a film which makes all the sea pictures Hollywood has made, therefore recommended without reservation to all study groups. Close-up views of the ship’s name, Frank Lloyd always means screen decency. Motion picture appreciation classes should not particularly the clever, clear-cut etching of each of the characters and the intelligent direction of the dialogue. Exhibitors can go the limit; it should do as well in small towns as in big cities, as there are steam engines everywhere and a steam engine is practically the hero of this story..."  

Hollywood Spectator p6 S 30 '39

"The production is big, expensive, carefully done, and fails. Fair play, Mr. Lloyd, Jr., doesn’t help any too much. You never quite come to believe in him as a first mate of the 1830’s. He may be one of the big pictures of 1939..." Beverly Hills  

Liberty p42 O 25 '39

"It is a stirring screen epic that must fight all the odds. The ship’s name out-dressed in brilliance by the acting of Will Fyffe, who, in his first American picture, makes the character of a disillusioned, off-disengaged machine-shop worker one of the most human and moving the screen has offered this year. This sentiment interpretation of the historic transition from the last days of sail to the incredulous first days of steamship communication is a tribute as well as a fine piece of screen craftsmanship. ‘Rules of the Sea’ probably will be enjoyed and appreciated on almost any count..." Robert W. Dana  

N Y Herald Tribune p22 N 9 '39

"It is a handsome and handsomely produced film. It’s entertaining everywhere. It is that kindles interest into enthusiasm. ‘Rules of the Sea’ is a good picture to watch. Its background is true, its players adept, its documentation sound enough, its theme worthy of the epic treatment it has received. Withal, it is good entertainment. It has no power to change its spectator into a self-forgetful participant in its drama..."  

Robert W. Dana  

"From the section of the film which covered its historical field adequately but has failed to resolve a single issue (of the many that were involved) into a clear-cut point of conflict over which we, and the drama, can become excited... A goodly company [appear] in a good, but alas, not great, picture..."  

Frank S. Newell  

N Y Times p27 N 9 '39

"The story of the first paddle-wheeler to cross the Atlantic is told in this simple school-room case in ‘Rules of the Sea.’ Some are the sea and ship scenes that the ac-

Tomor  

New Yorker p55 N 11 '39

"Newsweek p31 N 13 '39

"The blending of actuality, authenticity, the water-front atmosphere and dialogue, tradition, lusted, are all extremely successful, and the celluloid works beautifully at designated tasks. We probably will be annoyed at the end, but it has great shock power..."  

Photo play p20 D 9 '39

"Trade Paper Reviews

"‘Rules of the Sea’ must be sold on its size. Commercial marquee names are missing from the cast, though the performances are one and all, excellent. Heavy advance exploitation on the theme, plus word-of-mouth, will do the job. Standard epic that will pick up values because of present interest in maritime things, but you will have to sell it..."  

Office Digest 15 '39

"Reflecting meticulous care in production and direction, both of which tasks were entrusted to the hands of Fyffe and Lloyd, this accurately historical narrative of the victory of steam over sail in the evolution of navigation wins a place among the most impressive current productions. Picture is magnificently dialogue, which largely offsets the lack of sound. It is a story well told. It has the sea and town’s story is an extension to its superior cast, headed by Douglas Fairbanks, Jr. to make the best of the opportunities the screen affords..."  

Boxoffice p41 S 28 '39

"A Frank Lloyd production may invariably be depended upon to add much more than the usual in entertainment. When movie maker Lloyd decides to deal with a story of the sea, even the unusual becomes enhanced. The story fascinates from start to finish. It is beautifully acted. Absence of any notable boxoffice names will hold down the grosses, but word-of-mouth advertising will help considerably. Grosses will be well above average in every type of house. Regular screen spots will find it a top gross..."  

David J. Hanna  

Film Bulletin p1 O 7 '39

"Here’s a tale of the sea definitely in the hit class—well worth adding to the box office..."  

Film Daily p5 S 15 '39

"Chronicling a vital chapter in world history, ‘Rules of the Sea’ is a moving and stolidly engaging delineation of the triumph of steam over sail. It is destined to rank among the screen’s leading records of history in the making—an impressive and broad-scale achievement for which imposing box office returns are amply assured..."  

Hollywood Reporter p3 S 13 '39

Reviewed by Gus McCarthy

"The picture is a well profitable boxoffice route. It’s a topline attraction which will enjoy holdovers in many keys, with exploitation assisting to chart a highly profitable course. The arresting and individualized characterization of Fyffe provides a sincerity and human-ness which is more than the epic..."  

"Here is Fyffe’s first picture in Hollywood. Paramount has an option for another with Fyffe, which will probably be purchased for reasons justifiable [because of] his excellent performance here. A fine letter for Lloyd who is a competent job of direction, considering the artificial dramatics apparent in several spots due to an uneven story..."  

Variety p15 S 20 '39

"Here is an offering which truly rates the epic label, a worthy offering and a proud credit to Paramount and Frank Lloyd from every production angle, distinguished in its playing, writing, direction, and the most hu-
SABOTAGE. Republic 69min O 13 '39
Cast: Arleen Whelan, Gordon Oliver, Charley Grapewin. Lucien Littlefield, Paul Guilfoyle
Director: Harold Young
Screen writers: Lionel Houser. Alice Alt-schuler
Melodrama. An employee in a factory, Gordon Oliver, is arrested and falsely accused of sabotage. His father, Charley Grapewin, goes to the rescue and with the aid of inmates in an old soldiers’ home, proves his son’s innocence.

Audience Suitability Ratings
“A: mediocre; Y: perhaps; C: no.”
— + Christian Century p1252 D 6 '39

“General patronage.”
— Nat Legion of Decency O 19 '39

“A & Y: fair; C: no.” + Parents' M p65 D '39

Newspaper and Magazine Reviews
“The busy ‘F’s’ are a little out of season in the autumn, perhaps, but on a Broadway way they’re still holding their own... It’s typical second half of a double-feature program much I suppose we shouldn’t take it too seriously.” Jesse Zunser
— + Cue p39 N 18 '39

“Until another equally inept ‘B’ film comes along, I will recommend ‘Sabotage’ as a non-preliminary piece of screen shoddily. It is not bad enough to be called authentically awful. It is not good enough to offer those few flashes of cinematic brilliance which have a way of creeping into Hollywood’s most impoverished productions. Badly written, sloppily staged, and ineptly acted, it is a pretentious make-shift which will serve to remind you that there is an enormous gap between the best and worst offerings of the motion picture.” Howard Barnes
— N Y Herald Tribune p16 N 16 '39

“It is one of those mild, inconsequential, formulaic melodramas of the type too often encountered on the second half of the neighborhood theatre’s mid-week double-feature bill. If you listen carefully, you can hear the plot croaking.” Frank S. Nugent
— + N Y Times p29 N 16 '39

“Sabotage” looks like the well-timed opening gun in a campaign to shoot for the witch-hunter trade. Whether [the villains] blow things up for Nazi gold or just for the heck of it remains as mysterious as where the bombs come from.”
Time p101 O 16 '39

Trade Paper Reviews
“Republic’s effort at ringing the tocsin for Americanism rebounds as a dull and unconvincing drama. The gospel it intends to put across is much too synthetic to attain marked degree of sincerity.”
— + Boxoffice p55 O 14 '39

“A story idea that might have been developed into a suspenseful film has been woefully treated in this picture. Anything to do with spies and sabotage is new right now, but without maintained suspense and action a story of this type must have some remarkable attributes otherwise to make it entertaining; and this one misses on all three scores.”
Film Daily p8 O 6 '39
Reviewed by Edward Greif

SCANDAL SHEET. Columbia 60-65min O 16 '39
Cast: Otto Kruger, Ona Munson. Edward Norris, John Dilson
Director: Nick Grinde
Music director: M. W. Stoloff
Screen writer: Joseph Carole
Melodrama. The owner of a tabloid scandal sheet plays one of his workers who has unearthed a scandal concerning the newspaper owner’s son.

Audience Suitability Ratings
“Adults.”
— Nat Legion of Decency N 9 '39

“A: mediocre; Y & C: no.” + Parents’ M p69 Ja '40

Trade Paper Reviews
“A highly colored tale about the sensational type of journalism that probably will flabbergast hard working newspapermen. To audiences, it will be less astounding but just another run of the mill picture. Otto Kruger, the publisher, suffers as much from the script as from his own private life; his acting reflects it.”
— + Boxoffice p35 O 28 '39

“This yarn has been rehearsed heaven knows how many times, but it’s done fairly well again in this Columbia quickie. Otto Kruger can do roles like that standing on his head. It will get by on dual bills in neighborhoods, small towns, and action houses.”
— + Film Bulletin p8 D 2 '39

“Scandal Sheet” may be called a motion picture if one adds the qualifying adjective, waste motion. It is almost 60 minutes long and almost 60 minutes bad. The introductory credits would be entitled to get a standing ovation. It was shot entirely in New York and there were some nice shots of a golf course. As an ex-theatre manager, this reviewer can only reason why “Scandal Sheet” should ever be exhibited—it may help to break an undesirable theatre lease.”
— Hollywood Reporter p4 O 23 '39

MOTION PICTURE REVIEW DIGEST
SCANDAL SHEET—Continued

"Highly preposterous story condemns 'Scandal Sheet' from the beginning; with over-acting by most of its cast and off the spark that seals its doom insofar as entertainment qualities are concerned, it is a negative statement to a newspaperman to serve as technical advisor during script preparation and production, and thereby guaranteeing his name is partially worked the miracle needed to save feature from level to which it has dropped."* Variety p19 S 8 '39

SCIPIO AFRICANUS. Esperia 105min S 22 '39

Cast: Annibale Ninchi, Isa Miranda, Camillo Pilotta, Fosca Giglietti, Francesca Braggitto

Director: Carmine Gallone

Music: Iidebrando Pizzetti

Screen writer: Carmine Gallone

Historical film. Made in Italy without English subtitles. Made in 1937 but not shown previously in this country, it is a prestige picture produced on a lavish scale. The story deals with the second Punic War when Scipio begged the Roman Senate to send him an army to fight Hannibal. The battle of Zama in which the Carthaginian elephants were used was the decisive battle which saved the Carthaginian state. Scipio returned to his family and his farm as all Rome celebrated.

Audience Suitability Ratings

"Family. Has very good entertainment value for Italian audiences, and is impressive in its use of mass effects and rich settings." + Wkly Guide O 7 '39

Newspaper and Magazine Reviews

"This huge undertaking, as gigantic and colossal as any epic produced in America would be if they ever tried to produce anything like it. Adequate English dialogue titles aid those unfamiliar with Italian to enjoy a real opera picture." + N Y Herald Tribune p8 N 4 '39

"Being Italian, it is also more than a little operatic, so that there are moments in the film when one feels that it is not so much the noble days of Republican Rome that one is witnessing as the last act of 'Aida.'... Miss Braggitto is superbly untutored: a welcome feminine relief from the masculine speechmakings, and the less said about the false daggers into operatic chests on the various battlefields, the better." Ben R. Crisler N Y Times p22 S 23 '39

"It is as magnificently a bit of Fascismo as has come out of Italy. It is also as spectacular a bit of the movies as anything seen since the Italian 'Quo Vadis?' first made the U. S. spectacle-conscious. It has up-to-the-minute double meanings for ardent Fascists: 1) the Semite is still public enemy No. 1; 2) conquered Carthage stood in what is now Fascist- coveted French Tunis." Time p38 N 27 '39

Trade Paper Reviews

"This Italian film is a super grand-scale effort. The story is told in broad strokes. The production values are magnificent and the high mark, a whole reel of it, concerns the decisive battle of Zama. The pity is that there are no English captions which limit its appeal." + Boxing p29 O 7 '39

"It is probably the most pretentious film that has ever been turned out by the Italian studios, and it ranks among the best. The cast is good, the direction is good and the backgrounds are exactly right. The reader, who is produced, heads the way to the ticket office.

Film Daily p9 S 29 '39

"It is a prestige picture, a propaganda picture, that has been made immediately after Italy's campaign in Ethiopia. The battle was staged to show the intimate union between the grandeur of ancient Rome and modern Italian grandeur. Such being the avowed main purpose of the film, artistic and entertainment considerations became secondary. There are a number of highly dramatic scenes. But on the whole the picture is viewed as a film, which is dramatically exciting; and as a spectacle which should prove its selling points throughout America. Touching off the spark that seals its doom insofar as entertainment qualities are concerned, it is a negative statement to a newspaperman to serve as technical advisor during script preparation and production, and thereby guaranteeing his name is partially worked the miracle needed to save feature from level to which it has dropped." Variety p19 S 8 '39

SECRET OF DR. KILDARE. MGM 83-85 min N 24 '39

Cast: Lew Ayres, Lionel Barrymore, Lionel Atwill, Helen Gilbert, Nat Pendleton, Carl Rohn, Sally Eilers.

Director: Harold S. Bucquet

Music: David Snell

Original story: Max Brand

Screen writers: Willis Goldbeck. Harry Bush

Drama. Another in the Kildare series. Lionel Barrymore asks his assistant, Lew Ayres, to undertake an exacting experiment on pneumonia. When Ayres sees that Barrymore is breaking under the strain of overwork, he walks out on the experiments in order to save Barrymore's health. A millionaire's daughter, needing medical attention, is given as the reason for Ayres' resignation.

Audience Suitability Ratings

"A & Y: good C: doubtful interest." + Christian Century p1556 D 13 '39

"Good. Mature-family." DAR

"Fox W Coast Bulletin D 25 '39

"Those who enjoyed the exploits of 'Dr. Kildare' in former pictures will no doubt find his latest adventures equally entertaining. The public will glean from this film a smattering of information on the subject of hysteria: some curious and erroneous impressions of what constitutes beneficial treatment for the staff and nurses in a fine hospital; and a liking for the engaging personality of Lew Ayres. However, in the story the series goes on diagnosing ailments, describing symptoms and naming the medicines to be used in their treatment. It might be well if each film included a warning to the public that self diagnosis is apt to be dangerous. Adolescents: probably entertaining. Children: no interest. Mature-family." Women's Univ Club, Los Angeles

"Fox W Coast Bulletin D 2 '39

"Adults." Nat Legion of Decency N 30 '39

"Family. Pleasant and human, like all of this series." + Wkly Guide N 25 '39

Newspaper and Magazine Reviews

"This is the best of this hospital-interne series of melodramas. The film moves rapidly, and it adds up to good cinema."

Jesse Zunser

"Cue p34 D 9 '39

"Study groups should observe how definite medical knowledge can be conveyed to the public in the form of entertainment with universal appeal. Those interested in the technical aspect of picture making should note the lighting and the fine quality of photography in the film. Exhibitors know what the Kildare series does for them. I think they safely can promise their patrons that this will be the best yet." + Hollywood Spectator p7 N 25 '39

"The truth is that this second encore of a film which was none too distinguishable to begin with is so palatably formulated and so lacking in conviction and emotional appeal that it merely demonstrates how badly blurred a carbon copy of an exploit can become. At its best, this new dramatization of doctors' doings offers glib characterizations and glib situations."

+ N Y Herald Tribune p20 D 5 '39

As a strictly clinical opinion on 'Secret of Dr. Kildare' which is the fourth in the Metro-Goldwyn-Mayer's very successful series, we have to report that the picture is doing as well as could possibly be expected in the circumstances." Ben R. Crisler

N Y Times p38 D 8 '39

Newsweek p94 D 11 '39

MOTION PICTURE REVIEW DIGEST
**MO TION PICTURE REVIEW DIGEST**

**Trade Paper Reviews**

"Probably tops in the 'Kildare' series so you can do with a mingling accordingly." + Box Office Digest p10 N 22 '39

"An engrossing chapter in the career of young Dr. Kildare, which is the fourth in Metro from which they skidded in the preceding number and fulfill all the bright promise of the first. Optimally, the clearly maintained, the series, which hit a popular chord at the outset, can go on indefinitely with an ever-increasing audience which will come to look upon the announcement of every new Kildare as a vital reason for going to the theatre. It is swell entertainment, warmly human, amusing and dramatically potent by turn, well-written, well-directed and excellently played." + Variety p14 N 22 '39

"It's a decidedlly interesting and compact piece of drama, lightened throughout by sprightly performances and musical interludes supplied by Barrmorey. Competent performances by Ayres, Barrmorey and all members of the cast is excellently directed by Harold S. Bucquet. Picture shapes up as strong program fare that will increase the company's excellent ratings to catch moderate share of key runs, will generate box office strength in the subsequents and Helpful." + Variety p14 N 22 '39

"Secret of Dr. Kildare' steps out with a bid for the box office. Dr. Kildare is excellently directed by the Ayres and Lionen Barrmorey addicts. Emphasizing the human elements even more strongly than they have been harnessed in past, exhibitors who have enjoyed good business from earlier editions should find this one no disappointment." + Variety (Hollywood) p3 N 18 '39

**SHIPYARD SALLY.** 20th-century-Fox 80min O 20 '39

Cast: Gracie Fields, Sydney Howard, Morton Selten

Director: Monty Banks

Screen writers: Karl Tunberg, Don Ettlinger

Drama with songs. Filmed in England by 20th Century. Otherwise it tells the story of a Lancashire girl who aids Scottish ship builders, on the dose because of lack of work.

**Audience Suitability Ratings**

"It all sounds serious, but with Gracie Fields as the girl, the fun never suffers at the expense of drama. There is enough singing, dancing and comedy to make it entertaining but its sentimental appeal is quite definite for English audiences. Adults." Int Fed of Cath Alumni + Fox W Coast Bulletin N 11 '39

"Adults." Nat Legion of Decency O 26 '39

"A & F: fair; C: no." + Parents' M p65 N '39

"Family. Picture is weakened by a phony 'American' character and garbled American heroism and there, but pulls through on the strength of its comedy." + Wkly Guide O 21 '39

**Trade Paper Reviews**

"About 10 minutes of first-rate comedy and four songs are the standout items. Directed by Monty Banks, he shows his compact hand in the proceeding. This is an action formula." + Boxoffice p67 D 9 '39

"It is one of Gracie Fields' best films. It provides the possible excuses for her to sing and dance, innumerable opportunities for her imitable comedy, and sufficient story for the introduction of emotional sequences." + Variety p14 Ag 16 '39

**SHORS.** Kiev film studios-Amkino N 20 '39

Cast: E. Samoilov, I. Skuratov, A. Khvilia, F. Ishenko

Director: Alexander Dovzhenko

Music: A. Kabayev

Screen writer: Alexander Dovzhenko

Documentary film. Made in Russia with English subtitles. The film traces the course of rebellious Poles in the Ukraine from 1917 to 1918. Commander Shors leads his soldiers against a combination of Germans, White Russians and Poles. The music is played by the Ukrainian State Symphony Orchestra.

**Audience Suitability Ratings**

"A: good of kind; Y: hardly; C: no." + Christian Century p1566 D 13 '39

**Newspaper and Magazine Reviews**

"The Soviet cinema, which has always been most controversial when celebrating the Russian Revolution, adds a new and exciting chapter to its historical researches with 'Shors.' Under Alexander Dovzhenko's direction and with a brilliant portrayal of the title role by E. Samoilov, 'Shors' is a striking addition to the imposing list of Soviet revolutionary epics. The offering is not one of the great Russian films; it is not even one of Dovzhenko's outstanding artistic achievements; but it reminds one forcibly that the U. S. S. R. can make pictures when it sets back to the heroism and turmoil of Russia in the few years following 1917," Howard Barnes + New York Times D 13 '39

"It is a heartily self-congratulatory Soviet record. A good picture, too, as far as it goes; with Director Dovzhenko rallying the Red standrad bearers around half the thronging battle scenes, tossing some hearty Russian humor into his script and characterization. But it is short on drama and the unity we seek in drama. That seems a chronic Soviet disorder: nothing ever is quite rounded out, including their Five-Year plans." Frank S. Nugent + N Y Times p19 N 21 '39

**Trade Paper Reviews**

"Documentary story of Russian Revolution has stirring action." + Film Daily p7 N 22 '39

"Something the historical developments, especially the and the cruelty of the brutality and the brutality capitalists and reference to German troops, don't sway the auditors as former Soviet epic did at this house [Cameo]. This perhaps is attributable to the changed setup in Europe during the present conflict. Because the production has been put together with considerable skill and possesses several strong acting contributions, it grips one's interest more than numerous previous Russian vehicles." + Variety p52 D 13 '39

**A SHORT LETTER TO MOTHER.** See A breveile der mamen

**IL SIGNOR MAX.** Esperia 84min O 5 '39

Cast: Vittorio de Sica. Assia Noris, Rubl Dalmia

Director: Mario Camerini

Screen writers: Amleto Palermi. Mario Soldati

Comedy. Filmed in Italy with English subtitles. The story concerns the owner of a thriving news-stand whose profits enable him to take a vacation in a fashionable resort where he is mistaken for an aristocratic friend who has given him a camera. Also called Mr. Max."
IL SIGNOR MAX—Continued

Audience Suitability Ratings

"Family. A bright little comedy. Recommended for Italian audiences, as it is not likely that the adaptation to English would be understandable to American audiences."
+ Wkly Guide p14 O 21 '39

Newspaper and Magazine Reviews

"Persons familiar with Italian are sure to have a good time at the film. ... And ignorance of that language will not prevent spectators from enjoying some of the many funny situations exploited by Vittorio de Sica. ... 'Il Signor Max' is well-made in every way."
+ NY Times p31 O 6 '39

Trade Paper Reviews

"With a novel story, an expert cast and lots of comedy, this film will highly please Italian fans. It ranks as one of the best films turned out by the Italian producers in many a day."
+ Film Daily p7 O 20 '39

SKY PATROL. Monogram 61min S 12 '39


Director: Howard Bretherton

Original story: Hal Forrest

Screen writers: Joseph West. Norton S. Parker

Melodrama. Based on the comic strip. Tailspin Tommy, this is another in the series. John Trent a retired insurance officer, organizes the sky patrol of civilians to combat a mysterious munitions dealer.

Audience Suitability Ratings

"General patronage."

"A, Y & C: good action film."
+ Parents' M p65 N 39

"Family-Juvenile."
+ Wkly Guide S 16 '39

Newspaper and Magazine Reviews

"Undoubtedly these aeronautical pictures will play a considerable part in making the coming generation air-minded. These films are among the best in the action picture field. Exhibitors should find them more satisfactory for supporting position than some of the talkative and reputation-bolstering majors from the major studios."
Bert Harlen
+ Hollywood Spectator p10 S 30 '39

Trade Paper Reviews

"Up to standard for the series, and a safe bet for the Friday-Saturday dates."
+ Box Office Digest p10 S 18 '39

"Cast in substantially the same mold as its predecessors in the popular Tailspin Tommy series, this latest chapter continues to manifest the same steady improvement which has been evidenced since their inception, hitting a new high in production values, story, suspense and action. Producer Paul Malvern has invested the piece with an added variation sequences which should delight air-minded juveniles."
+ Boxoffice p43 S 23 '39

"The sky stuff is skillfully done and the picture holds the way. The houses should do well with 'Sky Patrol.' Children will love it."
+ Film Bulletin p9 S 23 '39

"Plenty of action in the airplanes will please neighborhood audiences."
+ Daily Mirror S 21 '39

"As another episode in the Tailspin Tommy series, 'Sky Patrol' is passable entertainment, neither rising nor falling from the level of its predecessors. There are a couple of fresh ideas in the story, but the screenplay is as full of holes as a sieve. Situations are sometimes so obvious that they are an insult to average audience intelligence; dialogue is of the kindergarten variety."
+ Hollywood Reporter p3 S 15 '39

Reviewed by Rosece Williams
+ Motion Pict Daily p17 S 19 '39

"'Sky Patrol' fits in handily for family-trade theatres and will supply aviation-minded young-sters with such a novel series of aviation, air scenes and other melodramatic incident."
+ Variety (Hollywood) p3 S 15 '39

SMASHING THE MONEY RING. First national-Warner 50min O 21 '39

Cast: Jack Holt. Eddie Foy, Jr.

Director: Terry Morse

Original story: Jonathan Finn

Screen writers: Raymond Schrock. Anthony Cavan

Melodrama. A band of counterfeiters working in a prison distribute the false money through a prison guard. Two federal field men are sent to get the criminals. This film is the second of the Secret Service Series.

Audience Suitability Ratings

"Adults."
+ Nat Legion of Decency O 26 '39

"A & C: fair; C: no."
+ Parent's M p80 Ja '40

Newspaper and Magazine Reviews

"Adults and mature young people."

Christian Science Monitor p17 N 4 '39

"Warner Brothers, usually so clever and thorough when it comes to making taut and exciting prison melodramas, didn't seem to care about 'Smashing the Money Ring.' There are no stars, and the writing and direction have no new or redeeming qualities to lift the film from the company of run-of-the-mill quickie pictures. The best features of the picture, which entail some shifty maneuvering behind prison walls, become much too enervating, chiefly because these gags have aged before and with far more authority."
Robert W. Dana
+ N Y Herald Tribune p16 N 17 '39

"It is cheap action melodrama, compounded of the usual prison-picture theatricals, and might be by a liberal estimate—have some appeal for the Junior G-Man trade."
— Bosley Crowther

Trade Paper Reviews

"Warner's latest contribution to a long list of prison sagas is not only on a par with the usual fare but the film is a rather clever but conventional production of the Money Ring. The story, which is telegraphically presented, and be carried along by the suspense and excitement generated by the gun and knife play pitched into the picture."
+ Boxoffice p27 O 21 '39

"Despite some implausible story construction, this Warner Brothers Secret Service yarn makes good action fare for juvenile and action audiences. The story lines usually move briskly with plenty of fast-cuffs and gun play. Film will do nicely in its bracket."
David J. Hanna
+ Boxoffice p16 N 17 '39

"Story of federal agents and counterfeiters has plenty of action for neighborhood trade."
+ Film Daily p6 N 20 '39

"Smashing the Money Ring" is important on three counts as a distinct improvement over the first of Warners' Secret Service series, which was released as 'Secret Service of the Air.' It advances Ronald Reagan another steady step toward stardom; and it reveals Eddie Foy, Jr., as a comic actor of genuine comedians working in pictures today. With this kind of a start on the new series, Warners has struck exhibitor pay dirt again."
+ Hollywood Reporter p4 O 23 '39

"The film doesn't pretend to be other than a program picture, names and production values are cleverly up in line with this classification. Makes satisfactory dual support because of highly melodramatic content."
+ Variety p16 N 22 '39
“Program prison melodrama which makes no pretense of serious, earnest entertainment but suffices for the action enthusiasts.”
— Variety (Hollywood) p3 O 25 '39

SOUTH OF THE BORDER. Republic Announced for release D 15 '39 (Not yet previewed)

STOP, LOOK AND LOVE. 20th Century-Fox 57-60min S 22 '39
Cast: Jean Rogers, William Frawley, Robert Kellard, Eddie Collins, Minna Gombell.
Cor Sue Collins
Director: Otto Brower
Music: Sidney Clare. Julie Styne
Screen writers: Harold Tarshis. Sada Cowan
Comedy drama. Based on a play The Family Upstairs by Harry T. Selff. This is a second filming of the story. Minna Gombell, mother of Jean Rogers, drives the family frantic with worry because the daughter has no beau. Finally Jean goes out and acquires a beau, then almost loses him when her mother tries to rush them to the altar.

SEE ALSO issue of September 25

Audience Suitability Ratings
“A: hardly; Y & C: probably amusing.”
Christian Century p1152 S 27 '39

“Family.” Calif Fed of Business & Professional Women's Clubs
“A light social comedy . . . Though amusing in part, the picture has a serious underlying significance. Adults and young people.”
Gen Fed of Women's Clubs (W Coast)

“A social comedy introducing members of another typical American Family which might well become one of a series. Family.” Nat Council of Jewish Women


“A mildly amusing comedy, exaggerated in spots. Parents.” S Cali Council of Fed Church Women

Fox W Coast Bulletin S 9 '39

“This is an unimportant light comedy. The plot and the humor are both rather obvious, and the acting is only fair. Adolescents, 12-16: fair; children, 8-12: no interest.”
— Motion Pic R p7 S '39

“General patronage.”
Nat Legion of Decency S 21 '39

“Family. A pleasant family comedy.”

“Mature. An entertaining murder story with plenty of complications, but well told with plenty of suspense.”
Wkly Guide O 14 '39

Newspaper and Magazine Reviews

“Adults and young people.”
Christian Science Monitor p15 S 30 '39

“Family picture featuring a disagreeable family, and in a thin and repetitious story. Pretty pukey stuff.” Bert Harlen
— Hollywood Spectator p8 S 16 '39

Trade Paper Reviews

“Made on a quickie budget and lacking big cast names, ‘Stop, Look and Love’ will inevitably be shunted to supporting place on duals—exactly the right spot for it.” Frank Leyendecker
— Film Bulletin p18 S 23 '39

STRANGER FROM TEXAS. Columbia Announced for release N 2 '39 (Not yet previewed)

SUED FOR LIBEL. RKO 65min O 27 '39
Director: Leslie Goodwins
Music director: Roy Webb
Original story: Wolfe Kaufman
Screen writer: Jerry Cady
Comedy. A murder mystery. An editor of a news broadcasting radio station is given wrong information and is threatened with a libel suit. He sets out to find the killer of an unsolved murder and in doing so solves the libel suit.

Audience Suitability Ratings
“Adults.” Am Legion Auxiliary

“Well produced murder mystery with good acting and smooth direction. There are some interesting and informative shots of news broadcasting. Adults.” Calif Cong of Par & Teachers

“Adults.” Calif Fed of Business & Professional Women's Clubs

“Mediocre. An unpleasant murder melodrama. Adults.” DAR


“A fairly interesting murder mystery with a surprise ending. Family.” Nat Council of Jewish Women

“Adults.” S Cali Council of Fed Church Women

Fox W Coast Bulletin O 25 '39

“As a mystery story, it is feeble because a series of events which clarify the mystery just happen without the need of deductive reasoning. This also sacrifices few of the standard elements. Adolescents, 12-16; perhaps; children, 8-12: no. It's too involved and too mature.”
— Motion Pic R p11 N 3 '39

“General patronage.”
Nat Legion of Decency N 2 '39

“A: fair; Y & C: no.”
— Parents' M p66 D '39

“Mature. An entertaining murder story with plenty of complications, but well told with plenty of suspense.”
Wkly Guide O 14 '39

Newspaper and Magazine Reviews

“A murder mystery of standard 'B' quality.”
Bert Harlen
— Hollywood Spectator p16 N 25 '39

Trade Paper Reviews

“A safe programmer for the melodrama half of the bill.”
— Box Office Digest p11 O 16 '39

“Cleverly constructed mystery-melodrama, packing more than its share of fast-moving entertainment, this is entirely worthy of consideration as a program feature. Possessing no marquee names, it nevertheless has a competent cast and the screenplay carries through suspensefully to a surprise climax.”
— Boxoffice p26 O 21 '39

“RKO has a neat little package of comedy murder business in ‘Sued for Libel’. Given excellent production, a good screenplay, fine performances and a topnotch job of direction, it emerges as entertainment that will give more than general satisfaction on any bill. Its production is, noticeably, a shade above the average in the budget class.”
— Hollywood Reporter p4 O 10 '39

Reviewed by Gus McCarthy

“Mature. A Pic R p5 O 12 '39

“It [is] highly acceptable for dual support. Picture would have had chance as top 'B' programmer if cast held some marquee selling names. As it is, ‘Sued for Libel’ will get strong support for the secondary houses and neighborhoods. In addition to its story which carries many surprises and plenty of lightness in its unfolding, fast-paced direction has been so well handled to accommodate the high spots, and editing has pulled it into a compact piece of program entertainment.”
— Variety p14 O 18 '39
SUED FOR LIBEL—Continued

"Melodrama fans will enthuse over 'Sued for Libel,' which is worthy contender for support bracket on dualers. Making up in story, direction and performances what it lacks in the way of will in foreign and domestic markets, the picture is handled holding interest throughout its full unfoldment, keeping 'em guessing up to final few feet.'

Variety (Hollywood) p3 O 10 '39

TELEVISION SPY. Paramount 55-58min O 20 '39

Cast: William Henry, Judith Barrett, William C. Miller, Sr., Anthony Quinn, Richard Denning

Director: Edward Dmytryk

Original story: Endre Bohem

Screen writers: Horace McCoy, William Selig, Lillie Hayward

Melodrama. William Henry is the inventor of a television device which makes it possible to carry television waves from coast to coast. Spies plan to steal his invention but he succeeds in saving it.

Audience Suitability Ratings

'A & Y; good of kind; C: perhaps.'

Christian Century p138 N 1 '39

'A fast moving, fascinating, cleverly-put story built around a new subject—television. Family.'

Am Legion p5 Q 12 '39

'Adults.' Calif Cong of Par & Teachers

A fairly well developed melodrama. Mature.

Calif Fed of Business & Professional Women's Clubs

'Mediocre. Mature-family.' DAR

'An intriguing exposition of the tremendous possibilities of long distance television. Family.'

Gen Fed of Women's Clubs (W Coast)

'A picture made interesting because of its insight into the possibilities of television. Family.'

Nat Council of Jewish Women

'An interesting though farfetched mystery. Family.' Calif Council of Fed Church Women

Fox W Coast Bulletin O 25 '39

On the whole it is a mediocre offering. Adolescents, 12-16; passable but not recommended; children 9-12: no.

Film Daily p18 N 30 '39

'Motion Pict R p11 N '39

'General patronage.'

Nat Legion of Decency S 7 '39

'A & Y; good mystery; C: no.'

Parents' M p65 N '39

TAMING OF THE WEST. Columbia 54min D 7 '39


Director: Norman Deming

Original story: Robert Lee Johnson

Screen writers: Robert Lee Johnson, Charles Francis Royal

Western melodrama. Bill Elliott becomes a marshal and marries the daughter of a community leader in every kind is rampant. He cleans up the town.

Audience Suitability Ratings

'A & Y; if you like Westerns wild; C: no.'

Parents' M p6 D '39

Trade Paper Reviews

'The message conveyed to the exhibitor by the title of this picture is familiar stuff. But apparently the location is not so docalle as he would be led to think. This production, featuring Bill Elliott as a supporting cast of familiar plug uglies, does the trick all over again, and in exciting and spectacular fashion.'

Boxoffice p38 O 21 '39

TELEVISION SPY. Paramount 55-58min O 20 '39

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'Motion Pict R p11 N '39

'General patronage.'

Nat Legion of Decency S 7 '39

'A & Y; good mystery; C: no.'

Parents' M p65 N '39

Newspaper and Magazine Reviews

'Adults and young people.' Christian Science Monitor p17 O 7 '39

Trade Paper Reviews

'With a catchy title and a spy theme for these days of war and near-war, 'Television Spy' rounds up as a satisfactory programmer in the 'melodrama' class.'

Boxoffice Digest p7 O 9 '39

'The lack of drawing power in its cast, plus an extremely obvious story of espionage activity for 'Television Spy,' is an indication that the programming department, in their effort to make a costly enterprise, have given the picture the attention it deserves. It is both a good mystery and a programmer.'

Boxoffice p14 O 14 '39

'Paramount should be ashamed to have its name with stuff like this. One might expect 'Television Spy' to be a mystery, and be produced by some independent quickie outfit, but never by a company that calls itself 'major.' It's a cheap little action melodrama for the lowest grade grind spots only—and should be shunted even there! Other houses can use it as a Saturday matinee extra for the kiddies.'

Film Bulletin p1 O 21 '39

'Television Spy' rises considerably above the average B programmer. Its fifty-eight minutes is well packed with suspense, and the timeliness of its subject will set it over like a rough spot.

Film Daily p6 O 13 '39
It is a fast melodrama that packs plenty of action from the opening gun to the final fade-out. Story is routine cops and robbers stuff, with a bit of international spying thrown in, but is given novelty and freshness by the injection of Television. Writers have taken advantage of their unique technical background to weave a plot that takes advantage of the technicalities of Television are Greek to audiences and have skirted around that phase in order to provide exciting entertainment and a general satisfaction to all types of audiences.

+ Hollywood Reporter p1 O 6 '39

Reviewed by Gus McCarthy

Motion Picture Daily p1 O 11 '39

"From the point of view of the science bugs, 'Television Spy' offers an interesting subject warranting a closer look at the effect of television on everyday life. The story of the terror the Tale carries exciting melodrama, plenty of action and sufficient romantic interest as long a one-eyed sniper cannot put a hand drop confident grip with resultant slow-down in pacing." + Variety (Hollywood) p3 O 6 '39

THAT THEY MAY LIVE. Forrester-Parrot Mayer-Burstyn 74-76min N 6 '39

Cast: Victor Francen. Jean Max. Marie Lou, Renee Devillers

Director: Abel Gance

Music: Henry Verdun

Stumwell & Gance

Drama. Filmed in France about 18 months ago with English subtitles. It was filmed with the hope of averting the present European War and now because of circumstances it is banned in France. The film enters the realm of fantasy as it portrays an embittered survivor of Verdun who summons the spectral forms from their graves to march against the living who would plunge the world into another war.

Audience Suitability Ratings

Adults.

Nat Legion of Decency N 25 '39

Newspaper and Magazine Reviews

"The terrific force of 'That They May Live' warps one's judgment of this French anti-war film. Gance has wisely chosen the subject of a man's efforts to rouse the living to the horror of their dead. The film is not without flaws, but it mightily impresses one as an emotional battlecry. It is the grim faced spectacle of a man's attempts to visualize the revolt of men against senseless death, as its maker, Abel Gance, puts it. It is not a good picture as we have seen war pictures but a plea that the technicals of war and pacifism endure that the technicals of war and pacifism endure that. . . . . It isn't a pretty picture." + Evevry Hill

+ Cue p31 N 11 '39

"Every mature intelligent American should see this film. Every parent should see the accompanying film to the 'That They May Live' which is a drawing room setting of the battle of Verdun and the French soldiers losing their lives in the name of their country. The American audience will be shocked and disgusted at the realization that this picture was made. It is not a good picture but it has that value not because the film is above them, but because life in France & Nugent + N Y Times p31 N 17 '39

"Better than the stage, the camera can manage the extremely difficult illusion of bringing the dead out of their graves without suggesting the error of perceptual reality. The whole film is a convincing poetic picture of the moment when the odyssey of the soul takes place and when the man sees the face of his enemy in peace in its earlier scenes—incidents of the 1890-1817 war, which are as forceful and realistic as any of his has shown—than it does with its concluding gruesome and apocalyptic display." + New Yorker p102 N 18 '39

"Produced in France last year, this powerful, sometimes terrifying fantasy, with its bitter cry for peace, has since been banned in all the belligerent countries." + Newsweek p34 N 27 '39
MOTION PICTURE REVIEW DIGEST

THAT THEY MAY LIVE Continued

Trade Paper Reviews

"War and what it stands for, receives a severe lashing" in this film. "...the wholesale cullings out in a slighter and more veiled manner that now is the time to stop the mad march of civilization which leaves behind it, was a boy's fancies. It is a striking experience done with passionate conviction, but somewhat weakened dramatically by the high emotional pitch."

Boxoffice p63 N 11 '39

"Powerful indictment against war brilliantly brought to the screen."
+ Film Daily p6 N 10 '39

THAT'S RIGHT—YOU'RE WRONG.
RKO, 88-90min N 24 '39

Crit: Kay Kyser, Adolphe Menjou, My Robson, Lucille Ball, Dennis O'Keefe, Edward Everett Horton, Roscoe Karns, Moroni Olsen

Director: David Butler

Original story: David Butler. William Conselman

Screen writers: William Conselman. James V. Monaco

Comedy with music. Kay Kyser and his band go to Hollywood to appear in a film. No story can be found for him and he returns to New York with the successful broadcasts which are photographed.

Audience Suitability Ratings

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

Christian Century p1527 D 6 '39

"Good entertainment, this story proves amusing for fans of Kay Kyser and his College broadcast. Mature-family."
+ Film & Variety p21 Bulletin N 18 '39

"General patronage."

Nat Legion of Decency N 30 '39

"There are long drawn-out stretches when nothing happens. This is a lot of talk between Kay and the producer, Kay and the script writers, and Kay and his press agent. At the end, things take a decided turn for the better and there is an hilarious scene of the 'College of Musical Knowledge' broadcast."
+ Scholastic p32 D 4 '39

Newspaper and Magazine Reviews

"It would have been wise of RKO Radio's producers to have let Mr. Kyser have the directing and appointing of his first movie—though he is not so very long on Hollywood. There is much to cheer in the picture—Mr. Kyser's gamblers, some slapstick that has not been seen too much lately, an old vaude show-up. But there had to be a story and parts for other actors. There went another picture."

John Gibbon
+ Boston Transcript p20 D 1 '39

"Adults and young people.

Christian Science Monitor p17 D 2 '39

"It shows what difficulties movie producers encounter when they try to use band leaders in films. The spoofing gets off at a good start but it doesn't follow through. However, all this may appeal to those who enjoy watching a band's 'collegiate' radio's 'College of Musical Knowledge.'"
+ Commonweal p164 D 8 '39

"Using the enormous radio popularity of Kay Kyser and the legacy of Musical Knowledge as a springboard, Hollywood has done an interesting—and, on occasion, an amusing—stunt. Day by day the cast has grown. In some good gags, several blasts at the film colony's asorted screwballs, and managed to squeeze in several radio and band gags. The picture begins slowly and frequently lags, but its brighter moments help compensate for its uneven Schenectady unrest."
+ Cue p43 D 2 '39

"Of general appeal, but particularly for the young generation which relishes the Kyser brand of music. Good, clean fun throughout. Exhibitors should find it good box-office and can get behind it with confidence."
+ Hollywood Spectator p5 N 25 '39

"The exploitation by film companies of band leaders whose musical organizations may be the current sensation has been steady practice for years, the band, the idea, hasn't been spot success. So it is a pleasant surprise to announce that Kay Kyser's first venture in this field takes a medium size in every way, was a box-office winner. ...

It is a joyful, tuneful and very human comedy. This film should do nothing but good for Mr. Kyser. It is one of his best efforts."
Roberta W. Dana
+ + N Y Herald Tribune p19 D 1 '39

"The seminarian semester of Professor Kay Kyser's hitherto exclusively radioactive 'College of Musical Knowledge' might have been a spoof, but it is not. This spoof, however, is not a spoof of Hollywood production methods than it is, and it might have been a more laborious and cumbersome one. The report of an anfractuous Right's Right—You're Wrong must be a cautious and conservative passing grade. Something should be counted in its favor for worthiness of aim; something should be counted off for a certain unfortunate tendency to scatter its comical fire."
Ron T. Crisler
+ + N Y Times N 30 '39

"It is a tuneful, often amusing musical that will appeal chiefly to the students of the band leader's College of Musical Knowledge."
+ Newsweek p40 D 4 '39

Trade Paper Reviews

"William Conselman has performed one of the finest jobs bringing to the public a vast radio audience to picture. No one has done as well as do the Kyser eyes have seen. Don't get us wrong. The picture is not a billion dollar musical spectacular. It is a good picture, with a John Barrymore... A proposition for showmen. Go after that Kay Kyser following."
+ Boxoffice p25 N 18 '39

"It may not pay off the mortgage, but it should go a long way to den it. The producers have a foray in a limited budget. Along the dialogue route to retain the refreshing entertainment spirit Kay Kyser and his unique radio action have developed."
+ Boxoffice p23 N 18 '39

"After a weary beginning, the film pulls itself together and winds up in a way that will please regular patrons, as well as the legions of Kay Kyser fans. This is better than other attempts to make a film and a radio and the popularity should bring the picture average grosses generally. Where young folks predominate, it might not even get very good reviews."
+ Film Bulletin p8 D 2 '39

"Highly enjoyable picture with fresh sall which should click at the boxoffice."
+ Variety p14 N 22 '39

"RKO turns Kyser loose on the material that has made of his organization such a great success—The College of Musical Knowledge. Once the picture reaches that spot, it jumps into the entertainment class and hangs out a great finish, so much so in fact, that the dullness of earlier two-thirds of the show is forgiven. There's hardly a question but what the Kay Kyser fans will buy plenty of tickets for this show and will be well satisfied with their purchase. That audience alone should bring RKO a profit with the release of the picture."
+ Hollywood Reporter p3 N 15 '39

"Reviewed by Roscoe Williams."
+ + Motion Pic Daily p7 N 17 '39

"It is aimed to attract Kyser's air and stage following. If he can do that, the picture will do more than bring in its receipts in some good gigs, several blasts at the film colony's assorted screwballs, and managed to squeeze in several radio and band gags. The picture begins slowly and frequently lags, but its brighter moments help compensate for its uneven Schenectady unrest."
+ Variety p14 N 22 '39

"Kay Kyser figuratively sings a song of box office that will remain in the annals of the saga supplied by his Musical Kollege with That's Right—You're Wrong. This is as humorous and tuneful an offering as it can be seen on the screen in many a moon. Aimed at the masses, and with a potential audience of 20,000,000 already established by Kyser's radio following."
+ Variety p14 N 22 '39
THOSE HIGH GREY WALLS. Columbia 82min S 21 '39
Cast: Walter Connolly, Onslow Stevens.
Director: Charles Vidor
Original story: William A. Ullman Jr
Screen writers: Lewis Meltzer, Gladys Lehman

Prison melodrama by Walter Connolly is a respectable doctor, it is confined to the penitentiary because of a misdemeanor. He helps the convicts improve their lot.

**Audience Suitability Ratings**
- **Variety** (Hollywood) p3 N 15 '39
- **Christian Science Monitor** p19 O 25 '39

**All studios—major and independent**—make their complement of prison pictures for theaters everywhere. As a result of this grimmind girt, few of them reach the screen. It is more notable if it had not had so many predecessors. Though some of the situations are contrived they are so well handled by Connolly's director that the result is thoroughly entertaining.

**Film Daily** O 7 '39

**Audience only.**

**Christian Science Monitor** p19 O 25 '39

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**Hollywood Spectator** p12 N 11 '39

"[It is] a random yet moderately entertaining prison melodrama. The offering has Class 'B' written all over it. Nevertheless, it is a better than average example of hasty, tight-budgeted film work. The script is not much better than an ordinary hack-writing job for the screen, for all of its occasional excitement."

**New York Herald Tribune** p17 O 19 '39

"Warmth, simplicity and freshness are qualities so unusual to the prison film that their presence in 'Those High Grey Walls' has all the surprise of a violet's growing in the gravel of a jaybird. Altogether it is far more than we had expected to find behind the Criterion's high grey walls."

**New York World Telegram** October 21 '39

"Curiously enough, the whole unpretentious story has a certain plausibility, perhaps because it is so unlike usual prison melodrama. More curious yet is the odd element injected in an operating scene. An operation in the intestine region would seem such a sordid material to stimulate giggles. Movies, even such incidentally comedic as this one, can supply surprises."

**New York** p76 O 28 '39

**Trade Paper Reviews**

"Those High Grey Walls' is not exactly made for public consumption. Which is a shame, because the plot is highlighted by one of the best performances of Walter Connolly by solid career, support is above average and Columbia's production is clear-cut and efficient."

"It must be that this yarn centers itself pretty much around the hospital ward, and gets its movement from a problem that is a bit too psychological for all-around audience interest."

**Box Office Digest** p12 O 16 '39

"If the film attains a fairly high degree of dramatic plausibility, credit should go to Director Charles Vidor and a cast who perform commercially to the high, bit part. The script is erratic, but with enough flashes of good writing to focus attention upon it."

**Film Daily** p27 S 9 '39

"By stressing the human angle of prison life and playing up several excellent characterizations, screenwriter Lewis Meltzer has turned a Max Ophulix absorbing and out-of-the-ordinary, programmer. Starting slowly, the picture gradually gathers suspense and a climax in a melodramatic action one expects to find in a prison film."

**Film Daily** p51 N 9 '39

"Unusual story angle and fine performance by Connolly make picture entertaining."

"Other than the fact that its subject matter is too drab and depressing in these troublesome times, Columbia's 'Those High Grey Walls' has well made production with some fine portrayals and an excellent job of directing by Charles Vidor. It has a limited appeal, but those interested in this type of yarn will enjoy it."

**New York Daily News** p2 O 14 '39

"Effective prison melodrama that does not seem to require feminine interest or the support of romantic flavor. It should do satisfactorily, if it is presented too highly."

**Variety** p11 O 25 '39

"While 'Those High Grey Walls' is good drama, it results in a picture that will have limited audience appeal. Screen play craftsmanship of Lewis Meltzer and Gladys Lehman, splendid direction by Charles Vidor, and delicately drawn performances by Walter Connolly and entire cast fail to offset any of the film's offerings with the result that its main bid is aimed at the male vote. It is a study in psychology, ably presented, but no one is going to call an stretch of the imagination be hailed as general entertainment."

**Variety** (Hollywood) p3 O 14 '39

THOU SHALT NOT KILL. Republic 64min
Cast: Charles Bickford, Owen Davis, Jr., Doris Day, Paul Guilfoyle, Granville Bates, Charles Waldron, Sheila Bromley
Director: John H. Auer
Music director: Cy Feuer
Original story: George Carleton Brown
Screen writer: Robert Pressnell

**Film Daily** S 12 '39

"Drama tells the tale of a small town Presbyterian minister who aids a boy accused of murder. It is a splendid film made by a Catholic priest at the deathbed of the confessed murderer but cannot use the confession to free the boy who is innocent."

**Trade Paper Reviews**

"In this reviewer's opinion the subject is rather delicate and it is questionable whether the Catholic Church will accept its presentation. Production, direction, story, with, for the most part, has given the picture good production."

**Hollywood Reporter** p3 D 8 '39

**Motion Picture Daily** p5 D 12 '39

"Republic attempted to combine some religious preachers and philosophies with dramatic motivation, similar to that of 'American Tragedy,' but fails in both purposes. Result is a mediocre offering, handicapped by poor script, direction, and acting. It is filler fodder for the secondary houses. Picture is slow,拖拖拉拉, and uninteresting for major portion of its unreeling, and by the time dramatic suspense is injected, there's little audience interest left in the picture."

**Variety** p11 D 13 '39

"Handicapped by weak and hackneyed screen-writing and lack-lustre directing, 'Thou Shalt Not Kill' is a minor effort which will only increase the tedium of a double bill and
THOU SHALT NOT KILL—Continued

awaken but minor response on its own. Some favorable notices rise from the material in late sequences of the film, but by that time the cause of entertainment has been so completely wiped out that they accomplish little more than mild surprise."

— Variety (Hollywood) p3 D 8 '39

THREE SONS. RKO 70min O 13 '39


Director: Jack Hively

Music: Roy Webb

Screen writer: John Twist

Drama. Based on the novel Sweepings by Lester Cohen. This is a remake of the film which was released six years ago by RKO with Lionel Barrymore and Gregory Ratoff. The story starts in Chicago after the great fire and shows Edward Ellis establishing a store which grows into a great enterprise. He hopes that his three sons will continue the business but their interests lie elsewhere.

Audience Suitability Ratings

"Mediocre. Adults." DAR

+ Fox W Coast Bulletin O 7 '39

"Adults." Nat Legion of Decency O 12 '39

"A & Y: good; C: no." + Parents' M p65 N '39

Newspaper and Magazine Reviews

"Adults and Headquarters.

Christian Science Monitor p17 N 4 '39

"Jack Hively in directing 'Three Sons' couldn't decide whether his sympathies were with Edward Ellis, the father — or, with the neglected children. Although Mr. Ellis and J. Edward Bromberg give interesting performances, their portrayals of the three sons and un- developed characters attempts too much on a small budget." Philip T. Hartung

Arts & Letters p17 N 7 '39

"One study groups will want to see, because of the advanced technique it employs, especially in the direction of minimizing dialogue. However, the story itself and some of the performances have their shortcomings. One feels that a more careful planning and a longer shooting schedule, a truly exceptional picture might have resulted." Bert Harlen

Hollywood Digest p8 O 14 '39

Reviewed by Beverly Hills

Liberty p16 D 2 '39

"It is an excellent film... Edward Ellis, who gave a fine performance as a country doctor in 'A Man to Remember' is magnificent as Daniel Pardway," E. G.

+ + N Y Herald Tribune p8 N 27 '39

"It is a remake. There is none of the warmth or vitality of the original in the new version, Except for splendid portrayals by Edward Ellis and by J. Edward Bromberg, the performances are mediocere." T. M. P.

+ — N Y Times p29 N 24 '39

"It doesn't much keep you fascinated by the chronological development." Photoplay p62 D '39

Trade Paper Reviews

"Three Sons" is another sincere effort by the RKO "B" unit to make pictures that have a reason for existence. It cannot be expected to be considered marquee fare, but then, you would not expect that of the lower order of pictures. However, it is a good definition of what is meant by those words "family picture."

+ Boxoffice Digest p9 O 2 '39

"It leaves the impression that it has been told before and in a much better fashion. It is a modestly produced picture boasting a fine performance by Edward Ellis and another by J. Edward Bromberg... The script is one of John Hively's lesser efforts."

+ — Boxoffice Digest p27 S 30 '39

"It is difficult to recommend as anything more than secondary dual bill material. Trouble lies in the actionless script, which does nothing but talk, philosophize, and bore for 70 minutes. Another weakness is the obvious inability of the young players to cope with their roles."

— Film Bulletin p19 O 7 '39

"Dramatic story of a family's rise and fall is entertaining for the popular trade."

+ + Variety (Hollywood) p3 O 20 '39

"The result is a grand melodrama. Fortified with a good screenplay, fine direction, careful production and some excellent performances, 'Three Sons' emerges as a gripping melodrama that will give ample satisfaction on any bill."

— The New Republic Reviews p 8 S 26 '39

Reviewed by Gus McCarthy

Motion Pict Daily p7 S 29 '39

"[The original motion picture] was a weak entry in the current version is no improvement over the original. Under John Cromwell's direction, Lionel Barrymore provided an interesting characterization study, in three stages, of ordinary dual levels. Episodic and chronological in covering the span of a generation, with much of the action principals depend on growth of the picture rarely rises above a dull development."

— Variety (Hollywood) p3 S 26 '39

THUNDER AFLOAT. MGM 90-94min S 22 '39

Cast: Wallace Beery, Chester Morris, Vir- ginia Grey, Douglas Dumbrille, Carl Es- mond

Director: George B. Seitz

Music: Edward Ward, David Snell

Original story: Ralph Wheelwright. Com- plete scenario: Chester Newman

Screen writers: Wells Root, Commander Harvey Haislip

Molodrama. Produced with the approval and assistance of the U.S. Navy Department. In 1918 and 1919, 192 years ago, the USA entered World War I in 1918 and 1919, submarine activity placed the remnant of the Navy's 500 World War I submarine boats at the studio's disposal, this film tells the story of those primitive so-called "tugboats," which had been the only ships and the only ships with which those little sub chasers which in 1918 fought against the German submarine campaign at our Eastern shores. Wallace Beery portrays the tugboat operator who joins the Navy when his bout is sunk by a German submarine. Chester Morris is his rival in business and his superior in the Navy.

Audience Suitability Ratings

"A: very good of kind; Y: good of kind; C: no." + + Christian Century p390 N 5 '39

"Good. Adults." DAR

"It pictures the activity of German U-boats in 1919 and 1920 with the World War I submarine activity faded into the background and one feels the error of today with an emotional reaction which is appropriate. Although the intensity of emotion is somewhat lessened, it is still an interesting picture which holds popular appeal. On the other hand, it may arouse adverse comment among some members of its military atmosphere and for the fact that few can remain neutral in spirit when a country which is again an aggressor is shown violating
TIME IN THE SUN. Marie Seton 59min
Music: Ponce Espino. Carlos Tarin
Screen writers: Marie Seton. Paul Burnford
Historical film. This film is made from part of the 110,000 feet of negative shot in Mexico by Story Service. It was intended for the United Mexican Films, Viva Mexico. The film, Thunder Over Mexico, was also made from this negative material. The story concerns the 400 years of slavery suffered by the Mexican peon.
TIME IN THE SUN—Continued

Trade Paper Reviews

"This is a subject that will require special handling. Although it is a sequel that is not provocative and unusual exploitation. It is not until near the end of the picture that a short plot is introduced..."

Film Daily p8 N 15 '39

"...a topic cannot be said of 'Time in the Sun,' which is made from part of the remaining negative. It is a series of beautiful pictures, but photography is its only outstanding feature. Marle Seton has attempted an ambitious project in 'Time in the Sun,' but the thing never quite comes off. A musical score runs through the picture and is typically native, but recording is poor and whatever virtue the music has is lost. The script itself is to blame for the picture's lack of force, dealing, as it does, in generalities and grandiose figures of speech. Instead of furthering the basic idea. The picture's faults may be summarized by saying it is 50 minutes of prologue and 10 minutes of story and jokes.

+ Hollywood Reporter p8 O 11 '39

TOO BUSY TO WORK. 20th-century-Fox 64min N 17 '39


Director: Otto Brewer

Screen writers: Robert Ellis. Helen Logan. Stanley Rauh

Comedy. A member in the Jones Family series. Based on the plays, The Torchbearers by George Kelly, and Your Uncle Dudley by Howard Lindsay and Bertrand Tourinc. When the Jones Family decide that Papa Jones is neglecting his drug store, they enter little theatre work to show him what happens when the home, too, becomes a secondary consideration.

Audience Suitability Ratings

"The popular Jones Family in a better than usual picture with clever dialogue, good production and humorous situations. Family. Calif Cong of Par & Teachers"

"There is considerably more rollicking comedy and even slapstick in this picture presenting the Jones Family in a series that has not been seen in the series and interest is directed to the problems of the Family giving it a punch and real social significance. It demonstrates the importance of family unity without detracting from the others in the picture. Family. Calif Fed of Business & Professional Women's Clubs"

"Good. Family. D.A.R."

"This is by far the most hilarious, laugh-provoking episode in the popular series. Fun for the whole family. Gen Fed of Women's Clubs (W Coast)"

"Family. Nat Council of Jewish Women"

"Hilarious comedy, somewhat slapstick in spots. Family. S Calif Council of Fed Church Women"

+ Fox W Coast Bulletin N 4 '39

"It goes overboard on the slapstick side but contains many hilarious scenes and some healthy hints to people who are so busy outside home and business that they have not time for really important duties. Adolescents, 12-16 & older. 12-16 years. + Motion Pict R p11 N '39"

"General patronage. Nat Legion of Decency N 28 '39"

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

+ Parents' M p69 Ja '40

"Family."

+ Wdly Guide N 18 '39

Newspaper and Magazine Reviews

Family. Christian Science Monitor p17 N 18 '39

"Perhaps the best of the Jones Family pictures. Goes in for satire on amateur theatricals, and should considerably amuse those who have had anything to do with such ventures. Bert Harlen + Hollywood Spectator p10 N 11 '39

Trade Paper Reviews

"It comes up with one of the top-notchers of the series. Too Busy to Work' comes close being one of those 'laughs from start to finish' things."

+ Box Office Digest p7 N 1 '39

"A few very intermingling story elements, and a great deal too much broad slapstick stuff this as a sub-standard entry in the veteran 'Joneses Family' series which is apparently finding the task of cooking up new situations a bit tough."

+ Hollywood Reporter p9 N 4 '39

"The film is a conglomeration of disconnected items. Slapstick and dated dialogue are used instead of story or characterization. Jones Family fans will be disappointed."

+ The Daily N 18 '39

One of the best 'Jones Family to date will highly entertain family audiences."

+ Hollywood Reporter p8 D 11 '39

"So vast West has struck an unexplored vein of gold with his latest number in the 'Jones Family' series. For the first time, a 'Jones Family' film is based on an actual play, in this case two of them. As a result, 'Too Busy to Work' emerges as definitely one of the towering entries in the series, for it is well-learned and something more substantial than an idea to dig their talents into. They really dig in this one, too, for the laughs come thick and fast. If they come out a little too much on the hokey side, no audience is going to mind very much."

+ Hollywood Reporter p8 O 28 '39

Reviewed by Roscoe Williams + Motion Pict Daily p6 O 31 '39

"Latest in the Jones Family series maintains gait of former releases to prove most acceptable for the program houses. Introduction of Joan Davis into the Jones group as a permanent visiting cousin gives opportunity in future pictures for slapstick mixed into the family routines that have mainly been done before. It is above par in the recent Jones series releases."

Variety p14 N 1 '39

"Crammed with laugh-making business and lines, and traveling at a speedy clip for the full route, 'Too Busy to Work' will be hailed by the patrons of the Jones Family series. Our film is a well-known cast in this series, and supporting cast, it is easily the most hilarious edition of this group that has already built a steady following..."

+ Variety (Hollywood) p3 O 25 '39

TORPEDOED. Film alliance 66min S 22 '39


Director: Norman Walker

Screen writer: Gertrude Elliott


Audience Suitability Ratings

"A: dull; Y & C: no."

+ Christian Century p1300 N 8 '39

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

+ Parents' M p66 D '39

"Family. Made with Admiralty help, it is a definite plug for the British Navy, but stands up very well considered as a dramatic thriller."

+ Wdly Guide S 23 '39
TORTURE SHIP. Producers pictures 56½min. O 22 '39
Cast: Lyle Talbot, Irving Pichel, Jacqueline Wells, Sheila Bromley, Russell Hopton, Anthony Warde
Director: Victor Halperin
Screen writer: George Bayre
Melodrama. Based on the short story A Thousand Deaths by Jack London. Irving Pichel plays a doctor who believes that glandular troubles are the reason for criminality. He charters a yacht and helps of criminals to escape jail and go with him. They kill him.

Audience Suitability Ratings
"A: harrowing; Y & C: no..."
— Christian Century p156 D 13 '39

Trade Paper Reviews
"While failing to hold all the suspense and horror of the Jack London story from which it was adapted, this film has enough punch and drama to satisfy the neighborhood trade."
— Film Daily p6 N 22 '39
"Quickie action thriller that misses fire all the way on its possibilities, 'Torture Ship' will find screen space only at the foot of twin bill two-gun palaces patronized by trade that's not too fussy about its fare as long as it holds promise of a thrill..."
— Variety p14 N 22 '39

TOWER OF LONDON. Universal 92min N 17 '39
Director: Rowland V. Lee
Music director: Charles Previn
Screen writer: Robert N. Lee
Melodrama. This is the tale of Richard III and the years 1471-1485. Rathbone plays the role of a murderous king and the picture is based upon the recent disaster of H.M.S. Royal Oak, which appeared in the picture through the courtesy of the British Navy.

"Timely story of the British Navy should be good box office currently."
— Film Bulletin p4 N 1 '39

"Herbert Wilcox's 'Torpedoed' sets the picture business up on the day of the first talks. Its story is completely lacking in continuity and if the audience is very attentive it will find the continuity confusing and frustrating and find some semblance of a plot. The picture was obviously made some time ago and was being used as a vehicle for the great Ceylon disaster, especially when one remembers the recent disaster of H.M.S. Royal Oak, which appeared in the picture through the courtesy of the British Navy."
— Hollywood Reporter p3 O 25 '39

Reviewed by Charles S. Aarons
— Motion Pict Daily p6 S 20 '39

"In many ways, the picture is strongly propagandistic but no complaint will be raised about that. The box-office possibilities are fairly promising. The British Navy employed a cast that is largely American and that is value. Included are H. B. Warner, Richard Cromwell, and Nigel Bruce, all of whom turn in good performances. Production excellence is evident through the highly interesting views of British naval activity and a sham battle, but also as result of a realistic sound score and extraordinarily good photography."
— Variety p14 S 27 '39

"Filmed in England a year or so ago, 'Torpedoed' has been dusted off as American box office material. The scenes in the recent film have given its real star, His Majesty's ill-fated cruiser Royal Oak. Offering little in way of story, 'Torpedoed' puts a great deal of interest in pictures will have to depend entirely upon its action content to garner any coin."
— Variety (Hollywood) p3 O 24 '39

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"While failing to hold all the suspense and horror of the Jack London story from which it was adapted, this film has enough punch and drama to satisfy the neighborhood trade."
— Film Daily p6 N 22 '39
"Quickie action thriller that misses fire all the way on its possibilities, 'Torture Ship' will find screen space only at the foot of twin bill two-gun palaces patronized by trade that's not too fussy about its fare as long as it holds promise of a thrill..."
— Variety p14 N 22 '39

TOWER OF LONDON. Universal 92min N 17 '39
Director: Rowland V. Lee
Music director: Charles Previn
Screen writer: Robert N. Lee
Melodrama. This is the tale of Richard III and the years 1471-1485. Rathbone plays the role of a murderous king and the picture is based upon the recent disaster of H.M.S. Royal Oak, which appeared in the picture through the courtesy of the British Navy.

"Timely story of the British Navy should be good box office currently."
— Film Bulletin p4 N 1 '39

"Herbert Wilcox's 'Torpedoed' sets the picture business up on the day of the first talks. Its story is completely lacking in continuity and if the audience is very attentive it will find the continuity confusing and frustrating and find some semblance of a plot. The picture was obviously made some time ago and was being used as a vehicle for the great Ceylon disaster, especially when one remembers the recent disaster of H.M.S. Royal Oak, which appeared in the picture through the courtesy of the British Navy."
— Hollywood Reporter p3 O 25 '39

Reviewed by Charles S. Aarons
— Motion Pict Daily p6 S 20 '39

"In many ways, the picture is strongly propagandistic but no complaint will be raised about that. The box-office possibilities are fairly promising. The British Navy employed a cast that is largely American and that is value. Included are H. B. Warner, Richard Cromwell, and Nigel Bruce, all of whom turn in good performances. Production excellence is evident through the highly interesting views of British naval activity and a sham battle, but also as result of a realistic sound score and extraordinarily good photography."
— Variety p14 S 27 '39

"Filmed in England a year or so ago, 'Torpedoed' has been dusted off as American box office material. The scenes in the recent film have given its real star, His Majesty's ill-fated cruiser Royal Oak. Offering little in way of story, 'Torpedoed' puts a great deal of interest in pictures will have to depend entirely upon its action content to garner any coin."
— Variety (Hollywood) p3 O 24 '39
TOWER OF LONDON—Continued

"Adults."

Nat Legion of Decency N 30 '39

"The story is hard to follow sometimes and there are some pretty gruesome happenings in the torture chamber, but there's plenty of action."

Scholastic p32 D 4 '39

"Mature. The story was spotty, but held the interest."

+ — Wkly Guide N 18 '39

Newspaper and Magazine Reviews

Boston Transcript p22 D 8 '39

"It is really an illustrated outline of Richard III's evil machinations from 1461 to 1485. Shakespeare did it better, of course; but what Robert N. Lee's screenplay, produced and directed by Rowland V. Lee, lacks in depth and atmosphere, it makes up for in vivid, lusty horror.... The actors are nicely dressed for this costume party, and the set pieces people seem real."

Philip T. Hartung

+ — Commonweal p164 D 8 '39

"This is a lucky, exciting, frequently horrifying melodrama. As swashbuckling, sword-and-dagger historical drama, it is spectacular, magnificently mounted, accurately documented—bloodily, evilly, and brutally, but continuously interesting, nevertheless."

Jesse Zunser

+ — Film Daily p32 D 22 '39

"The Tower of London is an exciting, thrilling, occasionally horrifying film. It is a safe guess that it will appeal to audiences for its horror rather than for its historical research. With Basil Rathbone and Boris Karloff in the lead roles, it shows how overacting honors and a narrative which makes much of ax executions, torture and simple stabbings, the film is floridly melodramatic enough to satisfy the most ferocious filmgoer. One can only wonder why so much effort was expended on period embellishments when they do nothing to illuminate a bloody chapter in English history and little enough to vitalize a hokum thriller."

Howard McCarty

+ — N Y Herald Tribune p22 D 12 '39

"The gory business of wading through slaughter has rarely been more appreciatively illustrated than by this film. Although it is less than stunning as pageantry, less than thrilling as drama and less than satisfactory as entertainment, it is more than rich in murder and all the sinister appurtenances thereof. Karloff is the man who robs it of dignity, of course. Karloff can't be taken seriously—else he would have done one insane of fright."

Frank S. Nugent

+ — N Y Times p37 D 12 '39

Reviewed by John Mosher

New Yorker p128 D 9 '39

"This gives the average movie-goer more than his money's worth of pagentry and thrills."

Newsweek p10 D 4 '39

Time p60 D 11 '39

Trade Paper Reviews

"Sell it strongly for what it is: 'Horror on a spectacular scale.' Lunch it home on that basis, but don't try to fool audiences who recoil from horror."

+ — Box Office Digest p6 N 22 '39

"Through the sheer weight of impressive pagentry and spectacle and a superior cast headed by Basil Rathbone, this medieval melodrama contrives to transcend its weaknesses and emerges as highly acceptable entertainment with a particularly strong appeal for those who relish their films fast and furious."

+ — Box Office p17 N 25 '39

"It will require exploitation to realize its full boxoffice possibilities. The story is superb and the story holds your interest, but the plentitude of horrors and slight romantic appeal may cause some of those moviegoers who ask little from filmfare but laughter and love."

Film Bulletin p4 D 2 '39

"Outstanding historical drama brilliantly played—seldom cliched."

+ — Film Daily p6 N 21 '39

"With all its dark and sinister overtones, this is a picture the industry can justly be proud of for sheer quality in every department. Clinging to fact with extraordinary fidelity, here is history, softened, made absorbing, exciting, often chilling, but at all times giving a proper sense of the atmosphere. It is commended as a fine motion picture."

+ — Hollywood Reporter p3 N 17 '39

"It emerges as a spine-chiller with accent on gruesomeness of the several deaths depicted along the line. As a horror picture, it's one of the most broadly etched, but still so strong that it makes disturbing nightmares as aftermath. For business, it will give a good account of itself in runs where pictures of the type attract."

+ — Variety p14 N 22 '39

"Tower of London" is a horror picture designed to give the horror picture fans just what it succeeds in its purpose goes without saying. Yet while "Tower" is a chiller in the fullest sense of the word, it is something more. It is a documentary offering founded on fact rather than fiction. It is a parade of pageantry and trappings as they actually existed in medieval times. It is a gripping cinematic offering, and, above all, a highly entertaining picture."

+ — Variety (Hollywood) p3 N 17 '39

TREACHERY ON THE HIGH SEAS.

Times-Film alliance 68min


Director: Earl Reiner

Melodrama. Filmed in England. Jewels thieves set out to get a famous ruby necklace on a trans-Atlantic liner. A detective for an insurance company falls in love with the girl crook.

Trade Paper Reviews

"The action of more than a major portion of this British item is too generously studied with the English. The actors refer to it as American witticisms. The dialogue is spaced with awkwardness that went out of fashion some time ago. In addition to many readily obvious incongruities in the story, the performances are porous."

— Boxoffice p13 S 23 '39

"Film is a neat little crooked comedy and it will serve nicely as a program offering. Supporting the principals is Charles Farrell and a capable cast of English players."

+ — Film Daily p6 S 28 '39

TROPIC FURY.

Universal 62min O 13 '39


Director: Christy Cabanne

Original story: Maurice Tombragel. Ben Pivar

Screen writer: Michael Simmons

Melodrama. Second in a series starring Arlen and Devine. The setting is a jungle where rubber is the main article of value. A famous scientist is rescued from a ruthless jungle Napoleon who impresses native labor for the rubber plantations.

+ — SEE ALSO issue of September 25

Audience Suitability Ratings

"A: fair; C: no."

+ — Parents' M p65 N '39

Trade Paper Reviews

"Hounded in cumbersome and melodramatic manner, this film has as much force as a tepid breeze. There is none of the dramatic pitch implied in the title."

— Boxoffice p63 S 16 '39

"Given a more logical story, Director Christy Cabanne might have turned the first-rate exploitation film in 'Tropic Fury.' The photography is above average, the production effects have been developed, and the script for it should make its boxoffice."

Frank Loewendecker

+ — Film Bulletin p4 S 23 '39
"Action story set in the tropics rates as popular entertainment."  
+ Film Daily p15 S 18 '39

"It is a personal melodrama that will fit neatly into the niche for which it is intended. Built solidly for the action fans and Saturday matiners, picture holds through 62 minutes of suspenseful action in the jungles. Producer Ben Lyon has accounted on the screen a very eloquent asset."  
+ Variety p7 S 15 '39

"Obviously a low-budget offering for the duals. Even on that modest basis, however, it'll require a strong running mate, for it's well made and its acting is adequate rating. One thing can be said for the film—it affords a sketchy idea about rubber production in the tropics. That should give it about half a point instructional rating. But otherwise the picture is pretty tepid stuff. Stereotype yarn has a few mild laughs, but lacks suspense or a moving climax."  
— Variety p2 S 13 '39

"Audiences craving melodrama in the raw will find 'Tropic Fury' to their liking. In addition to running heavy on dramas, it also carries an extended action and suspense rating. That should give it about half a point instructional rating. But otherwise the picture is pretty tepid stuff. Stereotype yarn has a few mild laughs, but lacks suspense or a moving climax."

— Variety p12 S 13 '39

20,000 MEN A YEAR. 20th-century-Fox. Cosmopolitan 82min O 27 '39
Cast: Randolph Scott, Preston Foster, Margaret Lindsay, Robert Shaw, Mary Astor, Ronald Colman
Producer: Darryl F. Zanuck
Director: Alfred E. Green
Original story: Frank Wead
Screen writers: Lou Breslow. Owen Francis
Air drama. Based on the Civil Aeronautics Administration's indoctrination training until it produces 20,000 new flyers a year, the story concerns a pilot who is too cool for school. He becomes a flying instructor at a college.

Audience Suitability Ratings
"Good. Mature-family." DAR  
+ Fox W Coast Bulletin O 28 '39

"Family, too exciting for young children." Calif Cong of Par & Teachers

"The picture depends more upon subject matter than detail for its entertainment value and due to the scenes cut to the advantage of the story, 'Family.'" Calif Fed of Business & Professional Women's Clubs

A thorndike dissertation on a picture on aviation, building to a gripping climax. "Mature." Gen Fed of Women's Clubs (Wash.)

"Clever dialogue and sympathetic direction. Family." Nat Council of Jewish Women  
Fox W Coast Bulletin N 4 '39

"If this is propaganda to arouse interest in the Government plan to train young college men in aviation it has unusual possibilities. The story is probable and thus convincing as well as informative and entertaining. . . . It is a story which has fine ethical standards and should have an immediate appeal to those interested in flying. Adolescents, 12-16; good; children, 12-16: rather noisy and exciting."  
+ Motion Picture p11 N '39

"General patronage."  
+ Nat Legion of Decency N 2 '39

"A & Y: Interesting; C: no."  
+ M/G D '39

"Family. Flying instruction and the men involved rather than romance of the conventional kind is its integral feature."

Wkly Guide O 25 '39

Newspaper and Magazine Reviews

"Adults and young people." Christian Science Monitor p17 D 2 '39

"Stitched together with a mild, unimportant fiction plot, this is a rather unimportant documentary report on the Government's efforts to create collegiate aviation schools throughout the country. . . . When the picture sticks closely to this phase of the aviation curriculum, it is interesting, and during those sequences the neophyte pilot is in the air quite thrilling. But the plot involving a grudge fight and a murder revenge serves to break the weak action. . . . The documentary sequences in the film could have been compressed easily into a one reel short." Jesse Zunser

+ — Cue p31 N 4 '39

"For a longer time than I care to recall, the new aviation pictures show about as much drama and excitement as a routine government bulletin. As a matter of fact, that is just what most of '20,000 Men a Year' is. . . . That, almost as an afterthought, it goes in for wild and wooly melodramatics. . . . The afterthought is good enough, but it's none too convincing a screen illusion, but it doesn't cancel out the ennui of the earlier passages." Howard Barnes

— + N Y Herald Tribune p3 O 25 '39

"The film has its moments, especially those involving Maxie Rosenbloom as the mechanic with a vacuum where his brain ought to be. The flying sequences are exciting to watch. That seems to entitle it to a rating of 'fair' and a pair of wings from the CAA." Frank S. Nugent

+ — N Y Times p11 O 23 '39

"Painfulness who swoon on Ferris wheels and feel disconsolate when an airplane flies too high, will keep away from this power dive into the problem of training college boys to be airmen."  
Time p298 N 13 '39

Trade Paper Reviews

"A hot programmer in many sections because of its timely angle; a fair programmer that will satisfy the most others. Then you have Randolph Scott for the marquee—and he has value."  
+ Box Office Digest p15 O 25 '39

"This will serve as adequate fare for the more enthusiastic aviation fans, particularly after the excellent topical idea, which offered numerous possibilities for an exploitable and generally entertaining feature, was rather badly muffed in its transcription to the screen, with the result that average audiences will probably find it a bit boresome."  
+ — Film Bulletin p19 N 18 '39

"Timely and topical air story has good punch for general audience consumption."  
+ Film Weekly p6 N 30 '39

"As a boost for aviation, particularly mass training of American youth to fly, and, as a demonstration of our national photographic and dynamic wizardry, this is a wow, but as virile entertainment, it doesn't quite come off. It has excellent direction, magnificent camera work and splendid performances, but these fall fully to compensate for fatal story weakness. As a result, with the exception of the closing sequences, much of it is pretty dreary stuff. It will qualify at the boxoffice chiefly on the basis of its topical interest and the current new life in aviation interest."

— + Hollywood Reporter p3 O 21 '39

Reviewed by Thomas McCarty
+ Motion Picture Daily p8 O 24 '39

"It will need wide exploitation to carry it through as top spotters in the key runs; otherwise it's a strong support for all key dums. Released as a Cosmopolitan production, and with anticipated extensive play in the Hearst outlets as part of the policy to exploit the air force, picture will get valuable exploitation in Hearst papers. With the production by Alfred E. Green is commendable, keeping the picture moving despite trite story situations that crop up along the way."  
— + Variety p11 O 25 '39

"Documented against Uncle Sam's recently inaugurated plan to make this a nation of aviation men, against the need for a new generation of pilots, this picture turns documentary drama, comedy, romance, action and suspense into a picture that opens with a wallop and
MOTION PICTURE REVIEW DIGEST

20,000 MEN A YEAR—Continued
continues it to the end. It is mass entertainment suitable for any age, situation, and, given proper exploitation, should drag the customers in."
+ Variety (Hollywood) p3 O 21 '39

TWO BRIGHT BOYS. Universal 69-73 min S 15 '39
Cast: Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson, Alan Dinehart
Director: Joseph Santley
Screen writers: Val Burton, Edmund L. Hartman
Comedy drama. This is the tale of a boy and his widowed mother, who fight against a racketeer who wishes to seize their land. An English confidence man and his son complicate matters by becoming henchmen of the oil racketeer.

Audience Suitability Ratings
"A & Y: very good of kind: C: exciting."
+ + Christian Century p1422 N 15 '39
"Family." Am Legion Auxiliary
"Entertaining social drama with some interesting situations, with good acting and direction, but with much unpleasant scheming and plotting and with questionable ethics, as the happy ending is brought about by a forgery. Adults: fair; 11-18: entertaining; 8-14: possibly, Possibly family." Calif Cong of Par & Teachers "Big racketeers are reached a long way back into the files for this picture for it displays the obvious technique of yesterday...but compelling, malicious plotting, and double-dealings. The love angle appears one big bit of stupidity. Mature." Calif Fed of Business & Professional Women's Clubs, "A lethargic entertaining picture with plenty of action, suspense and human interest...Ethics confusing for the younger members of the family. Family." Gen Fed of Women's Clubs (W Coast)
"A fairly interesting melodrama. Family." Nat Council of Jewish Women
"The unethical business of bad checks doing good is obvious. Mature." Nat Fed of Music Clubs
"Mature audiences." Nat Soc of New England Women Writers
"A social drama fairly entertaining... Two good clean young actors, both talented, deserve a better character story, as probably the average American boy enjoys seeing both these actors. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 23 '39
"Mediocre. Mature-family." DAR
+ Fox W Coast Bulletin O 21 '39
"This picture provides a fairly entertaining vehicle for two of Hollywood's problem children in the embarrassing stage of being too old for child parts and too young for romantic roles, and the cast gives them excellent support... The ethics are dubious, but in true movie the likely ne'er-do-wells are supposedly reformed. Adolescents, 12-16: requires mature evaluation; children, 8-12: no." + + Motion Pict R p6 O 39
"Adults." Nat Legion of Decency S 21 '39
"Family." Wkly Guide S 9 '39

Newspaper and Magazine Reviews
"Satisfying entertainment of the unpretentious kind. A Banker in an action scene. It is given good treatment in screen play and directorial work by Henry Harlan."
+ Hollywood Spectator p9 S 30 '39
"It is an earnest little melodrama of the save-the-old-homestead variety, spiced with a little whimsical delinquency that characterized "The Young in Heart" of recent memory... We expect that 'Two Bright Boys' will be enjoyed for its humor and characteriza-

TWO THOROUGHBREDS, RKO 62 min D 8 '39
Cast: James, Lydon, Joan Brodel, Arthur Hohl, J. M. Kerrigan, Marjorie Main
Director: Jack Hively
Music: Roy Webb
Original story: Joseph A. Fields
Screen writers: Joseph A. Fields, Jerry Cady
Drama. An orphan boy, badly treated by relatives throughout, has the good fortune of finding and taking care of it. He and the colt triumphantly survive the mistreatment of his relatives.

Audience Suitability Ratings
"General patronage."
+ Nat Legion of Decency D 14 '39
"Family-juvenile."
Wkly Guide D 9 '39
MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

"They may call this the "U" unit at RKO, but the group comes up with pretty steady consistency on grand entertainment and frequent flashes of originality to spice laded picture appetites. They are giving exhibitors an answer to their repeated request: 'Let's have something different. Let's give it good.' It is a sleeper as entertainment that will be valuable on any double bill, and good standard fare in many neighborhood and rural situations."

Box Office Digest p9 N 30 '29

"A touching, down-to-earth story, this transcends by great heights the entertainment category which its cast and budget might indicate. It cannot help but have a wide appeal for every type and age of theatre patron and, given the strong buildup it merits, the picture is expected to carry its share of the load on any program."

Boxoffice p25 D 2 '39

"In this film RKO has one of the prime entertainments of the year, one of the best pieces of direction and acting that it, or any other studio, has developed. There will be a new film star as something different. Through and let's get into general circulation. His name is James Lydon."

+ Hollywood Reporter p8 N 25 '39

Reviewed by Walter Selden

+ Motion Pict Daily p8 N 29 '39

"A miniature classic is unveiled by RKO in "Two Thoroughbreds." Here is a gentle little picture which will leave an indelible impress on the family audience mind, one which will grow in proportion to the picture's complete lack of marquee names and obviously slim budget."

+ Variety (Hollywood) p8 N 25 '39

U-BOAT 29. Columbia-Ashler 77min O 7 '39

Cast: Conrad Veidt, Valerie Hobson, Sebastian Shaw, Marius Goring

Director: Michael Powell

Original story: J. Storer Clouston

Screen writer: Eric Pressburger

Summarizing: Film itself is based on an actual story which is shedding light on the World War in the Orkney Islands where a submarine is unearthed and frustrating the designs of the German Navy against a squadron of British cruisers.

Audience Suitability Ratings

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

+ Christian Century p254 O 11 '39

"Suspenseful and thrilling. Mature-family."

Nat Council of Jewish Women

"Recommended for adults only, with the hope that no more pictures of this type will be made."

S Calif Council of Fed Church Women

Fox W Coast Bulletin O 28 '39

"'U-boat 29' might be called just another international spy story did it not definitely label itself as a work of Christian. Sebastian Shaw is the hero and the title of the film is used in such a way that the audience sits in the British cheering section. The involved plot is plausible and grips the audience with its natural terror. The film's construction is a type of picture, since the public is educated to believe that in the case of the International Secret Service there is little more than fiction. Adolescents, 12-16: passable; children, 8-12: no."

+ Motion Pict R p12 N '39

"General patronage."

Nat Legion of Decency O 12 '39

"A & Y: good of kind; C: no."

+ Parents' M p66 D '39

"Family. Outstanding. An excellent spy-melodrama of the last war, with interesting settings. In spite of its subject it does not arouse animosity toward either side or any form of documentary."

+ Wkly Guide S 30 '39

News and Magazine Reviews

"Adults and young people."

Christian Science Monitor p19 N 11 '39

"Somewhat in the casual, but, terrifically tense, manner of Hitchcock at his best, is this quietly thrilling tale of the war in the submarine drama. It is splendidly acted by Conrad Veidt, Valerie Hobson, and Sebastian Shaw. . You'll enjoy it."

+ Cue p17 O 14 '39

"The film is done without hatred or bitterness. And it gains by this, for the story, which is involved, has surprises and sharp melodrama. It is as topical as tomorrow's headlines."

+ Liberty p10 N 25 '39

"'U-boat 29' is the most exciting spy melodrama since the advent of the Second World War. The British may not have the Bremen, but they still have Conrad Veidt. . It is told with a high proportion of suspense and owes a pleasantly fortuitous charm to a small gallery of quaint Scots characters it exposes to view incidentally."

+ N Y Times p31 O 6 '39

"This suspenseful, skillfully acted World War fiction is another example of the English flair for melodramas."

+ Newsweek p44 O 16 '39

Trade Paper Reviews

"The title, the theme, and the picture itself are all the selling power the picture needs.

"A natural at this time, that will stand up under exploitation."

+ Box Office Digest p11 O 25 '39

"This is another neat bundle of entertainment made in Britain which should more than pay its way in the American market, having added attraction in the timeliness of its subject matter. It is devoid of propaganda for either side presently at war in Europe. Rather, underneath is a levelheaded indictment of mass murder on any account."

+ Box Office Digest p8 S 28 '39

"Here is as thrill-packed a motion picture as you'll see this season. Made in England, it sufferer may rival the faults incurred with British product. It moves at lightning fast pace, has been brilliantly directed and enhanced through brilliant performances by Conrad Veidt and Valerie Hobson. Coincidentally, it is one of the most timely pictures ever released, dealing with the problems of espionage and terrorism as the recent front page news of the day. Exhibitors who step out and sell this for the grand show it will reap a harvest of profits."

+ Film Bulletin p6 O 7 '39

"Columbia should reap a golden harvest of box office coin with this release. Not only does it capitalize fully on newspaper headlines in its title, but the film is a first-rate piece of entertainment to boot."

+ Film Daily p6 O 11 '39

"'U-boat 29' is a remarkably interesting picture. It is one of the most completely made and even made in England and shipped across for general release in this country. It is fascinating, and there is plenty of room for it in its timeliness as timely as this morning's newspaper."

+ Hollywood Reporter p8 O 15 '39

Reviewed by Charles S. lawson

+ Motion Pict Daily p6 O 9 '39

"Although made and finished in England before the war, the film is being released nationally as tomorrow's headlines. That it also includes meritorious story, production and acting give it added value. The film will be measured by the showmanship of the individual exhibitor. It can be sold up to the hilt. . In the entire cast, there's no one that can't do this. This is a process shot of the British fleet. It looks like a penny postcard photograph. . It's to produce Columbia's credit to release a picture where there's a complete lack of phony barbarism."

+ Variety p13 O 11 '39
UNDER A KISS OF FIRE, Paris films
Cast: Tino Rossi, Michel Simon, Mireille Balin. Viviane Romance
Director: Augusto Genina
Music: Vincent Scotto
Drama, Filmed in France with English subtitles. The leading character is Viviane Romance, a heartless woman, who makes light of her conquests. She persuades a man to run away with her on his wedding day.

Audience Suitability Ratings
“A gay, light-hearted comedy, with a bit of pathos for good measure... A typical French comedy for adults.” Nat Council of Jewish Women

+ Fox W Coast Bulletin O 14 '39

Trade Paper Reviews
“Under a Kiss of Fire” is a well-made French film. The leading character is a young girl of the lower middle class. The leading lady is an East Side tenement girl who is sent to a society children’s summer camp as the children’s “good deed” of the summer. The leading character and her parents in straightening out their lives.

SEE ALSO issue of September 25
Audience Suitability Ratings
“It is delightful entertainment, rich in fun and heart-warming in interpretation, a picture with appeal for all ages. Adolescents, 12-16: excellent; children, 8-12: good.” + Motion Pict R p8 S '39

Newspaper and Magazine Reviews
“Pasternak doesn’t quite hit the Durbin tempo in smoothness. However, in the new, eleven-year-old star, Gloria Jean, he has a find curiously reminiscent of Deanna, Gloria, in brief, has a direct appeal that you like your stars of sixth-grade age.” Beverly Hills + Liberty p30 O 7 '39

Gloria Jean, that pretty voice and a sweet girl’s smile. I would wish, had I the strength, for a prettier vehicle for Miss Jean than ‘Under-Fip’. The behavior of the rich little girls who invite a poor little girl to their grand summer camp in the mountains is altogether too mature for me.” John Mosher

+ New Yorker p88 S 16 '39

Photoplay p95 N '39

Amkino 90-94min S 22 '39

Documentary newsreels. Filmed in Russia with English subtitles. The film opens with the Moscow building program and covers various industries. Other scenes show military advance and the emancipation of women.

Newspaper and Magazine Reviews
“It is an educational flag-waving summary of the U. S. S. R.’s achievements... showing the great improvements that have been made under the five-year plan.” Robert W. Dana

N Y Herald Tribune pl2 Ag 9 '39

“None of the subjects have any direct or informative bearing on the Soviet Russia most people are acquainted with today. As with most such films made by devoted advocates, those at the Cameo give a glowing and generally charming picture of Soviet activity... There is not a discordant note in this unmitigated flow of enthusiastic self-appreciation.” Bosley Crowther

N Y Times p20 S 23 '39

Trade Paper Reviews
“Obviously, the audience appeal is limited since it takes more than intellectual curiosity to sit through a document of such length. Editing and the narration are singularly uninspired for a film that deals with a country whose ultimate future is so much the matter of concern to the world at large. One notable feature is the photography which bolsters the presentation of the subject.” + Boxoffice p3 Ag 26 '39

“It’s well photographed and dutely narrated except when two unbidden women try their voices at the storytelling. The commentary is strong, even if drippingly sweet on the present-day Russian enterprise. Film in itself long. It holds appeal only for those interested in the Soviet cause, being suited for spots where such an audience is available.” + Variety p14 S 27 '39

UNKNOWN SOLDIER SPEAKS. Lincoln productions 40min
Commentator: Alan Bunce
Editor: Jack Goldberg
Director: Raymond Robert Rossen
Documentary film. The Unknown Soldier in Arlington rises from his grave and makes a plea for America to stay out of the war as authentic newsreels of the World War are shown.

Audience Suitability Ratings
“Unpleasant, tragic subject matter, but authentic and informative. Adults.” Gen Fed of Women’s Clubs (IV Coast)

Fox W Coast Bulletin N 4 '39

“As anti-war propaganda it fails because the vivid, realistic newsreel scenes arouse excited interest which is not counteracted by the inconsistent and inadequate narration... It will excite and bewilder rather than warn young people against war. Adolescents, 12-16: very doubtful; children, 8-12; positively no.” - Motion Pict R pl2 N '39

Trade Paper Reviews
“The picture is pretty hodge-podge, rather dizzily intersected by none of the modern technical devices which could have improved it. The narrative also falls short of its possibilities, although it is well read by Alan Bunce. There is room for wonder, too, concerning the curious, unexplained newsreel scenes. The Soviet Revolution of 1917, particularly the beneficient causes accredited to it. But, as a somewhat hectic historical rehash, it commands a certain respect.”

+ Hollywood Reporter pl1 N 10 '39

WE ARE NOT ALONE. Warner 110-112min N 25 '39
Cast: Paul Muni, Jane Bryan, Flora Robson, Raymond Severn, Una O’Connor, Henry B. Walthall, Montagu Love, James Stephenson
Director: Edmund Goulding
Music: Max Steiner
Music: Leo F. Forbstein
Screen writers: James Hilton, Milton Krims
Drama. Based on the novel of same title by James Hilton. Muni portrays a kindly English physician who practices in a small town. He is at odds with his neurotic wife over the upbringing of their delicate and imaginative young son. A young Afghan dancer is a patient and stays in the house to care for the boy. When the wife takes some poison accidentally and the dancer is found guilty with murder as he is found trying to smuggle
her out of the country as England enters the war in 1914. They are found guilty, on circumstantial evidence, of the wife's death and are sentenced to hang.

Audience Suitability Ratings

"Excellent. Mature-family. DAL."

"It is a compelling performance by Muni, as well as an emotionally affecting one. There is too, a good deal of his own simplicity and appeal in the performance of Jane Bryan. One can sympathize and empathize with Bryan and his reactions. It is a film that will be popular with both adults and children."

"Adults."

"The Nation Lottery of Decency N 9 '39"

"A: excellent; Y: too mature for many of this age; C: no."

"Parents' "M p69 Ja '40"

"Mature. Recommended to the Committee on Exceptional Photoplays. Outstanding."

"+ + WKy Guide N 18 '39"

Newspaper and Magazine Reviews

"It is a compelling performance by Muni, as well as an emotionally affecting one. There is too, a good deal of his own simplicity and appeal in the performance of Jane Bryan. One can sympathize and empathize with Bryan and his reactions. It is a film that will be popular with both adults and children."

"Adults."

"Christian Science Monitor p17 N 25 '39"

"You wonder many things about the film—how did James Hilton, on whose novel it is based, allow himself to be won over so completely to Thomas Hardy's blind irony of chance? What is this picture driving at with its gloomy foreboding interspersed with only occasional glimpses of sunshine and happiness? But one thing is sure. Nothing in the story, with its dubious point, there is no doubt about the film's having a first-rate production."

"If 'We Are Not Alone' has any message, it is for understanding in man's dealings with man." Philip T. Hartung

"Commonweal p137 D 1 '39"

"Best news in this advertising, though overlong and much too leisurely, triple tragedy of a suburban British doctor and his family, is the advent of a new first-rate emotional actress, Jane Bryan, on the American screen. . . . The picture is sensitively and movingly written, and beautifully played. But its looseness in construction, its uneven pacing, and frequent meanderings away from its theme weaken it time and again. . . . It belongs mainly to Jane Bryan, and if you can overlook the slow, unsteady pace of the lengthy tragedy, you will find it well worth seeing if for no other reason than her performance.

"- + "Jesse Zunser

"Unquestionably an artistic triumph; one of the most beautifully made pictures ever to be sent out of Hollywood. The wisdom of the choice of "story" material could be a fruitful subject for discussion [for study groups]. Exhibitors will find it a "must" in all the artistic and technical elements of the production, but I cannot recommend it for audience reception and acceptance."

"Hollywood Spectator p5 N 25 '39"

"This makes grim film fare. I am not at all sure what it makes. One gets the grey graydiosity of a dull provincial English town. And Muni's performance of the simple-souled drunkard is one of the best I have seen. It is a difficult figure for an audience to sentimentalize about. Still, here is excellent acting. Fine, too, are the imaginative little dancer of Jane Bryan and the dull methodical wife of Flora Robson." Beverly Hills Library p. 22 '39

"It is the most interesting of the recent films. But it is interesting, I am sorry to say, for its faults rather than for its virtues, for its artistic misjudgment, and, more important, in the whole conception, which reveals elements of compromise and inadequacy of the Great War, which it concerns itself with psychological problems. The bitter simplest consistent honest attempt as this results in nothing more than ambitious phoniness."

"- Franz Hoellering

"- + Nat Plateaus p9 N 9 '39"

"Once again James Hilton has cause to be thankful to the screen. In 'We Are Not Alone,' his tragic tale has been given superb treatment. While the film has retained a poetic and subtle, although not sufficiently beautiful, as well as an emotionally affecting one. There is too, a good deal of his own simplicity and appeal in the performance of Jane Bryan. One can sympathize and empathize with Bryan and his reactions. It is a film that will be popular with both adults and children.

"N Y Times D 1 '39"

"We Are Not Alone' emerges as a film of rare tenderness, beauty, and grace, possessing all of the quality of serenity. Mr. Hilton does not write for the screen; but he has a gift for bringing together a film's virtues, and in 'We Are Not Alone,' he has created a film that is at once a masterpiece and a masterpiece."

"New Yorker p112 D 2 '39"

"'We Are Not Alone' has James Hilton's first crack at writing a novel of his own stories. The result is a scenario's improvement on an author, a thriller, strange love story, a compelling melodrama. Collaborating with Milton Krim, Hilton has turned a sketchy and sentimental novel into a leisurely well-made drama, climaxing a tragic love theme with an earnest indictment of war.

"- + Newsweek p36 N 20 '39"

"It is a somewhat overlength, overwordy picturizing of James Hilton's cheery little novel of that name in which the only two pleasant characters are the Englishman Paul. Muni [with a phony English accent] has a chance to act in muti for a change, instead of doing one of those great impersonations."

"Time p38 D 4 '39"

"Trade Paper Reviews

"It is a deliberate masterful piece of work. . . Not for the moron who insists on guns and happy endings. But a knockout money-maker with the small, unimportant, but enduringly pleasing 'M."" - + Boxoffice p61 N 11 '39"
WE ARE NOT ALONE—Continued

"The story of 'We Are Not Alone' is drab, heavy and futile. This futility makes it difficult for the spectator to sympathize with the characters. The situation is exaggerated beyond the characters' own blunders and shortcomings are responsible for the situations in which they find themselves. Too, the plot is weak. It has been done many times before in more entertaining manner. We feel, therefore, that Warner has no good reason to present a picture as it is being told. Muni is magnificent as a well-to-do English doctor.

Film Bulletin p3 N 9 '39

It's the opinion of this reviewer that the Warner production of 'We Are Not Alone' will be over the heads of many of the ticket buyers and, as such, will prove the most controversial picture that organization has ever made. The ticket buyers will either like it, and do rave over it, or they will hate it and tell their neighbors of this hate. That pretty much was the case with the opening night audience. But good or bad, all will have to acknowledge that it has been given the best in production, with no attempt to cater in formula to even one foot of its unreeling.

'Hollywood Reporter' p3 N 8 '39

Reviewed by Alfred Finestone + + Motion Pic Daily p3 N 10 '39

"It's not a showy picture such as 'Tasteur' or 'Zola,' and it's not likely to draw the same critical fanfare. It will get topflight attention, however. Film has dignity and warmth and is genuinely moving. It is an interesting study as well as satisfying entertainment. It could be liberally cut, particularly in the latter sequences, but it is handsomely produced, skillfully handled, and entertaining. Although the leading part isn't as spectacular as other recent Muni roles, it offers more depth and naturalness, and the star gives a penetrating, spontaneous and ingratiating performance.

Variety p15 N 15 '39

"Drama, beautifully written and enacted, is the pivot upon which 'We Are Not Alone' unwinds to take its place among the year's finest screen presentations. It adds to and expands the artistic crown that long has adorned the head of Paul Muni. . With Muni's name to attract a wide cross section of crowds, a sure draw, box office, for with the verbal plaudits certain to roll from lips of initial audiences, the turnstile is sure to be frequent. It is a picture for those who find entertainment in realistic story material, presented in a manner that is convincing to the degree.

+ + Variety (Hollywood) p3 N 8 '39

WESTBOUND STAGE. Monogram Announced for release D 22 '39 (Not yet pre-viewed)

WHAT A LIFE. Paramount 75min O 6 '39


Director: Jay Theodore Reed

Screenwriters: Charles Brackett. Billy Wilder

Comedy drama. Based on the play of same title by Clifford Goldsmith and on the radio program 'Life.' Family depicts the difficulties of Jackie Cooper in high school. He is always getting in wrong although he talks like his father, played by Bette Kapper. Everything that goes wrong in the school is blamed on him but he extricates himself eventually.

Audience Suitability Ratings

A & Y: very good of kind; C: fairly good.

+ + Christian Century p1254 O 11 '39

"Good. A well-enacted, well-directed hour-of-fun for high school co-eds who will fully appreciate its situations. Family." Gen Fed of Women's Clubs (W Coast)

+ + Fox W Coast Bulletin S 23 '39

"Entertaining social comedy that builds steadily to a light-hearted, natural real social drama. Especially interesting to parents and teachers, 14-18: good; 8-14: mature. Family." Calif Council of Jewish Women

"A sincere effort is made to arouse sympathetic understanding of the problems of youth. Family. Calif Fed of Business & Professional Women's Clubs

"A most entertaining picture of human interest, appealing in its naturalness. Family." Gen Fed of Jewish girls' Clubs (Los Angeles)

"An entertaining comedy of high school life with good lines and humor. Family." Nat Fed of Music Clubs

"A plot is excellant and the adults for the most part seem out of focus, let us remember that we are viewing them through youthful eyes and perhaps more truthful than they were we would care to admit. It's great fun for all. Adolescents, 12-16: good; children, 8-12: yea. Parents.' Nat Council of Jewish Women (Los Angeles)

+ + Fox W Coast Bulletin S 30 '39

"General patronage."

Nat Legion of Decency Jl 6 '39

"A & Y excellent; C: possible.

+ + Parents' M p73 Ag '39

"The film is much the same as the play, with an added scene in the cafeteria and a 'smashin' gag' in which the note is handed to a girl who in turn is asked to pass it on to another. Although both scenes are done well, they are just as funny as ever. . . . Jackie Cooper's Henry seemed a little grint at times, certainly far below his earlier roles. His scenes are superb characterization of the stage and radio Henry. But, of course, any Henry is a howl.

+ + pictorial p9 O 29 '39

"Family. Humorous, touching, and very human—both children and teachers."

+Wkly Guide Ji 1 '39

Newspaper and Magazine Reviews

It is one of the bright pictures of the new season and better than it was seen on the stage. There is wider movement and a background that even the versatile technique of a stage designer couldn't match." John Gibbons

+ + Boston Transcript p10 O 6 '39

"Adults and young people alike will enjoy it."

Science Monitor p17 O 7 '39

"It is a pleasant comedy about high-school life. . . Parents should see this." Philip T. Harung + + Commonweal p564 O 13 '39

"The generally amusing adventures of the Aldridge Family are happily extended to the screen in what is promised as the first of a series of film comedies. If this one is a fine sample, they all will be mighty welcome. Nature is immensely transformed, but always comical, misadventures that plagued them as in the stage series. It makes for vastly enjoyable movie entertainment, and can be heartily and fully recommended." Jesse Zunser and Andrew Land

+ + Cue p14 O 11 '39

"All persons in educational work will, of course, want to see it, as it takes some important and very interesting educational processes. If the screen version of the play has not quite hit its mark, going in a bit too much for the broad style of the first, yet there is much in it of wit, gayety and meat." Bert Harlen

-Hollywood Spectator p8 S 30 '39

"Here is another of those 'sleepers,' a surprisingly good picture with no advance heralding. Based on Clifford Goldsmith's Broadway stage comedy of last season, it presents
an amusing and human story of adolescence." — Beverly Hills

+ Liberty p60 S 9 ’39

"It was the remarkable performance of Eara Stone as Henry Aldrich in George Abbott's production of 'What a Life' that gave the play its chief value, for though having heard how difficult it would be to fill the Stone shoes in the screen version of 'What a Life,' his performance is perfectly natural and, perhaps, a bit saner than Mr. Stone's interpretation of the misguided school boy, but it lacks the brilliance and the peculiar voice inflections of the stage player that made his Henry such a mischievous-comic character. After the success of the play, however, the screen has achieved an excellent translation of a clever comedy." — Robert VAughan

+ New York Tribune p33 O 12 ’39

"Not only has Paramount proved equal to the delicate surgical task of grafting a George Abbott stage success almost bodily upon the screen; it has gone a modest step farther and made of 'What a Life' one of the year's better and brighter comedies. For the surprising success of this operation, the young principals, Jackie Cooper and Betty Field, must be libeled. The boy who has brought the entire film of those eyes the real protagonist of the piece, the center and cynosure, the drammaturgic protagonist of the whole film and of the whole entire film structure, is the absolute comical rightness is Vaughan Glaser, from the original stage product."

+ N Y Times p32 O 12 ’39

"'What a Life,' that play of high-school type which was New York, shaped up into only a moderate affair as a picture. I think possibly Jackie Cooper was not a sufficiently funny boy of the kind to attract attention, and the weakness is so everlastingly in trouble. No youngster can manage the sullen and tough species better than the juvenile, but the viable, the humorous, the natural, the sort of thing at all." — John Mosher

+ Newsweek p39 O 14 ’39

"This is an amusing and knowing comedy of high-school juvenilia."

+ Newsweek p39 O 9 ’39

Trade Paper Reviews

"'What a Life' takes rank with the best of the week's memories. J. Theodore Reed has taken the Broadway stage hit, and with good scriptwriting and artistry, made a film that has beat down to earth tales of human beings that audiences love." — Boxoffice Digest p13 S 18 ’39

"Trite as such designation has become, this must be described as a natural—in both senses, the clever lines and good performances overcome many of the hollow situations and should bring 'What a Life the approval of young people who like the family trade. Where ever exploited, it should get slightly above average grosses. It won't mean much in action spots."

—Dale Al Haun

— Film Bulletin p50 S 7 ’39

"Warm and human story excellently played is perfectly suited at family business."

+ Film Daily p81 S ’39

"Paramount has a grand show in the screen version of Clifford Goldsmith's 'What a Life.' The material is from the play minus the fine performances enacted by the whole cast will in sure its boxoffice success. Jay Theodore Reed has adapted the script and directed the picture and has directed the picture and directed the picture and directed the picture for Paramount. He hasn't missed a trick. Audiences will enjoy reliving their high school days through the eyes of Henry Aldrich and other characters in the play."

+ Hollywood Reporter p3 S 16 ’39

Reviewed by Gus McCarthy

+ Motion Pict Daily p17 S 19 ’39

"It's strong dual fare for the family trade... Eara Stone handled the Henry Aldrich role in the play and still does on the air... Young Cooper is excellent in the Stone part, displaying a sincerity that will catch audience attention. Picture is a well-romanced narrative of high school life, it's realistic and rich in adolescent truth and dramatizes the best presentation of high school adventures on the screen."

+ Variety p15 S 20 ’39

"This is a surefire package of entertainment for man, woman and child. For youngsters of high school age, theCollege age is the natural. And it will be equally diverting for elders as well, particularly parents who will recall the ordered by sale. This is what a Life and dramatically the most legitimate American school picture yet made, with just enough serious undertow to make the fun all the more appealing. It will enliven and grace any program, will earn enthusiastic word-of-mouth and therefore should prove lack."

+ Variety (Hollywood) p3 S 16 ’39

WHEN GERMANY SURRENDERED. Coat-Rust 70min

Narrator: A. L. Rule

Documentary film. The producer states that there were war newsreel films of the last six weeks official films from the archives of the several nations, and are shown here for the first time by permission of the governments of the United States, England, France, Belgium, Italy, Germany and Russia. The footage was photographed by army cameramen stationed at the front. Scenes showing the battles of the Marna, Verdun, the Meuse, Chateau-Thierry, Argonne, St Mihiel, Ypres and the Somme are included.

Audience Suitability Ratings

"A: good of kind: Y & C: no."

+ Christ Church Century p3 N 8 ’39

Trade Paper Reviews

"An eloquent, forceful appeal for peace, particularly timely and therefore potentially profitable in view of current world conditions. A. L. Rule's accomplishment in compiling and editing a mass of material, and his stirring narration, are of the highest order. Every effort should be made, from a civic and a humanitarian as well as a business standpoint to create interest in the feature among all types of audiences."

+ Boxoffice p27 O 21 ’39

It goes the full way in showing scenes of horror and the looting and atrocities, but the documentary film gives the spectator plenty to think about. However, the picture's production values are simple and basic, the camera work is basic and basic, the camera work is basic and basic, the camera work is basic. It is poorly edited and the narrator's material is poorly written, keeping the picture from any chance of greatness. Scenes are jumbled together in confusing manner, causing considerable loss of audience interest. As a production of war pictures, 'When Germany Surrendered' is a notable achievement. As a production, it fails to hold sustained interest."

+ Hollywood Reporter p3 S 29 ’39

WHY THIS WAR? Jewell 8min O 7 ’39

Compiler: Samuel Cummins

Newreel compilation. Some of the material from For the Control of War (1918) and the New Racket (1934) has been used in this film but with changed commentary. Much of the material is from newsreels. It pictures the events leading up to the World War and ends with newsreels of the signing of the Munich pact and Hitler's invasion of Austria.

Newspaper and Magazine Reviews

"It is a grim and gory hodgepodge of old World War films and post-war newreel shots, slapped together without any intelligent con-
WHY THIS WAR?—Continued

... and prefaced only by a few clips from newsreels of the last month. Most of the material is stale from repetition, having been lifted from all the available archives of the governments which fought the last World War, and is so sloppily and pointlessly assembled that it offers no conclusion whatsoever, outside of a purely arbitrary insistence by its narrator that wars are caused by diplomacy and meekness of idea." — Robert Crowther

+ N Y Times p15 O 9 '39

Trade Paper Reviews

"In the final essence, this documentary can be termed a slashing indictment against the war-makers, but all the fine material compiled by Samuel Cummins there are a number of weaknesses that impair the force of its message. The pictures are done and the commentary by an Englishman detracts greatly. Only when the post-war sequences are shown does the film get the necessary lift." — Boxoffice p27 O 21 '39

"A severe indictment of war, in which those accused are imperialists, war lords, profiteers and others. ... The boxoffice potentialities appear great but all the fine material has been pieced together in an able manner, with the whole continuity from the events leading to the first World War through to the new outbreak that abridges giving an interesting, forceful picture of the past 25 years." + Variety p18 O 11 '39

WITNESS VANISHES. Universal-Starr

66min O 21 '39

Cast: Edmund Lowe, Wendy Barrie, Bruce Lester, Walter Kingsford, Forrester Harvey

Director: Otis Garrett

Original story: James Ronald

Screen writer: Robertson White

Money for Nothing is the fifth film and first production in the first Crime Club series. The tale concerns a newspaper publisher who is railroaded to an insane asylum by four editors who want to run his paper.

Audience Suitability Ratings


"Adults:" + Nat Legion of Decency S 7 '39

"A: fair; Y: uninterestingly fabricated... fans: C; no." + Parents' M p65 '39

Newspaper and Magazine Reviews

"For the most porous murder plot of the year, a plot so well ventilated with large holes that even the principals soon acquire the uncomfortable look of people sitting in draughts, we refer you to 'Witness Vanishes.' ... Wendy Barrie and the rest of a competent cast do as well as could be expected, with such a plot (for which the Crime Club deserves to be blackballed), but we still insist that the only witness who vanished—or at least, the only one we can swear to—was us." Ben R. Crisler + N Y Times p15 O 23 '39

Trade Paper Reviews

"Latest Crime Club thriller starts with a fascinating idea for a murder mystery and the eerie quality of the story has been maintained for the greater part of its 66 minute unreeling. A modestly-budgeted producer, it will intrigue detective film addicts, and make fair entertainment for dual bills." Frank Leyendecker + + Film Bulletin p21 N 4 '39

"Latest of the Crime Club series, this one holds up its end established high last year by "The Invisible," and is another of the better ones. A well-written mystery, it is not likely to leave audiences hungry for more. A well-directed film that will be popular with both crime and mystery addicts alike. + Film Daily p7 O 27 '39

"'Witness Vanishes' is a sandy-handled mystery picture that builds interestingly to a climax. Its chief virtue is that it is acted quietly and sincerely by an almost entirely English cast, and their reserved actions and mannerisms lend a type of subdued fascination to their parts. It is free from the hysterical theatricals with which most mystery pictures are afflicted.

+ Hollywood Reporter p4 N 29 '39

"It's a first-rate murder mystery, and better than the initial attempt in this series, but not sufficiently to become excite over. That the picture may be mentioned above the level of others is due largely to slick performances by Edmond Lowe, Wendy Barrie and Forrester Harvey. Will do the lower section of a double bill lineup... With routine direction and lackadaisical writing, the three central characters the mystery becomes so baffling at times that one is apt to wonder what it is all about." + Variety (Hollywood) p4 N 29 '39

"Last of Universal's Crime Club series is highly complicated, and mostly improbable screen yarn, but superb acting, excellent direction and flawless photography make it most interesting and at same time entertaining con- ciliation." + Variety (Hollywood) p4 N 29 '39

A WOMAN IS THE JUDGE. Columbia

62min J1 10 '39


Director: Nick Grinde

Screen writer: Karl Brown

Melodrama. Frieda Inescort, a superior court judge, still suffers from the daughter who disappeared 21 years before. She is called on to preside at the trial of Rochelle Hudson who has murdered her racketeer friend. Mayo Methot, finds out that Miss Inescort is Rochelle's mother and enlists her aid.

SEE ALSO issue of September 25

Newspaper and Magazine Reviews

"Homicide has rarely been suited out with more sparkle or trimming than in 'A Woman is the Judge.' If you can easily, and sort of like it, the new offering is here-with regard to a 'crime, is complicated, and is the type that sheds a tear over 'movie' shindigs I must report that I found it extremely dull on the melodramatic side and definitely sloppy in the heart-tug sequences. In spite of several tolerable performances the film never lifts itself a notch above the dead level of a routine 'B' production."

Howard Barnes + + N Y Herald Tribune p17 S 29 '39

"'A Woman is the Judge,' 'Class B' courtroom melodramas, a bit more tearful, perhaps, than the average. ... If we are any judge, there is nothing quite like it in all the history of luriprudence. ... All makes for stark drama, but don't go looking for it in Blackstone."

Ben R. Crisler + N Y Times p30 S 30 '39

Trade Paper Reviews

"Sentimental mother-daughter melodrama okay as programmer for neighborhoods."

Reviewed by Edward Greif + Motion Pic Daily p9 O 4 '39

"Picture looks destined to get the most coin from the long finish, and is better in almost every such combinations. It's red-corpsed fare for the double-bill spots." + Variety p12 O 4 '39

A WOMAN'S FACE. See En kvinnas ansikte

THE WOMEN. MGM 132-135min S 1 '39

Cast: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette God- dard, 's

"Based on play of same title by Clare Boothe. In this ruthless tale of Park Avenue..."
women, Norma Shearer portrays a socialite whose husband remarries. 

As a play 'The Women' had a long and successful run, and is still destined for a similar fate. It is rough, tough, and wise-cracking, and the ladies involved scratch at each other with a keen 'London.' Jesse Zusner

**SEE ALSO** issue of September 25

**Audience Suitability Ratings**

"The cast is a galaxy of stars of the first magnitude, with each characterization a distinguishing one. The role of Rosalind Russell as the versatile, vilifying troublemaker, whose performance is almost matchless. Norma Shearer in the sympathetic role of young wife and mother is superb. Adults," Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Some of the comedy is over-done and there is a good deal of bitting satire on womankind in general, and the women of our time in particular. The film would gain in subtlety by judicious cutting. Adult in interest." Nat Soc of New England Women's Clubs

**+ + Fox W Coast Bulletin S 9 '39**

"Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Sparkling, sophisticated satire, brilliantly directed and acted, with believable, pointed dialogue, though delivered a trifle too rapidly at times. Adults." Calif Fed of Women's Clubs

"The scenes in the beauty parlor and the fashion show are especially good. Photography excellent, but the music is inconsequent in the first act. A comedy that is too painful, rather than funny, is a satire on Hollywood's top actresses in their company and that it should not have been released. The rest of the film has, however, a certain charm. Adult in interest." Calif Fed of Women's Clubs

"Highly sophisticated, with sparkling dialogue (not always in good taste), some drinking, excellent characterizations, and a beautiful fashion racy entertainment. Adults."

S Calif Council of Fed Women's Clubs

**Fox W Coast Bulletin S 16 '39**

"Given wide publicity as a venomous satire on Hollywood women, with a plot from which this film is adapted was also noted for its risque lines. Toned down to transform it into a comedy, it is still a good, but equally venomous... Although the problems of star (Miss Shearer) and her sensitive little sister (Miss Crawford) is not too peculiar to modern Hollywood, the coarseness and exaggerated comedy of the other characters, the production is exceedingly clever and brilliantly acted. It is, however, too sardonic to provoke much lighthearted amusement. Adolescents, 12-16: unsuitable. Children, 8-12: no.

"Motion Pict R p9 S '39"

**Newspaper and Magazine Reviews**

"Adults only." Chicago Sun-Times Monitor p15 S 25 '39

"GGM went colossial with the super-incredible beauty salon, with a fashion show that does nothing but delay the thin plot, with the Reno divorce ranch where Mary Boland shakes off one man to take on another and where the famous Panettone Goodgart-Rosaid Russell fight is staged. Director George Cukor did all he could with the star-studded cast. Men will find it entertaining and unflattering (if they have any gallantry). Women will find it beautifully costumed, exaggerated and vulgarly funny. It will show that in the last analysis Watson says that a house has to be more than a school girl sweetheart, nurse, mother and what will find "The Women" better for home. It will keep you happy throughout., Philip T. Hartung

Commonweal p360 S 22 '39

"This is a two hour and fifteen minute cat fight that should keep you happy throughout. The house is a madhouse and the women will enjoy the results, full of wisecracks and care for nothing. They will enjoy the film, but some of them will feel sorry for themselves. The verdict is: 'The Women' is a trap and a failure."

"As a play 'The Women' had a long and successful run, and is still destined for a similar fate. It is rough, tough, and wise-cracking, and the ladies involved scratch at each other with a keen 'London.' Jesse Zusner

"Meritorious comedy, clean enough for all types of audiences. Study groups should note the contribution this film makes to the social comedy genre and what it means to social satire. Although the Hollywood image of the woman has historically been vulgarly and tasteless, the role of Rosalind Russell as the versatile, vilifying troublemaker, whose performance is almost matchless. Norma Shearer in the sympathetic role of young wife and mother is superb. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Some of the comedy is over-done and there is a good deal of bitting satire on womankind in general, and the women of our time in particular. The film would gain in subtlety by judicious cutting. Adult in interest." Nat Soc of New England Women's Clubs

"I'm afraid you'll like it all. It is witty, smart, provocative, and ruthless, distinctly of our disorderly, selfish era. And you'll enjoy the ladies' mauling match when mere words fall the gals." Beverly Hills

="Liberty p39 O 21 '39"

="Compared to 'Zarvee' even the best Hollywood picture of recent weeks, 'The Women' is a cheap affair—smart, witty, but phony. Satire surpasses the sharpness of truth, not merely wisecracks. At that rate, the feeling tricked and nothing remains." Franz Hoellering

*Nation p425 O 11 '39"

Reviewed by Olive Ferguson

"New Repub p145 O 4 '39"

"It has been made into sure-fire screen entertainment. 'The Women' is a marvelous, uncensored picture. It is the story of a society which was, even more sentimental. What will matter to most film goers is the fact that the show is caustically, comically, that it has ensnared a slice of Hollywood's top actresses in its company and that it is a good, but awkward, film. The show is, in fact, a spoof of the screen, has saturated the proceedings in feminism. Once more 'The Women' is a women's show, but this time it is certain to laugh and amuse most men. I was not too impressed by 'The Women' as a play and the film is no tremendous improvement over it. I believe. Still, it strikes me as sure-fire entertainment." Howard Barnes

="N Y Herald Tribune p17 S 22 '39"

="The tonic effect of 'The Women' is so marvelous we believe everyone in Hollywood should make at least one thoroughly nasty picture a year. It is every bit as good as the pictures of the season... We don't know when we've ever seen such a terrible collection of women. Photography beautifully good, and so is their picture." Frank S. Nugent

="N Y Times p27 S 22 '39"

="The whole public being down with war gripe and crisis, the impact of this movie may be almost too violent. It's not without humor by any means, once the ear becomes accustomed to the din of the ladies' vocal excesses. Since the picture runs two hours and a quarter, care having been taken that no gem of Clara Boote's masterpiece was lost, we can hope only that not too many people will be left available to laugh with the Beethoven witticisms will not be the last they hear on this earth. The various triumphs of this picture make Norma Shearer and Rosalind Russell comic frights. John Mosher

="New Yorker p67 S 16 '39"

="It is brutal, uncompromising, cruel; but somehow tender, too, especially when the camera turns to Norma Shearer. . . Clara Boote's superior to other Norma Shearers. Universal on Broadway, has been brought to the screen with no cushion for its shock content and sharp humor." Photoplay p33 N '39

="The 'Women' like its original, is a mordant, mature description of the social decay of one corner of the U.S. middle classes."

Time p58 S 11 '39"
### ANNUAL INDEX

Under the names of the featured actors and actresses will be found the productions in which they have taken part during the year 1939. Under the director’s name will be found a list of the films which he directed during the year; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parentheses, thus:

Cohen, Lester
Sweepings (Three sons)

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McCullum, Warren
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Susannah of the Mounties
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Drew patrol
Eternally yours
The real glory
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Okhlopek, N. P.
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Hotel Imperial
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O'Malley, Rex
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Man who dared
Sons of liberty
Torchy Blane in Chinatown
Opataho, David
The light ahead
Orellana, Carlos
El capitán aventurero
Orlov, D. N.
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Father O'Flynn
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O'Shea, Oscar
S.O.S. tidal wave
Undercover agent
O'Sullivan, Maureen
Let us live
Tarzan find a son
Ouspenskaya, Maria
Love affair
The raingame
Owen, Lynne
Death of a champion
Persons in hiding
Ride a crooked mile
Union Pacific
Owen, Reginald
Bridal suite
A Christmas carol
Fast and loose
Hotel Imperial
The real glory
Remember?
Ozery, Madeleine
End of a day
Song of the streets

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## ACTORS AND ACTRESSES—Continued

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## BOOKS (Adapted)

- Abramowitz, S. J.
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- Baldwin, Faith
- Comet over Broadway
- Baum, L. Frank
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- Last Warning (House of fear)
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Nancy Drew Series (Nancy Drew, reporter)
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Wylie, Philip
Death makes a decree (Charlie Chan in Reno)

DANCE DIRECTORS
Ballanchine, George
On your toes
Beilsher, Ernest
Little princess
Beery, Busby
Broadway serenade
Castle, Nicholas
Boléro
Little princess
Connolly, Bobby
Honolulu
The wizard of Oz
De Marco, Tony
Shining hour
Feliz, Seymour
Broadway serenade
Fiyoto, Onoe
Gone with the wind
Harak, Buddy
Exile express
King, George
Bathing co-ed
Idiot's delight
King, Mitty
Swing, sister, swing
Larkin, Eddie
Blondie meets the boss
Ley, Sammy
Honolulu
Prinz, Eddie
Gone with the wind
Prinz, LeRoy
Artists and models abroad
The great Victor Herbert
Magnificent fraud
Mans about town
Paris honeymoon
St Louis blues
Sudden money
Taza
Rasch, Albertina
Broadhearts
Robel, David
Allieheny uprising
Sawyer, Geneva
Boy friend
Little princess

ARCHIBALD, George
Boy trouble
Night work
Some like it hot
Thanks for the memory
Arnshtam, L.
Friends
Arvedson, Ragnar
Happy cavaliers
Asquith, Anthony
Fygmalion
Auer, John H.
Culling all Mariness
Forged passport
Orphans of the street
S.O.S. tidal wave
Smuggled cargo
Thou shalt not kill
Bacon, Lloyd
A child is born
Espionage agent
Indianapolis swiftness
Ohio, kid
Wings of the navy
Badger, Clarence
Ranger River
Baxcot, King
Tumbleweeds
Banks, Monty
Shipyard Sally
Smiling along
Barsha, Leon
Manhattan shakedown
Murder is news
Special inspector
Barton, Charles
Behind prison gates
Five little peppers and how they grew
Beal, Scott E.
Convicts at large
Beaudine, William
Torchy Blanc in Chinatown
Beebe, Ford
Okahoma frontier
Bennett, Spencer
Across the plains
Okahoma terror
Riders of the frontier
Benol-Leyvy, Jean
Youth in revolt
Berg, Ludwig
Three waitzes
Berkeley, Busby
Habes in arms
Comet over Broadway
Fast and furious
They made me a criminal
Berne, Joseph
Mirele Efros
Bernhardt, KURT
Crossroads
Blake, Ben K.
Two sisters
Borzage, Frank
Disputed passage
Shining hour
Botleller, Arcady
El capitain adventurero
Brahm, John
Let us live
Rio
Brenon, Herbert
Housemaster
Bretherton, Howard
Boys' reformatory
Danger flight
Irish luck
Navy secrets
Sky patrol
Star reporter
Tough kid
Undercover agent
Brignone, Guido
Per uomini soli
Broder, Otto
Stop, look and love
Too busy to work
Winner take all
Brown, Alan
The movies march on
Brown, Clarence
Idiot's delight
The rainy came
Browning, Tod
Miracles for sale
MOTION PICTURE REVIEW DIGEST

DIRECTORS—Continued

Buquet, Harold S.
Calling Dr Kildare
On borrowed time
Secret of Dr Kildare

Bulgakov, Leo
Marua
Burger, Hans

Crisis

Butler, David
East side of heaven
Kentucky
That's right—you're wrong

Buzzell, Edward
At the circus

Cabanne, Christy
Legion of lost flyers
Mutiny on the Blackhawk
Smashing the spy ring

Tropic fury

Camerini, Mario
Il Signor Max

Cammag, Maurice
Remnants from Nicholas

Capra, Frank
Mr Smith goes to Washington

Carne, Marcel
Bizarre bizarre
Port of shadows

Carstairs, John Paddy
Saint in London

Cenzato, Giovanni
Ho perdito mio marito

Chaplin, Pierre
L'alibi

Chen, Y. C.
Flight to the last

Clemens, William
Dead end kids on dress parade

Devil's island

Nancy Drew and the hidden staircase

Nancy Drew, detective
Nancy Drew

Nancy Drew, trouble shooter

Clifton, Elmer
California frontier

Cline, Edward F.
Peck's bad boy with the circus

Coleman, C. C. Jr
Flight to fame

Homicide bureau
Missing daughters

My son is a criminal

Outpost of the pioneers
Spoilers of the range

Collins, Lewis D.
Pluto at large

Hidden power

Strange case of Dr Meade

Trapped in the sky

Whispering enemies

Conway, Jack
Lady of the tropics

Let freedom ring

Cortez, Ricardo
Chasing danger

The escape

Heaven with a barbed wire fence

Cromwell, John
In name only
Made for each other

Cukor, George
The women

Zaza

Cummings, Irving
Hollywood cavalcade

Story of Alexander Graham Bell

Curiz, Michael
Daughters courageous

Dodge City

Four wives

Private lives of Elizabeth and Essex

Son of liberty

Czinner, Paul
Stolen life

Daw, Norman
Taku

De Mille, Cecil B.
Land of liberty

Union Pacific

Decoin, Henri
Mademoiselle ma mere

Del Ruth, Roy
Here I am a stranger

Star maker

Tail spin

Deming, Norman

Riders of the Black River

Taming of the West

Diamant-Berger, Henri

La vierge folle

Diege, Samuel
Ride 'em, cowgirl

Singing cowgirl

Water rangers

Dietrich, William

Juarez

Dmytryk, Edward

Television spy

Donovan, Frank

Five times five

Donskol, Mark

On his own

Dorais, Gordon

Zenobia

Dovzhenko, Alexander

Dreville, Jean

Devil is an empress

A man and his wife

Dupont, E. A.

Hell's kitchen

Duvalier, Julien

End of a day

Escape from yesterday

Dwan, Allan

Frontier marshal

The gorilla

The three musketeers

Eason, B. Reeves

Blue Montana skies

Majestic rhythm

Eisenstein, Sergei

Alexander Nevsky

Elia, Marco

Allergi masnadieri

Elia, Maurice

Return of the frog

Spy of Napoleon

Enright, Ray

Angels wash their faces

Going places

Naughty but nice

On your toes

Ermiller, Friedrich

The great citizen

Farrow, John

Five came back

Full confession

Reno

The strike takes back

Sorrority house

Women in the wind

Fenton, Leslie

Stronger than desire

Tell no tales

Fleming, Victor

Come on with the wind

The wizard of Oz

Flood, James

Off the record

Florey, Robert

Death of a champion

Disbarred

Hotel Imperial

Majestic fraud

Ford, John

Drums along the Mohawk

Stagecoach

Young Mr Lincoln

Forde, Eugene

Honeymoon's over

Inspector Hornleigh

Forde, Walter

Forbidden music

Inspector Hornleigh on holiday

Phantom strikes

Foster, Norman

Charlie Chan at Treasure Island

Charlie Chan in Reno

Frazee, Harry

Lure of the wasteland

Freeland, Thornton

The gang's all here

Over the moon

Fric, Mac

The world is ours

Friedman, David

Convicts at large

Gallone, Carmine

Scipio Africanus

Cambio, Domingo M.

Lotte nell 'ombra

Gunce, Abel

That they may live

Gandera, Felix

Double crime in the Magi

not Line

Garnett, Tay

Eternally yours

Trade winds

Garrett, Otis

Exit express

Mystery of the white room

Witness vanishes

Gasnier, Louis

La inmaculada

Genina, Augusto

Under a kiss of fire

Godfrey, Peter

Lone wolf spy hunt

Goodwine, Leslie

Almost a gentleman

The day the bookies wept

Girl from Mexico

Mexican spitfire

Sued for libel

Goulding, Edmund

Dark victory

Dawn patrol

The old maids

We are not alone

Green, Alfred E.

Duke of West Point

Gracie Allen murder case

King of the turf

Ride a crooked mile

20,000 men a year

Green, Joseph

A brivelle der mamen

Mamele

Griffith, Edward H.

Cafe society

Honeymoon in Bali

Grinde, Nick

Federal man-hunt

King of Chinatown

Man they could not hang

Million dollar legs

Scandal sheet

Sudden money

A woman is the judge

Grune, Kari

A prisoner of Corbal

Guilchard, Charles

Kreutzer sonata

Gulfort, Scha

Champs-Elysees

Indications

Gutman, Dr.

Captain Grant's children

Hackenschmid, Alexander

Crisis

Haley, Earl

Gentleman from Arizona

Hall, Alexander

Amazing Mr Williams

Good girls go to Paris

Lady's from Kentucky

There's that woman again

Halperin, Victor

Torture ship

Harlan, Richard

Cuando canta la ley

Hathaway, Henry

The real glory

Hawks, Howard

Only angels have wings

Herman, Al

Down the Wyoming trail

Man from Texas

Rollin' westward

Song of the buckaroo

Sundown on the prairie

Hildebrand, Weyler

Rena, rama sanningen

Hill, Robert

Drifting westward

Overland mail

Wild horse canyon

Hill, Sinclair

Bombs over London
Hillyer, Lambert
Convict's code
Girl from Rio
Should a girl marry?
Hitchcock, Alfred
Jamaica Inn
Ladies vanishes
Hively, Jack
Panama lady
The spellbinder
They made her a spy
Their sons
Two thoroughbreds
Hogan, James
Apache Dragoon Bulldog Drummond Bulldog Drummond's bride Bulldog Drummond's secret
Huston, Grand jury secrets
$1,000 a touchdown
Holmes, Ian
Little Orphan Annie
Howard, David
Arizona legion
Fighting Gringo
Legion of the lawless
Renegade ranger
Timber stampede
Trouble In Skid Town
Howard, George
Rookie cop
Howard, Leslie
Pygmalion
Howard, William K.
Back door to heaven
Hugon, Andre
Heroes of the Marine
Humberstone, H. Bruce
Charlie Chan in Honolulu
Fack up your troubles
Hurst, Brian Desmond
Prison without bars
Ivanov, A.
Duck border
James, Allen
Elsinore
Jaque, Christian
Boys' school
Jason, Leigh
Career
Flying Irishman
Johnson, Raymond K.
Code of the fearless
Daughter of the tong
Equest of Montana
Kahn, Richard
Bronze buckaroo
Kane, Joseph
Arizona kid
Frontier pony express
In old Caliente
In old Monterey
Rough riders' round-up
Sage of Death Valley
Shine on harvest moon
Southward ho
Wall Street cowboy
Kanin, Garson
Bachelor mother
The great man votes
Next time I marry
Keighley, William
Each down I die
Yes, my darling daughter
Kellino, Roy
I met a murderer
Kenton, Erle C.
Escape to paradise
Everything's on ice
Little tough guys in society
King, George
Demon barber of Fleet Street
King, Henry
First love
Three smart girls grow up
Koziev, Gregory
New horizons
Lana, Gregory
Fifth Avenue girl
Lamont, Charles
Inside information
Little accident
Long shot
Pamela patrol
Pride of the navy
Unexpected father
Landers, Lew
Annabel takes a tour
Bad lands
Conspiracy
Fixer Dugan
Girl and the gambler
Pacific liner
Twelve crowded hours
Lindsay, Sidney
Hound of the Baskervilles
Second fiddle
Lone star
Little princess
Langan, John
Tommy Drew, reporter
Lederman, D. Ross
Adventure in Sahara
Noon of Shanghai
Racketeers of the range
Lee, Norman
Selected by Scotland Yard
Lee, Rowland V.
Son of Frankenstein
Sunset kera
Tower of London
Leeds, Herbert I.
Chicken wagon family
Cisco kid and the lady
City in darkness
All About Moto in Danger Island
Return of the Cisco kid
Talleyrand, Mitchell
Artists and models abroad
Midnight
Lawford, Robert Z.
Broadway serenade
Levering, Joseph
Frontiers of '49
In early Arizona
Law comes to Texas
Lawyers
Levin, Moissaye
Amangeldy
L'Herminier, Marcel
First film concert
Rasputin
Lever, Anatole
Confessions of a Nazi spy
Lloyd, Frank
The Sahara
Lombard, Diva
They shall have music
M aesters, Gus
Covered trailer
His exciting night
My wife's new houses
Mysterious Miss X
Should husbands work?
Milestone, Louis
All quiet on the western front
Nights of night
Moguy, Leonide
The affair Lafont
Forty little sisters
Molander, Gustaf
En kvinnas ansikte
Monkman, Noel
Typhoon treasure
Morse, Terry
Adventures of Jane Arden
No place to go
On trial
Smashing the money ring
Waterfront
Murphy, Dudley
Main Street lawyer
One third of a nation
Murphy, Raphael
Our neighbors, the Carters
Musso, Jeff
The Turitan
Mycroft, Walter C.
Black limelight
Nelson, Sam
Kong, the wild stallion
The man from Sundown
North of the Yukon
Parents on trial
Rio Grande
Texas stampede
Thundering West
West of Santa Fe
Western caravans
Neumann, Kurt
All women have secrets
Ambush
Island of lost men
Unmarried
Newfield, Sam
Fighting renegade
Flaming lead
Outlaw's paradise
Six-gun rhythm
Texas wildcats
Trigger pals
Nichols, George Jr.
Man of contempt
Nigh, William
I am a criminal
Mr. Wong in Chinatown
Mutiny in the big house
Mystery of Mr. Wong
Streets of New York
Noy, Wilford
Father O'Flynn
McGann, William
Blackwell's Island
Everybody's hobby
Pride of the bluegrass
Sweepstakes winner
Machaty, Gustav
Within the law
McLeod, Norman Z.
Remember?
Topper takes a trip
Malassoma, Nansio
Evraeno set sorelle
Mamoulian, Ruben
Golden boy
Marchand, L.
Concentration camp
Marin, Edwin L.
A. Christmas Carol
Past and loose
Maire
Society lawyer
Marshall, George
Destry rides again
You can't cheat an honest man
Marten, Alexander
Without a home
Marton, Andrew
School for husbands
May, Joe
House of fear
Society smugglers
Mayo, Archie
They shall have music
Molins, Gus
Covered trailer
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Noy, Wilford
Father O'Flynn
Salkow, Sidney
Fighting thoroughbreds
Flight at midnight
She married a cop
Storm over Bengal
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Woman doctor
Zero hour
Sandrich, Mark
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Suntuli, Alfred
Our leading citizen
Santley, Joseph
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Swing, sister, swing
Two bright boys
Scherzinger, Victor
The Mikado
Schunzel, Reinhold
Ice follies of 1939
Schuster, Harold D.
One hour to live
Sail, Sherman
Swing that cheer
Sail, Sherman
Beasts of Berlin
Scotto, Aubrey
Gamboling ship
I was a convict
Sedgwick, Edward
Beware spooks
Burn 'em up O'Connor
Seiler, Lewis
Dust be my destiny
Heart of the North
Hell's kitchen
Kid from Kokomo
King of the underworld
You can't get away with murder
Selzer, William A.
Allegheny uprising
Susannah of the Mounties
Thanks for everything
Seitz, George B.
Hardys ride high
Out West with the Hardys
6,000 enemies
Thunder afloat
Selsenger, Lesley
Heritage of the desert
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Serenity trail
Silver on the sage
Seymour, Harry
Torchy in Chinatown
Sherman, George
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Cowboys from Texas
Kansas tolls
Mexicali rose
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Red river range
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Santa Fe stampeded
Three Texas steers
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Sherman, Vincent
Return of Dr X
Simon, S. Sylvan
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Four girls in white
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These glamour girls
Sinclair, Robert B.
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Joe and Ethel Turp call on the president
Skoglund, Gunnar
Fram for frangang
Slane, Paul H.
Geronimo
Smith, Noel
Code of the secret service
Cowboy quarterback
Private detective
Secret service of the air
Torchy plays with dynamite
Snody, Robert R.
The Middleton family
Stahl, John M.
When tomorrow comes
Staub, Ralph
Western Jamboree
Steiner, Ralph
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Stevens, George
Gunga Din
Stevenson, Robert
Ware case
Stoloff, Ben
Lady and the mob
Stone, Andrew L.
The great Victor Herbert
Say It in French
Strayer, Frank R.
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Blondie brings up baby
Blondie meets the boss
Blondie takes a vacation
Sutherland, Edward A.
Flying deuces
Taurog, Norman
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Lucky night
Theile, William
Bad little jail
Bridal suite
Thorpe, Richard
Adventures of Huckleberry Finn
Tillman finds a son
Tilting, James
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Tom, Konrad
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Torres, Miguel C.
Juarez and Maximilian
Tourneur, Jacques
Nick Carter, master detective
They all come out
Tourneur, Maurice
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Townley, Jack
Home on the prairie
Trauberg, Laern
New horizons
Trivas, Victor
Song of the streets
Tryon, Glenn
Beauty for the asking
Trystan, Leon
Neighbors
Tuttle, Frank
I stole a million
Paris honeymoon
Ullmer, Edgar G.
Cossacks in exile
The light ahead
Varda, Ladislas
Wings over Africa
Van Dyke, W. S. II
And Hardy gets spring fever
Another thin man
It's a wonderful world
Stand up and fight
Sweethart
Van Dyke, Willard
The city
Vassilier, D. L.
Alekander Nevsky
Venturini, E. D.
Llano kid
Vidor, Charles
Blind alley
Romance of the Redwoods
Those high grey walls
Von Sternberg, Josef
Sergeant Madden
Vorhaus, Bernard
Fisherman's wharf
Meet Dr Christian
Way down South
Wagener, George
Ghost town riders
Honor of the West
Mystery plane
Phantom stage
Stunt pilot
Wolf call
Walberg, Gideon
Send home no 7
Walker, Norman
Torpedoed
Wallace, Richard
The under-pup
Wallen, Sigurd
Familien Anderson
Med folket for fosterlandet
Walsh, Raoul
Roaring twenties
St Louis blues
Watson, William
Heroes in blue

Watt, Nate
Law of the pampas

Webb, Harry S.
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Port of hate

Weel, Arne
Livet på hønsgaard

Weinstock, V.
Captain Grant's children

Wellman, William A.
Beau Geste

Werker, Alfred
Adventures of Sherlock Holmes

It could happen to you

Yet is made at night

Whale, James
Man in the iron mask

Whelan, Tim
Clouds over Europe

Whitby, Crane
Man who dared

Wilcox, Herbert
Nurse Edith Cavell

Wolfson, P. J.
Boy slaver

Wood, Sam
Goodbye, Mr Chips

Woolf, William
Wuthering Heights

Young, Harold
Code of the streets

Forgotten woman

Young, Richard
Hero for a day

Newsboys' home

Subotage

Yule, Sergei
Man with the gun

Bullock, Walter
Lettie princess

The three musketeers

Wife, husband and friend

Burke, Johnny
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Burleigh, Cecil
La innamorata

Burch, David
Elsa Maxwell's hotel for women

The gorilla

The three musketeers

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Carbonara, Gerard
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Carmichael, Hooey
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Carter, Desmond
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Cherkose, Edward
Esca Jaccob paradies

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Chisholm, Ted
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Chudnow, David
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Churchill, Frank
Fleming's yard

Cicognini, Alessandro
Il corsaro nero

Collins, Sidney
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Stop, look and love

Cobb, Will P.
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Cochran, Doreas

Smoky trails

Collins, Anthony
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Nurse Edith Cavell

Colombo, Alberto
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Condron, Con
Story of Vernon and Irene Castle

Costa, Sam
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Dalina, Jacques
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Dallin, Eric
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Ams通行trof, D.
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Ansell, Eric
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Bonfils, Remo
Some like it hot

Bonanova, Fortunio
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He caught Victor Herbert

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Brown, Nacio Herb
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Buddle, William
Bridal suite

Jeepers creepers

Mickey, the Kid

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Mysterious Miss X

Pride of the navy

S.O.S. tidal wave

She married a cop

Shine on harvest moon

Should husbands work?

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Southward ho

Storm over Bengal

Thou shalt not kill

Woman doctor

Zero hour

Findlay, Hal

Long shot

Forbes, Lou

Gone with the wind

Intermezzo: a love story

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Made for each other

Forbstein, Leo E.

Angels wash their faces

Confessions of a Nazi spy

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Going places

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Yes, my darling daughter

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Franklin, Arthur

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Glasnik, Lud

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Rose of Washington Square

Tail spin

Thanks for everything

Gray, Allan

Prisoner of Corbal

Guion, David W.

Rollin, westward

Guizar, Tito

Cuando canta la ley

Gutmann, Arthur

Bridal suite

Hageman, Richard

Rulers of the seas

Stagecoach

Hanley, James

Rose of Washington Square

Harburg, E.

Home in arms

The wizard of Oz

Harford, Frank

Riders of the frontier

Song of the buckaroos

Harling, W. Frank

Stagecoach

Harlaz, Lorenz

Babes in arms

Harvan, Jaroslav

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Hatley, Marvin

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Kriukov, Nikolai
Lenin in 1918
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Krugold, Sigmund
Our neighbors, the Carters
Krupa, Gene
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Lane, Burton
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Lava, William
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Leipold, John
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Lenoir, Jean
Double crime in the Magli- not, Lino
Lipstone, Louis R.
Heritage of the desert
Lesser, Frank
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Destry rides again
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Morton, Arthur
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Neal, Boyd
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Newman, Alfred
Beau Geste
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Wuthering Heights
Newman, Charles
Fisherman's wharf
Flirting with fate
Nielsen, Carl
Livet paa hegnagaard
Nolan, Bob
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Noriega, Rene
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Orlebeck, Lester
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Pellis, Bert
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Persich, George
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Family next door
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For love or money
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His exciting night
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Risky business
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Spirit of the Culver
Sun never set
Three smart girls grow up
Tower of London
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Prokofiev, Sergei
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Pye, Merrill
Broadway serenade
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Raab, Leonid
Broadway serenade
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PLAYS (Adapted)—Continued
Artemovsky, Semyon Zaporozhets Za Dunayem (Cossacks in exile) [opera]
Axelrod, William Mary McDougall Life begins (A child is born)
Bancroft, George Pyleyld Ware case
Battaille, Henri La visite folle
Bennett, Dorothy and White, Irving Fly away home (Daughters courageous)
Bernstein, Henri Vanya [Orage] (Play)
Berton, Pierre and Simon, Charles Zaza
Biro, Lajos Hotel Imperial
Booth, Clare The women
Brewer, George Emerson Jr and Bloch, Bertram Dark victory
Dell, Harry The family upstairs (Stop, look and love)
Dell, Floyd and Mitchell, Thomas Little accident
Deval, Louis Say it in French
Dis, E. and O., Kaus, Gina and Wilhem, Hans Prison sans barreaux (Prison without bars)
Fulton, Thomas F. Last warning (House of fear)
Ferber, Edna and Kaufman, George S. Minick (No place to go)
Fourney, Rich Beware spooks
Gilbert, George and Sullivan, Arthur The Mikado [opera]
Gillette, William, Sherlock Holmes (Adventures of Sherlock Holmes)
Goldsmith, Clifford What a life
Gordon, Jacob Mirele Efros
Guity, Sacha, The great illusionist (Etter-Kid limits yours)
Indiscretions
Hackel, Albert and Goodrich, Frances Up pops the devil (Thanks again to the memory)
Hay, Ian Housemaster
Herbert, Victor, De Grasse, Fred, Smith, Harry D., and Smith, Robert B. Sweethearts [opera]
Jackson, Frederick School for husbands
Kaus, Gina and Fodor, Ladislaus City in darkness
Kavanaugh, Katharine His exciting night
Kelly, George The torchbearers (Too busy to work)
Laws, Lewis E., and Finn, Jonathan Chalked out (You can't get away with murder)
Lazarus, Milton Whatever goes up (Sudden money)
Leoncavallo, Ruggerio Zaza [opera]
Lindsay, Howard and Robinson, Bertrand Your Uncle Dudley (Too busy to work)
Lucchae, Julien Youth in revolt
McGuire, William A. Six cylinder love (Honey, you're over)
Mack, Willard The dove (Girl and the gambler)
Mapes, Victor and Collier, William Sr, The Hottentot (Going places)
Marchand, Leopold and Muller, Hans Trois valses (Three valses)
Nicholson, Kenyon Waterfront
Odets, Clifford Golden boy
Oakboro, Paul On borrowed time
Potter, H. C. What's a fixer for? (Fixer Dugan)
Raine, Norman Reilly and Butler, Frank Hangman's whip (Island of lost men)
Reed, Mark Yes, my darling daughter
Rice, Elmer On trial
Rodgers, Richard and Hart, Lorenz Babes in arms
Rodgers, Richard, Hart, Lorenz and Abbott, George On your toes
Shaw, George Bernard Pygmalion
Sherry, Gordon Black limelight
Sherwood, Robert E. Idiot's delight
Spence, Ralph The gorilla
Staritsky, M. Marusia
Storer-Cлюston, J. His first offense (Bizarre bizarre)
Strock, Ralph Wanted by Scotland Yard
Szekely, Hans and Egved, Zoltan The school of drama (Dramatic school)
Velller, Bayard Within the law
Verne, Jules Captain Grant's children
Verneuil, Louis Avec le sourire
Maimoni, ma mere
Voskovci and Werich Heads or tails (The world is ours)
Warwick, James Blind alley
Werfel, Franz Maxmillian and Juarez
Willard, John Cat and the canary
Winter, Keith Shining hour

SCREEN WRITERS
Aakjaer, Jeppe L'attacca (Hegnsgaard)
Abbott, George All quiet on the western front
Achard, Marcel L'alibi
Heart of Paris
Orage
Ackland, Rodney Smiling along
Adams, Frank R. Trade winds
Adamson, Ewart Long shot
Ahearn, Thomas Swing that cheery

Akins, Zoe Zaza
Altschuler, Alice Mickey, the kid
Altman, Doris Sabotage
Anderson, Joseph Beauty for the asking
Anderson, Maxwell All quiet on the western front
Andrews, Robert D. I was a convict
Avery, Stephen Morehouse Rob the barn
Baker, Graham Eternally young
Baker, Melville Joe and Ethel Turp call on the president
Baldwin, Earl Off the record
Barker, Armand Convicts at large
Bart, Jean Jay and Maximilian
Bartlett, Sy Amazing Mr Williams
Beal, Scott E. Convicts at large
Beebe, Ford Oklahoma frontier
Bein, Albert Riders of the Black River
Belden, Charles Charlie Chan in Honolulu (Too busy to work)
Berdon, Arnold Torch play with dynamite
Benoit-Levy, Jean Convicts at large
Bennison, Andrew Desperate hearts
Benoit-Levy, Jean Youth in revolt
Bercovitch, Leonard Chasing danger
Beresford, Harry Long shot
Bernauer, Rudolf Forbidden music
Berne, Joseph Mirele Efros
Berthels, Teo Du gumla, du fria
Bibral, Robert Double crime in the Mag-net Line
Biberman, Herbert King of Chinatown
Biglow, Joe Annabel takes a tour
Binyon, Claude Invitation to happiness
Birnaski, Leo Full confession
Biro, Lajos Over the moon
Blach, Harold Boys' school
Blankfort, Michael Blind alley
Bleiman, M. The great citizen
SCREEN WRITERS—Cont.

Duffy, Jesse
Riders of the frontier
Du Garde Peach, L.
Unfreedom music
Dunne, Philip
The rains came
Staley and Livingstone
Duvivier, Julien
End of a day
Escape from yesterday
Dymow, Ossip
Mirele Efros
Edwards, Edgar
Manhattan shakedown
Sonder is now
Special inspector
Edwards, Gus
Robber maker
Edwards, James G.
Mystery of the white room
Eisenstein, Sergei
Alexander Nevsky
Eliscu, Edward
Hair, biting night
Little tough guys in society
Elkins, Saul
Off the record
Pride of the navy
Elliott, Gertrude
Torned
Ellis, Robert
Chasing danger
City in darkness
The escape
Susanah of the Mounties
Too busy to work
Emmett, Robert
Across the plains
Drifting westward
Man from Texas
Overland mail
Trigger Smith
Wild horse canyon
English, Richard
Million dollar legs
Englund, Ken
Artist and models abroad
Good girls go to Paris
There’s that woman again
Epstein, Julius J.
Daughters courageous
Four wives
Epstein, Marie
Youth in revolt
Epstein, Philip G.
Daughters courageous
Four wives
That’s that woman again
Eringer, Friedrich
The great citizen
Ettlinger, Don
Shipyard Sally
Eunson, Dale
All women have secrets
Evarts, Hal G.
Trainees
Faulkner, Virginia
Bridal suite
Felton, Earl
Calling All Marines
Orphans of the street
Smuggled cargo
Society smugglers
Fenster, Frank
Saint in London
Ferdinand, Roger
A man and his wife
Ferguson, Within
Stand up and fight
Ferris, Walter
Little princess
Magnificent fraud
Susanah of the Mounties
Fessier, Michael
Agnes wash their faces
Espionage agent
Wings of the navy
Fields, Herbert
Honolulu
Fields, Joseph A.
Girl and the gambler
Girl from Mexico
Mexican spitfire
Two thoroughbreds
Finn, H. Jonathan
Angels wash their faces
Smashing the money ring
Fitzgerald, Edith
Within the law
Fitz-Richard, Arthur
Sun never sets
Fitzgerald, Cortland
Death of a champion
Flavin, J. Edward
Flick, Pat C.
His exciting night
Flourney, Richard
Beware spooks
Blondie
Blondie brings up baby
Blondie meets the boss
Blondie takes a vacation
Foote, John Taintor
Broadway serenade
Kentucky
Ford, Corey
Remember?
Topper takes a trip
Winter carnival
Zenobia
Freer, Hal
Sky patrol
Fort, Garrett
Panama lady
Twelve crowded hours
Zero hour
Fortune, Jack
Man of conquest
Foster, Lewis R.
Million dollar legs
Night work
Some like it hot
Sudden money
Tom Sawyer, detective
Francis, Owen
Pack up your troubles
20,000 men a year
Franklin, Dean
Code of the secret service
Franklin, Paul
Blue Montana skies
Home on the prairie
The man from Sundown
Spoilers of the range
Timber stampeado
Fuchs, Daniel
The day the bookies wept
Fuller, Sam
Adventure in Sahara
Federal man-hunt
Fullman, S.
Prisoner of Corbal
Furnish, Jules
Only angels have wings
Gabriel, Gilbert
Hotel Imperial
Magnificent fraud
Gallagher, Don
Mystic circle murder
Gallone, Carmine
Scipio Africanus
Gambino, Domenico M.
Lotte nell’ombra
Ganet, Kenneth
Devil’s Island
Everybody’s hobby
Nancy Drew and the hidden
staircase
Nancy Drew, detective
Nancy Drew, reporter
You can’t get away with
murder
Gance, Abel
That they may live
Ganeder, Felix
Double crime in the Mag-
not Line
Garnett, Gay
Trade winds
Garrett, Oliver H. P.
Four feathers...
One third of a nation
Gates, Harvey
Meet Dr Christian
Navy secrets
Gatzert, Nate
Frontiers of ’49
in early Arizona
Law comes to Texas
Lost lone pioneers
Geiger, Miriam
Aromon doctor
Geraghty, Gerald
Arizona kid
Blue Montana skies
In old Caliente
In old Monterey
Mexicali rose
Mountain rhythm
Southward ho
First official cowboy
Western Jambore
Geraghty, Maurice
Silver on the sage
Gibbons, Elliot
Flight at midnight
Gibney, Sheridan
Disputed passage
Gilder, Berne
Legion of the lawless
Gillett, Sidney
Inspector Hornleigh on
holiday
Jamica Inn
Goldbeck, Willis
Baby kid
Kildare
Secret of Dr Kildare
Golden, Ray
The three musketeers
Goldman, Harold
Girl downstairs
Goncalves, Frances
Another thin man
Society lawyer
Gordon, Homer
In old Montana
Gordon, Leon
Society lawyer
Gottlieb, Alex
Exc-champ
Gambling ship
Inside information
Mystery of the white room
Gozanno, Sam
The scorched earth
Grant, Bert
Annabel takes a tour
The day the bookies wept
Ferber Dunham
Grant, James Edward
Miracles for sale
There’s that woman again
Grant, Morton
His exciting night
Bogey day
Timber stampeado
Grayson, Charles
For love of money
Hawaiian nights
Newsboys’ home
Swing, singing swing
Unexpected father
Green, George
Spirit of Culver
Greene, Eve
Little accident
Grey, John
Hawaiian nights
Griffin, Eleanor
St Louis blues
Street of missing men
Grossman, F. Maury
Swing that cheer
Gruber, Frank
Death of a champion
Gruzdev, I.
On his own
Guiol, Fred
Gunga Din
Guity, Sacha
Champs-Elysees
Indiscretions
Guitton, Jean
Forty little mothers
Hackett, Alfred
Another thin man
Society lawyer
Haislip, Harvey
Thunder aloft
Haley, Earl
General from Arizona
Hall, Jane
These glamour girls
SCREEN WRITERS—Cont.
Kraft, John W. 
Confessing a city
I am a criminal
Kraike, Michel 
Call a messenger
Kraly, Hans 
Broadway serenade
Krasna, Norman 
Bachelor mother
Krause, Kurt 
Private detective
Krms, Milton 
Confessions of a Nazi spy
We are not alone
Krumgold, Joseph 
Main Street lawyer
Kuller, Sid 
The three musketeers
Kurnitz, Harry 
Fast and furious
Fast and loose
La Barba, Fidel 
Susannah of the Mountains
La Blanche, Ethel 
Everywhere's on ice
Langdon, Harry 
Flying deuces
Langley, Noel 
The wizard of Oz
Lardner, Ring Jr. 
Meet Dr Christian
Larkin, John 
Googie Chan at Treasure Island
News is made at night
Rose of Washington Square
Lasky, Jesse Jr 
Union Pacific
LaRim, Jonathan 
Lonely wolf spy hunt
Lauder, Frank 
Lady vanishes
Lauren, S. K. 
Our neighbors, the Carters
Lawrence, Vincent 
Lucky night
Lawson, John Howard 
They shall have music
Lederer, Charles 
Broadway serenade
Within the law
Lee, Connie 
Mexicali rose
Lee, Leonard 
Street of missing men
Lee, Robert N. 
Tower of London
Legrand, H. Andre 
Mouzertzer sonata
Lehman, Gladys 
Blondie brings up baby
Good girls go to Paris
There's that woman again
Those high grey walls
Leungel, Melchoir 
Ninotchka
Lennon, Thomas 
Secrets of a nurse
Leon, Maurice 
Goin' places
Leonidov, G. 
Captain Grant's children
Leschenko, N. 
Conquests of Peter the Great
Leslie, Dudley 
Black limelight
Housmaster
Levering, Joseph 
Riders of the frontier
Leven, Sonya 
Drums along the Mohawk
Lewis, Cecil 
Pygmalion
Lewis, H. Clyde 
Plunderman's wharf
Lewis, Herbert C. 
Escape to paradise
Lindorn, Eric 
Med folket for fosterland
Lindsay, Howard 
Artists and models abroad
Lipman, William R. 
Island of lost men
Persons in hiding
Television spy
Undercover doctor
Lipcomb, W. P. 
Pygmalion
Sun never sets
Lion, Lew 
Broadway serenade
Linton, Scott 
Torchy plays with dynamite
Lively, Robert 
The great Victor Herbert
Lively, William 
Federal man-hunt
Fighting renegade
Loeb, Lee 
Forced passport
Hawaiian nights
Logan, Helen 
Chasing danger
City in darkness
The escape
Susannah of the Mountains
Too busy to work
London, Pauline 
Tell no tales
London, Hal 
Stanley and Livingstone
London, Horace 
The women
Lorentz, Pare 
The kid from Texas
Low, Sherman 
Everything's on ice
Lowell, James E. 
They asked for it
Ludwig, William 
Blackmail
Hardys ride high
Out West with the Hardys
Stronger than desire
Lundquist, T. 
Familjen Andersson
Lustig, H. G. 
Heart of Paris
Lustig, Jean 
Stage
Lyne, Fleming 
Livel paas negmaaga
Lynn, Hilary 
Hollywood cavalcade
MacArthur, Charles 
Gunga Din
Wuthering Heights
McCull, Mary C., Jr. 
Dramatic school
Macleise, Leo 
Love affair
McCarthy, John 
City of sacrifice
McCarthy, Mary C. 
Irish luck
McGraw, Richard 
Kid from Kokomo
Naughty but nice
On your toes
Roaring twenties
McLeod, John P. 
Typhoon treasure
McConville, Bernard 
Arizona legion
Racketeers of the range
Timber stampede
McCoy, Horace 
Island of lost men
Persons in hiding
Television spy
Undercover doctor
McDonald, Philip 
Blind alley
MacDougall, Roger 
This man is news
MacFadden, Hamilton 
Honeymoon's over
McGovern, Dorrell 
Jeeper creepers
Missing evidence
My wife's relatives
Rovin', tumbleweeds
Smashing the spy ring
Trouble in Sundown
McGovern, Jack 
Babes in arms
McGowan, Stuart E. 
Jeepers creepers
My wife's relatives
Smashing the spy ring
Trouble in Sundown
McGuire, William Anthony 
Riskey business
McKenzie, Aeneas 
Suarez 
Private lives of Elizabeth
Latimer, Scott 
Remember?
McNutt, William Slavens 
Unmarried
Mahoney, Willie C. 
Some like it hot
Maibaum, Richard 
Amazing Mr Williams
Coast guard
Lady and the mob
Makin, W. J. 
Return of Dr X
Mallison, Miles 
A royal divorce
Malloy, Doris 
Mickey, the kid
Mankiewicz, Herman J. 
It's a wonderful world
Mannheimer, Albert 
Dancing co-ed
The kid from Texas
Manning, Bruce 
First love
There's smart girls grow up
March, Joseph Moncure 
Flirting with fate
Blackman's daughter
Marchand, Leopold 
Three waltzes
Marcharet, A. 
Concentration camp
Marks, Clarence E. 
Fighting the thoroughbreds
Spirits of Cuiver
Markson, Ben 
I was a convict
Pride of the navy
Marlow, Brian 
Beware spooks
Unmarried
Marquand, John W. 
Mr Moto in Danger Island
Martell-Dreyfus, N. 
Marseillaise
Martin, Al 
Peck's bad boy with the circus
Maschwitz, Eric 
Goodbye, Mr Chips
Mason, Grace
Mason, Sarah Y. 
Golden boy
Maxwell, Elsa 
Maxwell's hotel for women
Mayer, Edwin Justus 
Midnight
Meek, John 
Eternally yours
McInerney, Helen
Next time I marry
Melford, Austin 
Mill on the Floss
School for husbands
Mellick, Weldon 
Escape to paradise
Melson, Charlie 
Flirting with fate
Meltzer, Lewis 
Golden boy
Those high grey walls
Menard, Wilman 
6,000 enemies
Merlin, Milton 
Burn 'em up O'Connor
Kid from Texas
Merton, Roger 
Down the Wyoming trail
Miller, Alice D. 
On borrowed time
Millhauser, Bertram
Miller, Seton I.
Milo, Frank
Milloney, Nick Carter, master detective
Mike, Detectives
Moses, 6,000 enemies
Moe, Peter
Morgan, House of fear
Mr Moto in Danger Island
More, Beaufoy
Morton, Myths of the Elsinore
Morley, John C.
Moore, From Missouri
Our leading citizen
Ride a crooked mile
St. Louis blues
Moguy, Leonid
The affair Lafont
Montalban, Gustav
Intermezzo: a love story
Monkman, Typhoon treasure
Montague, Josef
Range war
Mooney, Martin
Mutiny in the big house
Minnesota
Muller, Hans
Three waiters
Murphy, Dead
Myton, Fred
... One third of a nation
Muse, Clarence
Way down South
Musrepov, G.
Armangeld
Musselman, M. M.
The three musketeers
Myers, Billie
One dark night
Myers, Henry
Destry rides again
Myers, Z.
About town
Myton, Fred
Code of the fearless
Rollin' westward
Six-gun rhythm
Nash, Ogden
Shining hour
Natteford, Jack
Colorado sunset
Kansas terrors
Rough riders' round-up
Shine on harvest moon
Southward ho
Wyoming outlaw
Navarro, Gabriel
La inmaculada
Negulesco, Jean
Run
Neville, John T.
Girl from Rio
Star reporter
Neville, Robert
Peck's bad boy with the circus
Newbury, Gayl
Should a girl marry?
Niblo, Fred Jr.
Hell's kitchen
No place to go
Nichols, Dudley
The 400 million
Stagecoach
Noel, Noel
Boquets from Nicholas
Nohain, Jean
La vierge folle
Nolte, William
Sundown on the prairie
Norton, Grace
Detective for the asking
Noti, Karl
Downstairs
O'Connor, Frank
Mystic circle murder
O'Donnell, Jack
Gentleman from Arizona
O'Donnell, Joseph
Planning lead
Port of hate
Reform school
O'Neil, Mortimer
Family next door
Little tough guys in society
O'Herety, Liam
The puritan
Olase, I.
O'Neill, Frank
On borrowed time
Orly, Ben
Boy slaves
Ornitz, Samuel
Little Orphan Annie
Osherovitz, M.
A brisele de manmen
Oswego, A. Dorian
Flirting with fate
Pagano, Ernest
Flying Irishman
Pagano, Jo
Almost a gentleman
Raskie cop
Pagnol, Marcel
Barghest
Palermi, Amletto
Signor Max
Palmer, Stuart
Arrest Bulldog Drummond
Bulldog Drummond's bride
Death of a champion
Paramore, Edward E. Jr
Man of conquest
Oklahoman kid
Parker, Dorothy
Sweethearts
Trade winds
Parker, Jefferson
Five little peppers and how they grew
Parker, Norton S.
Everybody's patrol
Parks, Jackson
In old Montana
Paris, Marion
Majuscules for sale
These glamorous girls
Parsons, Edwin G.
Danger flight
Parsons, Lindley
Oklahoma terror
Partos, Frank
Honoluli
Pascal, Ernest
Hollywood cavalcade
Hound of the Baskervilles
Pavlenko, Peter A.
Alexander Nevsky
Soviet border
Pelissier, Anthony
Over the moon
Perelman, Laura
Ambush
Boy trouble
Perelman, S. J.
Ambush
Boy trouble
Perez, Paul
Lady in conclusion
Perrin, Nat
Gracie Allen murder case
Perry, Charles
Each dawn I die
Pertwee, Roland
War case
Petrov, V.
Conquests of Peter the Great
Pierce, William A.
Star maker
Pine, William H.
Land of liberty
Pivar, Ben
Legion of lost flyers
Tropic fury
Plympton, George H.
Daughter of the tong
Mosquito buckaroo
Smoky trail
Trigger pals
Pogodin, Nicholas
Man with the gun
Polesie, Herbert
Flaming east side of heaven
Polliner, Richard K.
The big guy
Poole, Archie
Home on the prairie
Pravskin, Leonard
Ice follied
Preneel, Robert R.
Disbarred
The real glory
Thou shalt not kill
Presburger, Emeric
The challenge
Prevert, Jacques
Bizarre brave
Port of shadows
Priestley, J. B.
Jamaica Inn
Purcell, Gertrude
Destry rides again
Lady and the dragon
Raine, Norman Reilly
Each dawn I die
Private lives of Elizabeth and Essex
Raison, Milton
Girl from Rwanda
Undercover agent
Rankin, Milton
St. Louis blues
Street of missing men
Rapf, Maurice
North of Shanghai
Winter carnival
Rattlenn, John
Renegade trail
Song of the buckaroo
Southward ho
Rauh, Stanley
Cisco kid and the lady
Quick millions
Too busy to work
Rawlins, John
Whispering enemies
Ray, Albert
Charlie Chan in Reno
Everybody's baby
Winner take all
Ray, Robert
Ambush
Reed, Tom
Dead end kids on dress parade
Reinhart, Betty
Everybody's baby
Reinhardt, Gottfried
Iridal suite
Reinhardt, Wolfgang
Jaurez
Reis, Davy
Grand jury secrets
Reis, Irving
King of Chinatown
Reisch, Walter
Ninotchka
Renoir, Jean
Marseillaise
Revelle, Alma
Lady vanishes
Rheyer, Ferdinand
Outside these walls
Ride a crooked mile
Richmond, Tom
Six-gun rhythm
Trigger pals
Richter, Hennes
Skantar-Palsterbo
Rigby, Gordon
Hidden power
Strange case of Dr Meade
Trapped in the sky
Whispering enemies
Ridom, Sweeney
Livet paa hegnsgaard
Ripley, Arthur
Waterfront
TRIVERS, Barry
Boy friend
Trotti, Lamur
Drums along the Mohawk
Kentucky
Story of Alexander Graham Bell
Young Mr Lincoln
Trumbo, Dalton
Five came back
Flying Irishman
Heaven with a barbed wire fence
Kid from Kokomo
Sorority house
Tuchuck, Wanda
Clavo kid
Tugend, Harry
Second fiddle
Thanks for everything
Tunberg, Karl
Shipyard Sally
Twist, John
The great man votes
Next time I marry
Pacific liner
Reno
The saint strikes back
Three sons
Twelve crowded hours
Uhoff, Enrique
Cuando canta la ley
Ullman, William A. Jr
The high grey walls
Vajda, Ernest
Dramatic school
Valentine, Yal
Smiling along
Van Riper, Kay
Andy Hardy gets spring fever
Vaesberg, Brenda
Tough kid
Verich, George
The world is ours
West, Claude
Goodbye, Mr Chips
On borrowed time
West, Joseph
Ghost town riders
Honor of the West
Mystery plane
Oklahoma terror
Phantom stage
Sky patrol
Stunt pilot
Wolf call
West, Nathanael
Five came back
I stole a million
Spirit of Culver
Weston, Garnett
Bulldog Drummond's bride
Bulldog Drummond's secret police
Mills over the Floss
Wexley, John
Confessions of a Nazi spy
Wheeler, C.
Bouquets from Nicholas
Wheelwright, Ralph
Thy servant albeit
Whelan, Tim
Mill on the Floss
White, G. H.
Moresby
Bombs over London
White, Leslie T.
Behind prison gates
Man they could not hang
White, Robertson
Witness vanishes
Whittingham, Jack
Clouds over Europe
Wibb, Crane
Blackwell's Island
Hell's kitchen
Horn of Liberty
Wild, Betty
Midnight
Ninotchka
What a life
Wilhelm, Hans
The affair Lafont
Williams, Brock
Clouds over Europe
Williams, Clay
Heroes in blue
Williams's over
Williams, Emily
Dead men tell no tales
Williamson, Thames
Next time I marry
Wimperis, Arthur
Clouds over Europe
Over the moon
Prison without bars
Wolfe, Frank P. J.
Allegheny uprising
Wolf, Edgar Allan
Ice follies of 1929
Kid from Texas
Woollcott, Alexander
Five times five
Wright, R. C.
The scorched earth
Wilder, Robert
Fighting thoroughbreds
Wylie, J. A. R.
The under-pup
Yates, George W.
Mysterious Miss X
Yawitz, Paul
Flier Dugan
Little accident
Yost, Dorothy
Bad little angel
Blackmail
Four girls in white
Yost, Robert
Tom Sawyer, detective
Young, Clarence Upson
Bad lands
Girl and the gambler
Young, Zelda
Reform school
Ziffren, Lester
Boy friend
Zlatagorova, T.
Lenin in 1918

SHORT STORIES (Adapted)
Loth, Charles G.
Caviar for His Excellency
(Magnificent fraud)
Bradshaw, George
Heart interest
(Second fiddle)
Brown, G. Carleton and Man-
heim, Emanuel
Lady luck (Gambling ship)
Burch, H. C.
Zenobia's infidelity
(Cenity)
Clayton, Oliver
Lucky night
Coffee, Lenore and Cowen,
William Jr.
Miss Aosper puts her bread
(Good girls go to Paris)
Crey, Homer
Sixteen hands (I'm from
Missouri)
Dinneen, Joseph F.
Murder in Massachusetts
(Let us live)
Ferber, Edna
Old man Misnic (No place
to go)
Fisher, Steve
Shore leave (Navy secrets)
Ford, Corey
Echoes that old refrain
(Winter carnival)
Foster, Lewis R.
The man from Montana
(Mr. Smith goes to Washing-
ton)
Fuchs, Daniel
The day the bookies wept
Hall, Jane
These glamour girls
Haycox, Ernest
Stage to Lordsburg (Stage-
coach)
Henry, O.
The double-dyed deceiver
(Llano kid)
Hillman, Gordon Malheber
Here I am a stranger
London, Jack
A thousand deaths (Torture
ship)
Maugham, W. Somerset
Vessel of wrath (The beach-
comber)
Mooney, Martin and Hershey,
Burnet
47th Precinct (Inside informa-
tion)
Reynolds, Quentin
West side miracle (Secrets of
a nurse)
Runyon, Damon
A call on the president (Joe
and Ethel Turp call on the
president)
Street, Julian
I'm from Missouri
Ulman, William A. Jr
A gun in his hand (Ser-
geant Madden)
Wiley, Hugh
James Lee Wong stories
Wright, Gilbert
Thanks for everything
### ANNUAL TITLE INDEX

This index of film titles contains all films which have appeared in the various numbers from January 1, 1939 through December 25, 1939.

After the title of the film, the producer is given (in abbreviation) and next the date of the issue or issues wherein the reviews appear. These dates apply to the four quarterly issues of 1939 as follows:

- March 27, 1939; June 26, 1939; September 25, 1939; and December 25, 1939. (In a few instances, reference is made to issues of 1936, 1937 and 1938 when films have appeared in those years. For example: Mill on the Floss has appeared in the quarterly March issue of 1937 and the quarterly December issue of 1939.)

When a film has been released under several titles, reference is given to the latest title. A key to the producers' abbreviations is found on pages 158-159.

A directory of producers is found on pages 160-161.

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**Note:** The table above provides a detailed index of film titles from 1939, categorized by their release months and producers, with specific issue numbers and dates for each entry. This index is comprehensive and covers a wide range of genres and themes represented in films during that period.
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<td>Wife, Husband and Friend (Fox)</td>
<td>1939</td>
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<tr>
<td>Wild Horse Canyon</td>
<td>1939</td>
<td>(Mon)</td>
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<tr>
<td>Will of a People</td>
<td>1939</td>
<td>(Frank)</td>
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<tr>
<td>Wings of the Navy</td>
<td>1939</td>
<td>(War)</td>
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<tr>
<td>Wings Over Africa</td>
<td>1939</td>
<td>(Merit)</td>
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<tr>
<td>Winner Take All</td>
<td>1939</td>
<td>(Fox)</td>
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<tr>
<td>Winter Carnival</td>
<td>1939</td>
<td>(Wan-UA)</td>
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<tr>
<td>With a Smile</td>
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<tr>
<td>Within the Law</td>
<td>1939</td>
<td>(MGM)</td>
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<td>Without a Home</td>
<td>1939</td>
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<td>Witness Vanishes</td>
<td>1939</td>
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<td>The Wizard of Oz</td>
<td>1939</td>
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<tr>
<td>Wolf Call</td>
<td>1939</td>
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<tr>
<td>Woman Doctor</td>
<td>1939</td>
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<td>A Woman Is the Judge</td>
<td>1939</td>
<td>(Col)</td>
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<td>A Woman's Face</td>
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<td>The Women</td>
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<td>Women in the Wind</td>
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<td>The World Is Ours</td>
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<td>Wuthering Heights</td>
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<td>(UA)</td>
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<td>Wyoming Outlaw</td>
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<tr>
<td>Yes, My Darling Daughter</td>
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<td>You Can't Cheat an Honorable Man</td>
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<td>You Can't Get Away With Murder</td>
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<td>Young Mr Lincoln</td>
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<td>Youth in Revolt</td>
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<td>Zaza</td>
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<td>Zenobia</td>
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PRODUCERS' ABBREVIATIONS

A—Audio
AB—Associated British
Acad—Academy
Ace—Ace
Acme—Acme
AF—Associated Features
AFA—AFA
AFE—Atlas Film Exchange
Aga—Aga
d'Aguilar—d'Aguilar
Ajax—Ajax
Al—Alliance
Alai—Alalaya
Amb—Ambassador
Amk—Amkino
AP—Advance Pictures
Apex—Apex
Arc—Arcadia
Arg—Argyle
Asher—Asher
Astor—Astor
Astra—Astra
Atl—Atlantic
Atlas—Atlas
Avr—Avramenko

B&D—British & Dominions
Ban—Banner
Bav—Bavaria
Be—Beacon
Beau—Beaumont
B—Emp—British Empire
Best—Best Films
BF—Broadcast Films
B-FN—British-First National
BIP—British International Pictures
Bishop—Bishop
BL—British Lion
Box O—Box Office Productions
B-T—Burroughs-Tarzan
Bu—Butcher
Bur—Bulgakov
Burr—Burr

C&M—Carr & McLane Productions
Caes—Caesar
Cap—Capitol
Capi—Capitani
Carm—Carmel
Cas—Casino
Cath—Cathedral Films
Cel—Celebrity
Cen Fil—Centrala Filmow
CF—Collective Film
CFC—Chinese Film Company
CGF—Cine Grand Films
Chest—Chesterfield
Cl—Cinemat
ClA—ClA
Cin—Cines Pittaluga
Cine Lux—Cine Lux
Cineas—Cineas Paris
Cmp—Cinemas Pictures
Civic—Civic Films
Coast—Coast Pictures
Col—Columbia
Colony
Comm—Commodore
Comm—Commonwealth
Comp F—Compagnie Francaise
Con—Concord
Conn—Conn
Cor—Coronet
Cos—Cosmopolitan
Credo—Credo
Cres—Crescent
Critic—Criterion
Dar—Darmour
Dawn—Norman Dawn
Deka—Deka
Den—Denham
Dim—Dimeco
Disney—Walt Disney
Div—Division
DM—Douglas MacLean
Dublin—Dublin Films
DuW—DuWorld

Ec—Eclair Films
Ed—Educational
E—Elekta-Films
Emp—Empire
EN-F—European News-Film
Equity—Equity
Eron—Eron
Esp—Esperia Films
ET—Elite Tonfilm
Eu—Eureka
Eur—Europe
Exc—Excelsior

FA—Fine Arts
F—Film Alliance
F-Am—Franco-American
F—C—Film Coordinating Committee
FCA—Foreign Cinema Arts
FCC—French Cinema Center
FD—First Division
F-F—France-Film
FPE—French Film Exchange
Fil—Filipino Films
FMar—Films Marquis
FMP—French Motion Picture
FN—First National
Fo F—Forst Film
Fox—Twentieth Century-Fox
Foy—Foy
F-P—Forrester-Parant
FR—Fanchon Royer
Fr A—Franco American
Frank—L. Frank
Fron— Frontier Films
Futter—Futter
FV—Films Victoria

G—Goldwyn
Ga—Gallic Films
GaIns—Gainsborough
Gamma—Gamma
Gand—Gandera
Gar—Garrison
Garf—Garfield
GB—Gaumont British
Gen—General Films
GFS—General Foreign Sales
GK—Garrett Klement
G-Ka—Green-Kalich
Globe—Globe
GN—Grand National
Go—Goldenwest
Go!—Go!gotha
GP—Gabriel Pascal
Gr—Greenfilm
Gra—Graphic
Grey—Harry Grey
Gros—Grosvenor
Guar—Guaranteed

Ha—Hammer
Hak—Hakim
Hall—Hallmark
Hi—Hirliman
Hoff—Hoffberg
Hsin—Hsin Hwa
Hu—Andre Hubon

I.C—Inter-Continental
I-G—Inter-Gloria
Im—Imperadio
Imp—Imperial
Imper—Imperor
IN—Irish National
Int—International
Inv—Invincible
It-UFA—Italia-UFA

Je—Jewell
J G—Jose Guererro
Ju—Juno Films

K—Kraska
Ka—Katman
Kass—Frank Kassler
Kendis—Kendis
Kiev—Kiev Film Studios
Kor—Korda
Krel—Krelberg
DIRECTORY OF PRODUCERS

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Arctinema. Artcinema Associates, Inc, 729 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, New York, N.Y.
Audio. Audio Productions, Inc, 35-11 35th Av, Long Island City, N.Y.
Avramenko. Avramenko Film Co, Ltd, 112 W 45th St, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Best. Best Film Co, Inc, 723 7th Av, N.Y.
Bray. Bray Pictures Corp, 729 7th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1

Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Danubia. Danubia Pictures, Inc, 729 7th Av, N.Y.
Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW, 68, Hedemann-strasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.
Esperia. Esperia Film Co, 1560 Broadway, N.Y.
Film Alliance. Film Alliance of the United States, Inc, 1270 6th Av, N.Y.
Fine arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.

First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French cinema center. French Cinema Center, Inc, 35 W 45th St, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Frontier. Frontier Films, 250 W 57th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Dr, Hollywood, Calif.; 1501 Broadway, N.Y.
Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London
Gallic. Gallic Films, Inc, 1270 6th Av, N.Y.
Garrion. Garrison Film Dist Co, 1600 Broadway, N.Y.
Gaumont British. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General. General Film, General Film Distributors, Ltd, 127-133 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, 1600 Broadway, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszaikowska 94, Warsaw

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7300 Washington Blvd, Culver City, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Maimar. Maimar Productions, 244 W 49th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Mayer. Mayer & Burstyn, 1481 Broadway, N.Y.
Mayflower. Mayflower Pictures Corp, Ltd, 118 Chancery Lane, London, W. C. 2; 1270 6th Av, N.Y.
Metropolis. Metropolis Pictures Corp, 55 W 55th St, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Moscow film studios. See Amkino
New star. New Star Films, Inc, 1500 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.


Pax. Pax Films, Inc, 723 7th Av, N.Y.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Renard. Fred O. Renard, 220 W 42nd St, N.Y.
Roach. Hal Roach Studios, Inc, 8832 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.
Roma. Roma Film Co, 630 9th Av, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 3436 Washington Blvd, Culver City, Calif.; 630 Fifth Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.

Sphinx. Sphinx Films Corp, 1501 Broadway, N.Y.
Sunray. Sunray Films, Inc, 320 W 42nd St, N.Y.
Swiss-Praesens. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Thomfilms. Thomfilms, Inc, 1270 6th Av, N.Y.
Tower. Tower Pictures, Inc, 729 7th Av, N.Y.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
Tri-national. Tri-National Films, Inc, 250 W 57th St, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; 1714 N Western Av, 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, 530 5th Av, N.Y.
Vedia. Vedia Films Inc, 1270 6th Av, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warsaw. Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.
OUTSTANDING FILMS OF THE YEAR

This is the season when many groups gather their “Ten Best” selections of various types. The editor has attempted to select the ten best films of the year on a basis of the opinions of some 47 critics in the three separate fields of 1) audience evaluation; 2) newspapers and periodicals; and 3) 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 groups, but in general, the following ten may be said to have gained the highest critical appreciation. The ten are given in alphabetical order. Others crowd closely after and they are included in a supplemental list which follows:

TEN BEST AMERICAN FILMS

BABES IN ARMS
DARK VICTORY
DRUMS ALONG THE MOHAWK
GOODBYE, MR. CHIPS (filmed in England by MGM)
JUAREZ
LOVE AFFAIR
MR SMITH GOES TO WASHINGTON
NINOTCHKA
STAGECOACH
WUTHERING HEIGHTS

NOTE:—GONE WITH THE WIND appeared too late to be generally reviewed. Undoubtedly, however, it would have been included on the list of ten best.

SECOND LIST

BACHELOR MOTHER
DESTRY RIDES AGAIN
GOLDEN BOY
IDIOT’S DELIGHT
INTERMEZZO: A LOVE STORY
RULERS OF THE SEA
THEY SHALL HAVE MUSIC
WE ARE NOT ALONE
WIZARD OF OZ
THE WOMEN

TEN BEST FOREIGN FILMS

ALEXANDER NEVSKY
END OF A DAY
FOUR FEATHERS
HARVEST
HEART OF PARIS
LADY VANISHES
THE MIKADO
PORT OF SHADOWS
PYGMALION
STOLEN LIFE
<table>
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<th>Pictures Reviewed in This Issue</th>
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<td>Continued from inside front cover</td>
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<tr>
<td>Espionage Agent (War) 74-83min (21 + 14 —)</td>
<td>31</td>
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<tr>
<td>Eternally Yours (UA-Wan) 95-99min (20 + 1 —)</td>
<td>32</td>
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<tr>
<td>Everybody's Hobby (War) 54min (6 + 4 —)</td>
<td>33</td>
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<tr>
<td>Everything's on Ice (RKO-Lesser) 65min (13 + 9 —)</td>
<td>34</td>
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<tr>
<td>Fast and Furious (MGM) 70-73min (12 + 11 —)</td>
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<tr>
<td>The Fight for Peace (War-War) 63-70min (15 + 3 —)</td>
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<td>First Film Concert (War-Soc) 52min (3 + 3 —)</td>
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<tr>
<td>First Love (Univ) 84min (33 + 3 —)</td>
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<tr>
<td>Five Little Peppers and How They Grew (Col) 55-58min (8 + 1 —)</td>
<td>37</td>
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<tr>
<td>Flaming Lead (Colo-SR) 57min (2 + 1 —)</td>
<td>37</td>
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<tr>
<td>Flying Deuces (RKO-Morros) 65-67min (16 + 12 —)</td>
<td>38</td>
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<tr>
<td>Four Wives (War) 110min (10 + 4 —)</td>
<td>39</td>
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<tr>
<td>Full Confession (RKO) 72min (18 + 6 —)</td>
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<tr>
<td>Gentlemen From Arizona (Mon-Go) 71min (2 + 1 —)</td>
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<td>Geronimo (Par) 88min (12 + 3 —)</td>
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<tr>
<td>Ghost Town Riders (Univ) 53min (2 + 2 —)</td>
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<tr>
<td>Golden Boy (Col) 98min (36 + 1 —)</td>
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<tr>
<td>Gone With the Wind (SL-MGM) 220min (4 +)</td>
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<tr>
<td>Goose Step See Beasts of Berlin</td>
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<tr>
<td>The Great Commandment (Cath) 85min (12 +)</td>
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<tr>
<td>The Great Victor Herbert (Par) 84-96min (22 + 3 —)</td>
<td>42</td>
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<tr>
<td>Harvest (FCC) 80min (19 + 2 —)</td>
<td>43</td>
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<tr>
<td>Hawaiian Nights (Univ) 64min (16 + 7 —)</td>
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<tr>
<td>Heaven With a Barbed Wire Fence (Fox) 60min (7 + 4 —)</td>
<td>45</td>
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<tr>
<td>Here I Am a Stranger (Fox) 80-82min (12 + 5 —)</td>
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<tr>
<td>Hero for a Day (Univ) 65min (7 + 5 —)</td>
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<td>Heroes in Blue (Mon) 59-61min (4 + 4 —)</td>
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<tr>
<td>Ho Perduto Mio Marito (Esp-Astra) 86min (2 +)</td>
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<tr>
<td>Hollywood Cavalcade (Fox) 96-100min (34 + 5 —)</td>
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<tr>
<td>Honeymoon in Bali (Par) 95min (27 + 1 —)</td>
<td>49</td>
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<tr>
<td>Honeymoon's Over (Fox) 70min (7 + 4 —)</td>
<td>50</td>
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<tr>
<td>Housekeeper's Daughter (UA-Roach) 70-81min (22 + 8 —)</td>
<td>50</td>
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<tr>
<td>I Have Lost My Husband See Ho Perduto Mio Marito</td>
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<tr>
<td>I Met a Murderer (GN-Gamma) 78min (10 +)</td>
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<tr>
<td>Inspector Hornleigh on Holiday (Fox) 87-90min (3 +)</td>
<td>52</td>
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<tr>
<td>Intermezzo: a Love Story (UA-SI) 66-70min (29 + 2 —)</td>
<td>52</td>
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<tr>
<td>Ireland's Border Line (O'Don) 65min (5 + 5 —)</td>
<td>54</td>
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<tr>
<td>Jamaica Inn (Par) 99min (23 + 4 —)</td>
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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Jeepers Creepers (Rep)</td>
<td>69 min</td>
<td>55</td>
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<td>Joe and Ethel Turp Call on the President (MGM)</td>
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<tr>
<td>Kansas Terrors (Rep-Grey)</td>
<td>57 min</td>
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<tr>
<td>Kid Nightingale (War)</td>
<td>58 min</td>
<td>56</td>
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<tr>
<td>Konga, the Wild Stallion (Col)</td>
<td>62-65 min</td>
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<tr>
<td>En Kvinnas Ansikte (STP) 90-100 min (3+)</td>
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<tr>
<td>Laugh It Off (Univ)</td>
<td>63 min</td>
<td>57</td>
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<tr>
<td>Law of the Pampas (Par-Sher)</td>
<td>72-74 min</td>
<td>57</td>
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<tr>
<td>Legion of Lost Flyers (Univ)</td>
<td>62 min</td>
<td>58</td>
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<tr>
<td>Legion of the Lawless (RKO)</td>
<td>59 min</td>
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<tr>
<td>The Light Ahead (Carm-UI)</td>
<td>108 min</td>
<td>59</td>
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<tr>
<td>Little Accident (Univ)</td>
<td>63-65 min</td>
<td>59</td>
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<tr>
<td>Livet Pa Hegnsgaard (STP)</td>
<td>98 min</td>
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<tr>
<td>Llano Kid (Sher-Par)</td>
<td>69 min</td>
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<tr>
<td>Lotte Nell 'Ombra (Esp) (2+)</td>
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<tr>
<td>Mademoiselle Ma Mere (Hoff-Reg)</td>
<td>77-85 min</td>
<td>61</td>
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<tr>
<td>Main Street Lawyer (Rep)</td>
<td>72 min</td>
<td>62</td>
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<tr>
<td>Make-Believe Pirates See Allergi Masnadieri</td>
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<tr>
<td>Man They Could Not Hang (Col)</td>
<td>64 min</td>
<td>62</td>
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<tr>
<td>Manhattan Shakedown (Warw-Syn)</td>
<td>56 min</td>
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<td>Marseillaise (Wor-FC)</td>
<td>130 min</td>
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<td>Marshal of Mesa City (RKO)</td>
<td>60 min</td>
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<tr>
<td>Meet Dr. Christian (RKO)</td>
<td>63-68 min</td>
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<tr>
<td>Mesquite Buckaroo (Met-SR)</td>
<td>59 min</td>
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<tr>
<td>Mexican Spitfire (RKO)</td>
<td>67 min</td>
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<tr>
<td>The Middleton Family (MTP-A)</td>
<td>50 min</td>
<td>65</td>
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<tr>
<td>Mill on the Floss (Stan)</td>
<td>90 min</td>
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<tr>
<td>Mirele Efros (Credo)</td>
<td>90 min</td>
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<tr>
<td>Missing Evidence (Univ)</td>
<td>64 min</td>
<td>67</td>
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<tr>
<td>Mr. Smith Goes to Washington (Col)</td>
<td>125-127 min</td>
<td>67</td>
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BALALAÏKA. MGM 102min D 29 '39
Director: Reinhold Schunzel
Music: Herbert Stothart. Dr. William Axt. Gus Kahn, Bob Wright. Chet Forrest
Operetta. Based on the play of same title by Eric Maschwitz. George Potsford and Benjamin Glazer. Nelson Eddy portrays a Cossack officer who falls in love with Miss Massey, cafe entertainer in St. Petersburg in 1914. She is revolutionized and becomes a revue student, obtains a leading role for her in the opera. When war is declared they lose sight of each other until they meet in Paris when the former Russian nobility is forced into menial work.

Audience Suitability Ratings
"Excellent. Glorious music and excellent acting — highlight this love story. Mature-family." DAR
+ + Fox W Coast Bulletin D 16 '39
"Adults." Navy Legion of Decency D 21 '39

Newspaper and Magazine Reviews
"This musical romance about a handsome singing Cossack and a beautiful contralto revolutionist would have been much better had it slipped trying to interpret the Russian Revolution. 'Balalaïka' is an uneven mixture throughout but is delightful musically; and stodgy in its story. The sets and costumes are gorgeous, but the dialogue is frequently dull. The players are excellent, but the direction is awkward. I am afraid we must call it a mixed blessing." Jessie Zunser, Los Angeles Times

"Screen operetta has rarely seemed more synthetic. Slavic or sluggish than it does in 'Balalaïka'. It invades the never-never land of inpromptu arias, fancy-dress posturings and chorus singing with a vengeance... The net result is what can only be described as dull diversions. The point is that the screen's illusion with light opera is as awkward here as it has almost invariably been." Howard Barnes, N Y Herald Tribune p22 D 15 '39

"It is tantamount to waving a papal bull before the Red flag of the Daily Worker. The picture is long on formula and short on originality and nine out of ten sequences have been blue-printed before. But that is true, and we must admit it is, Reinhold Schunzel, its director, has framed his sequences almost as beautifully as he has framed his revolution. Quite a handsome Christmas show." Frank S. Nugent, N Y Times p33 D 15 '39

"It is a cumbersome, unedited thing. I felt that matters of great historic import rather overwhelmed Miss Ilona throughout, though Mr. Eddy didn't bat an eye at the fall of empire." John Mosher, New Yorker p61 D 23 '39

"This is a stereotyped and laggard musical. Except for the comedy of Charles Ruggles and Frank Morgan, and some effective musical sequences, the film is chiefly distinguished by the personality, acting, and singing of the Hungarian-born Ilona Massey in her first role since her screen debut in 'Rosalie' two years ago.
+ + — Newsweek p29 D 25 '39
"Nelson really does a fine job and you couldn't expect to find him in better voice. Miss Massey is a discovery and a pretty important. Reinhold Schunzel is exciting at the piano. You'll like this."
+ Photoplay p50 Ja '40

Trade Paper Reviews
"Lavish musical has fine tempo, tuneful music and audience-pleasing cast and story."+ Film Daily p1 D 15 '39
Reviewed by Charles S. Aaronson
+ Motion Pict Daily p4 D 15 '39

"'Balalaïka' is a lavishly produced operetta, in the opulent Metro-Goldwyn-Mayer tradition. With Nelson Eddy and a new personality, Ilona Massey, topping the cast, it has enough marquee values, in addition to the production investment, to carry it nicely for strong business. It has a number of factors to negate its chances for socko reception. For one thing, the Russian idiom is by no means popular right now, no matter how you serve the caviar... But forgetting any Romanoff or Stalinist analogies, it's a fetching neo-Cinderella theme." + Variety p14 D 20 '39

"The picture is elegantly produced, directed with spirit and played with credit to its gifted cast. Coming after a hull in filmusicals, it should be well received here among the more discerning. Nelson Eddy, who starts the revolution, is a capable picture; Frank Morgan, a melodic treat. It may, unfortunately, encounter some popular resistance because of its coincidence with present world affairs through its Russian story material. The treatment itself is politically innocuous, taking no issue, even in the mild musical manner, with internal Russian matters, but political sympathies in this country have been somewhat affected by the Russ-Fin war, started after the picture was well under way..."
+ Variety (Hollywood) p3 D 14 '39

CHARLIE McCARTHY, DETECTIVE. Universal 77min D 22 '39
Director: Frank Tuttle
Original story: Robertson White. Durrell Ware
Edgar Bergen portrays an amusing entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
CITADEL OF SILENCE. Imperial-Film alliance 91min D 24 '39
Cast: Anna bella, Pierre Renoir, Bernard Lancret, Robert Le Vigan
Director: Marcel L'Herbier
Music: Arthur Honegger, Darius Milhaud
Screen writer: T. H. Herbert
Melodrama. Filmed in France with English subtitles. Based on a novel of same title by T. H. Herbert, film concerns Poland of 1913. Anna bella, a Polish patriot, attempts to assassinate a Russian duke and escapes. She marries a French governor in order to be near her imprisoned friends and her lover.

Audience Suitability Ratings
"Adults."

"Nativity Legion of Decency D 21 '39
"Mature. Polish liberty is the theme and is movingly handled despite a weak story full of unlikely coincidences."

"Wky Guide D 16 '39

Newspaper and Magazine Reviews
"It is an interesting treatment of prison life. Anna bella amazes all skeptics by her excellent acting. She is sure of herself and the language she speaks, and is really a fine actress in her native French environment." +

"N Y Herald Tribune p17 D 25 '39

"This tale of the lovely and burningly patriotic Viana Wolonska has moments when it becomes a stirring drama, and an encouraging reminder that even under the heel of the tyrant, there is always such a land as Poland. "Citadel of Silence," though in French, is a prison picture, which might conceivably have been filmed in English. With subtitles, as such it is bound to suffer from diminished novelty, even though the prison, in this case, is a penitentiary in Ben R. Hilsler." +

"N Y Times p29 D 25 '39

IL DOTTOR ANTONIO. Itala films 103min
Cast: Ennio Cerlesi, Maria Gambarelli, Lamberto Picasso, Tina Zucchi
Director: Enrico Guazzoni
Historical romance. Based on the novel of same title by Giovanni Ruffini. Filmed in Italy with English subtitles. A revolutionist leader falls in love with the daughter of an Englishman. She saves him from prison and they escape together.

Newspaper and Magazine Reviews
"That the period background is first rate, as are the scenes of street battles, meetings of the "Carbonari," and peccatorial incidents. Enrico Guazzoni directed this entertaining picture."

H. T. S. +

"N Y Times p35 D 7 '39

Trade Paper Reviews
"Dramatic story of love and revolt has popular Italian players in cast." +

Film Daily p8 D 15 '39

DOUBLE DEAL. Argus-International 55-60min
Cast: Monte Hawley, Jeni Le Gon, Eddie Tolan, Florecth Prier
Director: Arthur Dreifuss
Music: Shelton Brooks, Peter Tinturin
Harry Tobias
Screen writer: Arthur Hoert
Melodrama. The cast is all-Negro and the film was produced primarily for houses patronized by Negroes. The story concerns a robbery and murder committed by a Negro, and details the effects of that crime upon the innocent and guilty. Much of the action takes place in a night club.

Trade Paper Reviews
"Entertaining gangster melodrama ably directed by Paul Mesler." +

Film Daily p6 D 14 '39

Reviewed by Roscoe Williams +

"Motion Pict Daily p6 D 13 '39

"Double Deal" achieves an effect beyond its modest production budget as a whole, overcoming a few minor faults along the way, and should find a good reception among theatres catering to the colored trade exclusively. Considering short shooting schedule picture is a most economical department and has the added entertainment value of songs and dances delivered competently by its two leading ladies." +

"Variety (Hollywood) p3 N 21 '39

ENTENTE CORDIALE. Max Glass D 24 '39
Cast: Victor Francen, Gaby Morlay, Arlette Marchal, Jean Perrier, Jean Toulou
Director: Marcel L’Herbier
Historical drama. Based on the book, Edward VII and his Time by Andre Maurois. Filmed in France with English subtitles. This is primarily a biography of Edward VII who cemented friendly relations between England and France—traditional enemies. Previously Germany had been England’s ally.

Newspaper and Magazine Reviews
"The Edwardian era has received handsome historical reconstruction in ‘Entente Cordiale.’ Obviously it is filled with overtones for the present rate of European politics as well as being a carefully documented celebration of a past epoch which already has become infinitely remote. With continuity and a sense of proportion it might have been a smoother, but this Gallic film does remarkably well what it sets out to do." Howard Barnes

"N Y Herald Tribune p6 D 26 '39

"It has quite enough wit, good characterization and pertinent content to justify its twin-opening at the Avenue Playhouse and the Fifty-fifth Street Playhouse. Although it moves as ponderously as Edward VII himself and its speed is amusing and frequently impudent, it is happily free of that besetting sin of the historical film: self-consciousness, and we confess our thorough enjoyment of it for all its transparency of purpose. That the entente cordiale was not entirely a holy alliance is much less to the point here than that it has provided an amusing historical film." Frank S. Nugent

"N Y Times p25 D 26 '39

MOTION PICTURE REVIEW DIGEST
EVERYTHING HAPPENS AT NIGHT. 20th century-Fox 76-78min D 22 '39
Director: Irving Cummings
Screen writers: Art Arthur. Robert Harari
Romantic drama. Two newspaper men are assigned to a small town in Switzerland to find a Nobel Peace prize winner whom the world believes murdered. Sonja Henie is the daughter of the scientist and both reporters fall in love with her.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency D 21 '39
"Family viewing."
Wky Guide D 16 '39

Newspaper and Magazine Reviews
"The new offering is in no sense a Sonja Henie picture. As a matter of fact, Miss Henie plays a subsidiary role in a breezy, unpretentious show, which makes far less of winter sports than does the old newspaper film. This is more along the lines of 'The Lady Vanishes.' To my mind, this relegateing of the foremost skater of our day to a supporting part is all to the good. She never learned the first thing about acting in her meteoric screen career. . . . The good humor and writing smart direction, is a film which makes the most of its potentialities."
— N Herald Tribune p12 D 16 '39
"Missing its implausibilities—and using a 10-ton snow plow for the purpose—we suppose it is not good Henie, although Mr. Milland and Mr. Cummings are diligently varied. We suggest that Twentieth Century-Fox summon a repairman: the refrigerator for keeping Miss Henie simply disabled. This film has collapsed of nervous exhaustion."
Frank S. Nugent
— N Y Times p12 D 16 '39

Trade Paper Reviews
"Gay romantic comedy with neat dramatic twist should please all types of audiences."
+ Film Daily p5 D 18 '39
"Sonja Henie's latest film. 'Everything Happens at Night' is a delightful comedy, well written and well acted, will need strong support. Miss Henie's prowess as a skater has been sacrificed in an effort to transform her into a dramatic talent and will need more support. This film is not good Henie, although Mr. Milland and Mr. Cummings are diligently varied. We suggest that Twentieth Century-Fox summon a repairman: the refrigerator for keeping Miss Henie simply disabled. This film has collapsed of nervous exhaustion."
Frank S. Nugent
— N Y Times p12 D 16 '39

Reviewed by Charles S. Anerson
Motion Pict Daily p6 D 18 '39
"In 'Everything Happens at Night' a few inconsequential things occur during the day, but at no time does very much happen that is of interest. The only bright spot in the whole 76 minutes is Sonja Henie's 'Blue Danube' waltz number. On the other hand, the film was released as a Christmas-week release, this one will need more than holiday hype to put it across. And Fox's Nordic star will need better material than assigned her here to keep from slipping badly."
— Variety p17 D 20 '39
"Running light on story, and holding Sonja Henie's skating to a minimum. 'Everything Happens at Night' must depend upon the splendid people turned out by its principals and supporting players as its main bid for box office coin. Aimed as a forward step in 20th-Fox's campaign to eventually take Miss Henie off silver runners entirely, and advance her as a dramatic actress, 'Everything' succeeds admirably to the limits of its script possibilities."
+ Variety (Hollywood) p3 D 16 '39

GOLDEN KEY. Mosfilm-Amkino D 20 '39
Director: Alexander Ptushko
Music: Lev Schwartz
Fantasy. Based on a story of same title by ALEXEY TOLSTOY AND ON THE CHARACTER OF PINOCCHIO. "The girl who discovered her father with a golden key from a wicked puppet master."

Newspaper and Magazine Reviews
"It is a delightful and engaging fantasy. The director brings his tiny marionettes to the screen again so cleverly that one almost believes he is performing magic. One almost believes. These little wooden dolls, carefully and deftly manipulated, appear so realistic that it is impossible to differentiate between the animate and inanimate actors. . . . It is a pleasant fantasy certain to be enjoyed by young and old alike."
— N Y Herald Tribune p17 D 21 '39
"It is not a picture which can compare, either in charm or in fanciful inventiveness, with the work being done by our own animated cartoonists; it is not even in a class with Disney's 'Pinocchio.' Shaganova-Obratsova's earlier puppet creation, 'The New Gulliver.' But, considering some of the less gentle things which have been coming out of Russia recently and the more professional in the film, it certainly is commended for the docile note it strikes this Christmas season."
— N Y Times p29 D 21 '39

GONE WITH THE WIND. Selznick-international-MGM 220min D 19 '39

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings
"Excellent. A cinematic triumph, in every phase of production. One's attention is held every moment of the four hours' entertainment. Adults, Daly."
— Fox W Coast Bulletin D 16 '39

Newspaper and Magazine Reviews
"It is a monumental motion picture. Produced with an almost reckless prodigality and acted with a bravura talent skill which results in an undeniably impressive show. Without question it is destined to rank among the major historical events of the cinema, for it is certain to smash all sorts of box-office records. At the same time it strikes me that its chief distinction is its sheer size and that its principal appeal resides in the fact that it is a remarkably faithful transcription of an enormous book. Without the film this adherence to the original has resulted in a vivid and powerful screen drama.
From the period of reconstruction on, however, it seems to me that the production suffers for its very fidelity. To my mind, the last thing a movie should be is a copy. It finds itself tiresome as well as long. I believe 'Gone With the Wind' is best enjoyed in the theater - not at home. The cumulative dramatic impact which I consider prerequisites of motion pictures is missing. And the most memorable passages of terror, passion, high courage and anguish in the film, but the burning of Atlanta, are not as great as being made the heart-shaking core of a profound artistic venture."

Howard Barnes

'The lightest, most mercurial film task ever undertaken, 'Gone With the Wind' appears finally as one of the screen's major achievements, merging high production values into a triumphant work, and poised for grosses which may be second to none in the history of the business...
The film accomplished its author's confidence, the showman's faith and courage, the time consumed and even the soaring expense.'

Variety

GULLIVER'S TRAVELS. Paramount-Fleischer 74-82 min D 22 '39

Director: Harry C. Fleischer
Music: Ralph Rainger, Leo Robin, Sam Timberg, Al Neiburg, Winston Sharples.

Victor Young

Sinister Jesters: Dragonnette, Lanny Ross

Screen writers: Edmond Seward, Dan Gordon, Ted Pierce, Izzy Spaber

Full length cartoon feature in Technicolor. Based on the 1891 novel by Jonathan Swift. It is not to be confused with the Russian version of Gullivers Travels made with puppets. The animation is the story of a shipwrecked sailor who finds himself in the land of the Lilliputians. After causing consternation, he takes his place among the people and brings about the marriage of a son and daughter of two kings.

Film Guide dedicates an issue to the photoplay adaptation of the Technicolor animated screen version of Gulliver's Travels, prepared by William Levin. It is obtainable from Educational and Recreational Guides, Inc. 150th Boulevard, Room 1418, New York City.

Film Guide dedicates an issue to the cartoon in Technicolor, Gulliver's Travels, prepared by Harold Turney and Richard Lillard. This is obtainable from Film Guide, Tar Building, Hollywood, California.

Audience Suitability Ratings

'General patronage.'

Nat Legion of Decency D 21 '39

'A. Y & C. excellent.'

Paz Weekly p68 Ja 40

'Family-juvenile. Outstanding. Recommended for libraries.'

Wkly Guide D 16 '39

Newspaper and Magazine Reviews

'I'm afraid that Gubby, the nervous discoverer of the shipwrecked human, steals the film from Gulliver and does it very neatly...

This will be compared to Snow White, of course, and it stands the comparison well. Walt Disney possesses a curious flair for elfish fantasy. He demonstrates conclusively that there is a definite place in the cinema for the cartoon program picture. Your pre-adolescent pals and offsprings will be delighted by a visit to the Paramount, while you yourself are not likely to suffer any great ennui. On the technical side, the film is none too expert.'

Howard Barnes

'At first glance the film may appear a bit tiresome because of its verbose footage... What is actually shown on the screen is the Margaret Mitchell story starting at page one, chapter one, and continuing to the very end and final bit of dialogue... And the reviewer feels that there is some room for criticism of the film. In the desire apparently to leave nothing out, Selznick has left too much... the film would stand constructively for some vigorous trimming of repetitious scenes and dialogue. As entertainment, the film would benefit from the deletions.'

Variety

'In some of its more mercurial tasks ever undertaken, Gone With the Wind appears finally as one of the screen's major achievements, merging high production values into a triumph of drama, of acting, of production, and poised for grosses which may be second to none in the history of the business...
The film accomplished its author's confidence, the showman's faith and courage, the time consumed and even the soaring expense.'

Variety (Hollywood)
GULLIVER'S TRAVELS—Continued

"It is a fairy tale for children and for children almost exclusively. As such we have no hesitation in recommending the new film as a pleasant and diverting animated picture-book drawn in the brightest Technicolor, happily free from the taboos and other nightmare-breeders, and so broad in its humor that the little ones can easily see its joyousness. But, by any other standards than those of the juvenile audience, the film is so far beneath the level of Disney's finest fantasy that the freshness, the gayety and sparkle, the subtilty, the characterization and, for that matter, the comedy that are the marks of the 'Walt Disney's Fantasia' are almost out of charity, we wish we did not have to make the comparisons demanded by professional critics. "Gulliver's Travels" is the wit of the littlest breeders, almost the littlest, and as such it is almost top heavy with magnitude, resulting in the manner in which it has been handled mark it as a motion picture of distinction. . . Entirely aside from its story value, this is a production, directorial and photographic masterpiece. As to its story as here told, its classification is difficult. Much of it belongs in the definite horror section. The picture, much of it is tense, suspenseful melodrama, much of it is medieval pageantry, but the horror angle has the definite edge. This picture is almost top heavy with magnitude, resulting in the manner of telling the story which frequently is ponderous and fails to catch the eye particularly in the early stages."

HOLLYWOOD REPORTER p3 D 15 '39 Reviewed by Charles S. Aaronson

"Parading vivid and gruesome horror, with buckled black boots, elaborate medieval pageantry and mock scenes, 'Hunchback of Notre Dame' is a super thriller-chiller. As such, it carries strong dramatic ingredients for mass audience appeal, and will roll up healthy grosses at the ticket windows. From a strictly critical viewpoint, picture has its shortcomings. The elaborate sets and wide production sweep overshadow to a great extent the detailed dramatic motivation. As producer-director Hugo Willmott's ground is impressive and eye-filling, it detracts many times from the story being unfolded, especially in the first half. Charles Laughton's grotesque makeup as the deformed and imbecile bellringer of Notre Dame Cathedral is not exactly palatable for patrons sensitively inclined."

Variety pD 10 '39

"A mighty horror tale from the master pen of Victor Hugo, 'Hunchback of Notre Dame' is never to be shuddered over by folk all over the world. . . is reared upon the screen in eloquent and charming guise. Its horror is as potent as its production. There is a universal and ageless fascination in the hideous, in the violent contrast between the beauty and the hideous such Hugo Willmott has understood and enunciated. And this almost hypnotic appeal has so powerfully dealt with in the film that heavy, gross horror seems confidently predictable. Picture will stand among the screen classics in its reflection of humanity painfully emerging from the Dark Ages."

Variety (Hollywood) pD 15 '39

JUDGE HARDY AND SON. MGM 87-90min D 22 '39

Cast: Lewis Stone, Cecilia Parker, Mickey Rooney, Fay Holden, Sara Haden, June Preisser, Maria Ouspenskaya, Henry Hull.

Director: George B. Seitz

Music: David Snell

Original story: Carey Wilson

Comedy. Another in the series. The Hardy Family face a crisis when Mrs Hardy becomes seriously ill. Andy, the son, is played by Mickey Rooney becomes more thoughtful and aids his father in securing happiness for a broken home. More of the same for Judge for help.

NEWSPAPER AND MOVIE REVIEWS

"That incomparable father-and-son team gets better with each chapter of the 'Hardy' saga."

PHOTOPLAY p59 J6 '39.
Trade Paper Reviews

"Report on the merits of a Hardy picture becomes routine procedure, like the stamping of 24 rat on a droopy dog. The latest development in the life of the irrepressible Andy is no exception and, following in the footsteps of "Judge Hardy and Son," a new series of adventures which premiers this week seems a nugget of unadulterated entertainment."

+ Boxoffice p28 D 18 '39

"One of the beauties of this Andy series: should click handsomely at the box-office."

+ Film Daily p1 D 15 '39

"MG M continues its consistent quality entertainment of the latest film. The trials and tribulations of the Hardy Family, 'Judge Hardy and Son' maintains the decided lead over the other series which was set by the initial picture. The story takes on a more serious aspect than many of its predecessors."

+ Variety p11 D 13 '39

Reviewed by Walter Selden

+ Motion Pict Daily p6 D 19 '39

"This one measures up to the high standard of both production factors and boxoffice effectiveness. It's filled with general family wholesomeness, youthful humor and dramatic passages characterizing the series' predecessors."

+ Variety p15 D 13 '39

"As strong in entertainment values as any of its predecessors, 'Judge Hardy and Son' offers a decided change of mood and an emotional pitch which many of the studio's customers will probably rank it tops... It will moisten many an adult and youthful eye."

+ Variety (Hollywood) p3 D 12 '39

Katia. Mayer-Burstyn 90min D 25 '39


Newspaper and Magazine Reviews

"Katia," which might have had the beautiful intensity of a 'Mayerling,' plus a stronger message than a motion picture postcard, goes through a film without one that they are real... Mlle. Darrieux does her best in trying to make one feel the effects of a great love, but she has little success in making one think that history might have been a bit different had a few members of the Russian court been less deceitful. "Katia" is a pretty-film picture, with little behind its good looks." Robert W. Dana.

+ N Y Herald Tribune p6 D 23 '39

"Since 'Mayerling' Miss Darrieux has been dogged by cruel chance, has become, in fact, merely a fragile and lovely medium through whom to tell sad stories of the deaths of kings, and 'Katia' is a slight and charming example of her romantic-historical mode, a gay comedy, in fact, up to the moment when it becomes trageduy through the cruelty pointlessly and wantonly inflicted on an assassin's brain. Perhaps the trouble is that Miss Darrieux is much too cute for one to be able to take seriously her professed interest in constitutional monarchy." Ben R. Crisler.

+ N Y Times p15 D 23 '39

"It has somewhat the romantic suggestion of 'Mayerling,' a very minor 'Mayerling' with very fancy clothes. The picture develops, toward the end especially, the Huns. The section of drama. It's inclined, though, to be somewhat evasive and too careful, and is not startling. Necessary in the roles made yawn." John Mosher.

+ New Yorker p61 D 23 '39

Trade Paper Reviews

"Katia is the best Danielle Darrieux has done in France, and marks up another for production on this side [France]. Unfortunately, team of Miss Darrieux and John Loder sees the feminine half doing most of the pulling. This picture is one of the top French productions this year, and mostly so because of Miss Darrieux. She is given almost every chance to demonstrate her ability. And she does commendably. Loder falls short."

+ Variety p16 N 16 '39

Last Desire. Lumen films-Transatlantic D 21 '39

Cast: Rainu, Jacqueline Delubac, Pierre.

Director: Jeff Musso.

Screen writer: Liam O'Flaherty.

Drama. Based on the novel Mr Gilhoeby by Liam O'Flaherty. Filmed in France with English subtitles. An elderly man falls in love with a straw street girl. He enshrines her as a symbol of life and then commits by jealousy when he finds her untrue, he kills her and himself.

Newspaper and Magazine Reviews

"It is a brooding and bitter character study which shirks none of the tragedy of the original novel. If it is not entirely produced, I believe, in recapitulating the dramatic savagery and the psychological melodramatics of the book, it is surely matter itself is not particularly suited to screen treatment. Thanks to the subtly modulated acting and the telling dialogue and settings which Mr. O'Flaherty has culled from his novel, the film has a number of arresting sequences, but on the whole it is an unbelieved and even slight screen drama." Howard Barnes.

+ N Y Herald Tribune p13 D 22 '39

"We have no doubt the screen treatment is inferior to the book. It is slow of movement. Although Rainu and Jacqueline Delubac have played the principal roles excellently, neither has been provided opportunity for a fully rounded characterization. We prefer to recall a more successful O'Flaherty film. You may have heard of it—'The Informer.'" Frank S. Nugent.

+ N Y Times p15 D 22 '39

Light That Failed. Paramount 97min F 2 '40


Director: William A. Wellman.

Screen writer: Robert Carson.

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman plays a painter who goes blind. He discovers that a street girl whom he used as a model has destroyed a painting. He returns to the Sudan to fight and die for his country.

Audience Suitability Ratings

"Family. The acting and direction are both very fine. An excellent portrayal of the novel." + Wkly Guide D 18 '39

Newspaper and Magazine Reviews

"It is to be recommended for its acting rather than its drama. On the matter score the new offering is singularly jerky. Even with William A. Wellman's crafty staging, there are awkward time lapses in the continuity and unconvincing scenes of supposed motivation. My guess would be that Mr. Wellman took too long in preparing his story and fell into the same errors that the author did in composing his first novel. Nevertheless, the portraits which he has drawn are strong, Walter Huston, Dudley Digges and Ida Lupino conceive are so poignant and persuasive that this production
LIGHT THAT FAILED—Continued

demonstrates anew that fine acting can go
a great length toward redeeming a plot.”—Howard
Baron

“...It is a letter-perfect edition of Kipling’s
‘Light That Failed,’... There is a fine tweedy,
tobacco-colored, almost Gilbertian quality to it; a
directness of approach and clarity of thought which we
like to describe (and modestly) as masculine;
the comforting impression that the characters,
good fellows all, will never succeed in telling that it’s a
woman’s world they’re living in... Mr. Col-
man has rarely had as much with greater
authority or charm... In sum, a sincere,
relicent and capitaly directed version of a
good story, a great relief from the feminine-film
diet.”—Frank S. Nugent

MARRIED AND IN LOVE, RKO 60min
Ja 19 '40
Cast: Alan Marshal, Barbara Read, Puerto
Vinson
Director: John Farrow
Music director: Roy Webb
Screen writer: S. K. Lauren

Drama. The story concerns a husband who
has married a plain wife and then meets his
old love who is forced to decide between
the two women.

Trade Paper Reviews

“Sophisticated adult entertainment, splendidly
enacted and demonstrating that the recently
noticeable improvement in this company’s pro-
gram product is no flash in the pan with the
expository technique is so well handled
and John Farrow’s direction so completely develops
the theme, that it is sure to win the approval of
audiences who are a bit tired of formula fare.”

“Boxoffice p29 D 16 '39

“In ‘Married and in Love,’ John Farrow has
handed over to RKO one of the most unusual pictures
that company, or any other, has ever released.
The picture never loses interest and builds
absurdly to a climax. It is adult directed, written and acted with rare intelli-
cence and occasionally working with brittle
sophistication.”

“Hollywood Reporter p3 D 9 '39

“Pointing its main appeal at feminine patron-
age, ‘Married and in Love’ reaches the screen
as a really worthwhile programmer. Built on
moving story line, featuring strong direction,
and carrying masterful direction and deftly-drawn char-
acterizations by its small cast, feature will
provide above-average support for distributors.”

MIRACLE ON MAIN STREET.

Columbia 78-83min O 29 '39
Cast: Margo, Walter Abel, William Collier,
S. Wynne Gibson, Jane Darwell
Director: Steve Sekely
Screen writers: Samuel Ornitz, Boris Ingster
Drama. Margo portrays a dancer with a
circus sideshow who hides in a church when
she has trouble with police. She finds a deserted
baby and falls in love with a nearby rancher.

Audience Suitability Ratings

“Mature.”

Wky Guide X 25 '39

Trade Paper Reviews

“There isn’t anything new in ‘Miracle on
Main Street,’ but it is the kind of hokum that
will entertain family audiences
everywhere... It has a few heart tugs, a few
laughs and a tale that contrives to be always
engrossing.”

“Film Bulletin p8 D 16 '39

ROLL, WAGONS, ROLL.
Monogram 52-
8min N 25 '39

Cast: Tex Ritter, Nelson McDowell, Muriel
Evans, Nolan Willis
Director: Al Herman
Music: Frank Sancliff
Song: Dorcas Cochran, Charles Rossof
Screen writers: Victor Adamson, Edmond
Kello, Roger Merton

Western melodrama with magic. The story
is laid in the days after the Civil War when
unscrupulous fur dealers put obstacles in
the path of pioneers who sought to settle in
Oregon.

Trade Paper Reviews

“...It’s an action-filled Western with
money.”

“Film Daily p9 D 21 '39

“In addition to being one of the best of the
Tex Ritter features, this is the type of film
that has been popular with the ‘Western’ fans
eating up, action galore, plenty of villainy,
two wild Indian fights, and the whole is wrapped
around a sound track pleasantly developed.”

“Hollywood Reporter p3 D 15 '39

Reviewed by Roscoe Williams

“Monogram has developed Tex Ritter into
a substantial boxoffice favorite with western
cinema devoles. Latest cowboy drama of the
wagon-train type, bravely shows itself. In
many respects, this is just another horse opera but
the presence of the southern-drawling Tex
obviates all mean exteriors. In the wickets at
the streets for houses that demand western fare.”

Variety p17 D 20 '39

“...Plenty of action keeps things on the move
in ‘Roll, Wagon, Roll,’ and to make a success-
fodder for the Saturday matinee trade. Other-
wise the film means nothing to recommend it above
the usual Western pattern, Ritter rides and
shoots to save the heroine and down the villain
in a whirlwind of action.”

Variety (Hollywood) p3 D 15 '39

TEVYA. Maynol films 93min D 21 '39

Cast: Maurice Schwartz, Miriam Riselle,
Rebecca Weintraub, Paula Lubelska, Leon
Lieberg
Director: Maurice Schwartz
Music: Sholem Secunda.
Screen writer: Maurice Schwartz

Drama. Based on the play of same title by
Sholem Asch. Filmized by Maurice Schwartz.
His youngest daughter marries a man of
another faith and is disowned. From then
miseries descend on the family. When the
Czar’s edict expelling the Jews adds a new
blow, the daughter returns, aids the family
and goes along as they seek a new home.

Newspaper and Magazine Reviews

While the story may be well liked by Yid-
dish audiences, it is a bit too melodramatic
and slow moving to compete with Hollywood’s
output. The best Maurice Schwartz is magnificient
as Tevya; his droll humor and his citing of
the Scriptures at opportune moments make
some sequences very amusing. Jericho, Long
Island, in Yiddish with English subtitles. The
scene is the Ukraine and the play relates the
story of a milkman and his two daughters. His
youngest daughter marries a man of
another faith and is disowned. From then
miseries descend on the family. When the
Czar’s edict expelling the Jews adds a new
blow, the daughter returns, aids the family
and goes along as they seek a new home.

“...Its story is well told, but the attempt to
make it a Yiddish drama falls flat.”

“...It’s a solid, character-driven picture with
an interesting story and well-placed
sequences.”

N Y Times p15 D 22 '39

“[Maurice Schwartz portrays] a serious char-
acter with definite comic overtones.

To the family professionally inclined, the most
amazing technical feature about ‘Tevya’ is the fact
that all of its exteriors were filmed around
Jericho, Long Island, for nobody has ever
seen a more typically Russian locale, even in
Soviet pictures.”

“...It is an American-made Yiddish film that
brings a bit of Yiddish drama to the screen.
It is not a masterpiece, but it is an attempt,
with a solid cast, to bring the Yiddish drama
to American filmgoers.”

“...It is a strange, fascinating film that
brings a bit of Yiddish drama to the screen.
It is not a masterpiece, but it is an attempt,
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BALALAIKA. MGM 102min D 29 '39
Cast: Nelson Eddy, Ilona Massey. Charlie Ruggles, Frank Morgan, Lionel Atwill, C. Aubrey Smith, Joyce Compton, Dalies Frantz

Director: Reinhold Shunzel
Music: Herbert Stothart, Dr. William Axt. Gus Kahn, Bob Wright, Chet Forrest


Operetta. Based on the play of same title by Eric Maschwitz, George Potsford and Bernard Grun. Nelson Eddy portrays a Cos sacker officer who falls in love with Miss Massey, cafe entertainer in St. Petersburg in 1914. She is a revolutionary and he posing as a voice student, obtains a leading role for her in the opera. When war is declared they lose sight of each other until they meet later in Paris when the former Russian nobility is forced into menial work.

SEE ALSO issue of January 1

Audience Suitability Ratings

"Family.
Wkly Guide D 23 '39

Newspaper and Magazine Reviews

"Nelson Eddy, fortunately, sings better than he acts. He never does warm up to stunning Ilona Massey who is lovely to see and to hear." Philip T. Hartung

Commonweal p227 D 29 '39

Trade Paper Reviews

"On the credit side of the ledger 'Balalaika' can record some of the best musical moments of the year, the emergence of director Rein hold Schunzel as a masterful interpreter of music, and the blossoming of Ilona Massey as a star with whom to reckon. On the debit side, list the fact that 'Balalaika' s chief appeal will be to what we used to call 'the carriage trade,' that its Russian theme is unfortunately out of key with the times, that it will have to fight for what it gets at the box office. . . Music lovers will like it, but strictly a class subject."

Box Office Digest p8 D 14 '39

"Nelson Eddy and some stirring musical interludes give this impressively produced and cast operetta its moments of greatness, despite which it remains one of those enigmatic offerings which will probably fail in attaining compar able greatness at the turnstiles; one which the rank and file of customers will be able to take or leave alone according to their individual tastes."

Boxoffice p33 D 23 '39

"Chalk up another hit for MGM. 'Balalaika' is absolutely the tops of any picture this industry has ever had containing the ingredients which MGM has worked into the creation of this show. It has everything for fine entertain ment."

+ + Hollywood Reporter p3 D 14 '39

CHARLIE McCARThY, DETECTIVE. Universal 77min D 22 '39


Director: Frank Tuttle
Music: Sam Lerner, Ben Oakland. Eddie Cherkose, Jacques Press

Original story: Robertson White. Darrell Winans


Edgar Bergen portrays an entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

SEE ALSO issue of January 1

Trade Paper Reviews

"A bumper crop of comedy furnished by Charlie McCarthy, his contemporary, Mortimer Snerd, and their master, Edgar Bergen, so over shadows the weaknesses of this feature that it should prove a satisfactory investment for most ticket buyers. The picture is, in essence, a comedy murder mystery, but a meandering, pointless screenplay and a woefully weak supporting cast restrict it to serving as mere back ground—and a none too satisfactory one—for the delightful clowning of Bergen and his pair of impish dummies."

+ + Boxoffice p33 D 23 '39

"If the exhibitors find nothing else in their stockings for Christmas, Universal's 'Charlie McCarthy, Detective' . . . will more than live up to their expectations of a suitable gift from Hollywood. It is a fast-moving, hokey mystery thriller, with Master McCarthy, the slaphappy sleuth, going to the front at the start with his amusing patter, and maintaining that lead to the finish line."

+ + Hollywood Reporter p3 D 18 '39

"It will require the full potency of the Bergen-McCarthy entertainment label to make 'Charlie McCarthy, Detective,' pay dividends. That it will do business—and probably very good business in most situations—is to be assumed on the basis of Bergen's vast and enthusiasts audience. But the ventriloquist and his two dummies, Charlie and Mortimer Snerd, carry the burden of the offering almost completely on their own shoulders, from beginning to end—rather pathetically so in that rare talent is put under such severe strain to lug much more than its share of the impost."

+ + Variety (Hollywood) p3 D 18 '39

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
CISCO KID AND THE LADY. 20th century-Fox 73min D 29 '39
Cast: Cesar Romero, Marjorie Weaver, Christian Pin Martin, George Montgomery, Robert Barrat, Virginia Field, Harry Green
Director: Herbert I. Leeds
Original story: Stanley Rauh
Screen writers: Frances Hyland

Melodrama. Based on the character, Cisco Kid, by O. Henry. This is the first of a new series with Romero taking the place of Warner Baxter. Romero does a good deed as a border Robin Hood and saves a mine for an orphaned baby.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings
"Adolescents, 12-16: confused standards; children, 8-12: no."

Motion Pic R p4 D '39

Newspaper and Magazine Reviews
"The Cisco Kid and the Lady," with a vague nod in the general direction of O. Henry, whips up mildly pleasant plot. tackle." Jesse Zenser
+ + Cue p84 D 23 '39

"In sum, [it] is good old-fashioned horse opera and good entertainment to boot." T. M. P.
+ + N Y Times p22 D 25 '39

Trade Paper Reviews
"The 'Cisco Kid' returns to the screen in person of slightly sardonic, tango-dancing Cesar Romero, who plays the role with just the right twist. He is a better selection for the part than Warner Baxter. 'The Cisco Kid and the Lady' is light entertainment with a fair share of laughs and action."
+ Film Bulletin p6 D 16 '39

CITY OF CHANCE. 20th century-Fox 56min Ja 12 '40
Cast: Lynn Bari, C. Aubrey Smith, Donald Woods, Amanda Duff, June Gale
Director: Ricardo Cortez
Music director: Samuel Kaylin
Screen writers: John Larkin, Barry Trivers

Drama. A newspaper sob sister goes to a gambling house and falls in love with the former owner, doubtless for the sake of the story. It is a tawdry melodrama with a lot of fast action.

Trade Paper Reviews
"Fortified with a good screenplay, able direction, a capable cast and careful production, 'City of Chance' comes off as a smart pro-
grammer. Its pace is fast and the production values are, noticeably, a shade above the average in this class."
+ Hollywood Reporter p8 D 23 '39

"Backgrounded against a gambling house, 'City of Chance' loses its largest possibilities in an over-abundance of conversation. It is a talker that talks itself out of the running, ending up as mere average supporting fare. While the John Larkin-Barry Trivers screen play falls short in the matter of plot, its au-

thors have more than earned their stipend through the quantity of dialog they have in-

jected into it."
+ Variety (Hollywood) p3 D 23 '39

CRASHING THRU. Monogram-Criterion 56-61min O 1 '39
Cast: James Newill, Sally Blake, Benny Rubin, Dave O'Brien
Director: Sam Newfield
Music: Jack Brooks, Betty Laidlaw, Robert Lively

Original story: Laurie Yorke Erskine
Screen writers: George Rosener, John Rathmell

Western melodrama with music. Based on the novel Renfrew Rides the Range by Laurie Yorke Erskine. A brother and sister attempt to highjack a shipment of gold which they believe has been stolen from a mine which they once owned.

Trade Paper Reviews
"It lacks a lot as entertainment. In the ac-

tion spots, its monty character will help carry the opening day, after which the flicker will be strictly on its own."
- + Boxoffice p19 N 4 '39

"Good action film of the north in the Ren-
frew mountie series, with plenty of shooting, suspense, agreeable romantic flavor and a fast

fight in a cabin among several men that

has been very effectively staged."
+ Variety p12 D 27 '39

DAYS OF JESSE JAMES. Republic 63min D 20 '39
Cast: Roy Rogers, George 'Gabby' Hayes, Pauline Moore, Donald Barry, Harry Woods
Director: Joseph Kane

Original story: Jack Natteford
Screen writer: Earle Snell

Western melodrama. Roy Rogers and his partner George Hayes trail train robbers and an outlaw in the Jesse James gang. They find that a banker, and not the notorious brothers, is the thief.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency D 28 '39
"Family."
Wky Guide D 16 '39

Trade Paper Reviews
"A thoroughly entertaining Western has been made from the further adventures of Jesse James in this offering."
+ Boxoffice p33 D 23 '39

"Western set in James era has plenty of fast action."
+ Film Daily p4 D 15 '39

Reviewed by Edward Greif
+ Motion Pict Daily p6 D 19 '39

"Days of Jesse James' as a little means little in this instance. The train robber's ac-

tivities in this unfolding are incidental to a

feud over a bank robbery solution James is

supposed to have committed. Its unraveling is

interesting enough, though the story and direc-
tion leave many loose ends still unraveled at

the finale. They aren't so glaring that action fans won't derive satisfaction."
+ Variety p12 D 27 '39

FIGHTING MAD. Criterion 54min
Cast: James Newill, Sally Blake, Benny Rubin, Dave O'Brien
Director: Sam Newfield
Music: Jack Brooks, Betty Laidlaw, Robert Lively

Original story: Laurie Yorke Erskine
Screen writers: George Rosener, John Rathmell

Western melodrama with music. Based on the novel Renfrew Rides the Range by Laurie Yorke Erskine. Sally Blake is given some loot from a train robbery and forced to take it to Canada. The gang and the police then search for her.

Trade Paper Reviews
"For weekend bookings, with the children the main target, this is another in the Renfrew Mountie series and technically below average in all departments. Film has nowhere near the amount of action implied in the title."
- + Boxoffice p30 D 23 '39

"The screen tag for this quickie is flagrant over-statement, considering its lukewarm ac-
tion content. A juvenile picture. The print is dark and spotty, with technical departments either careless, or with too much speed."
- + Variety p11 D 15 '39
GONE WITH THE WIND. Selznick-international-MGM 220min D 19 '39


Director: Victor Fleming

Dance directors: Frank Floyd. Eddie Prinz
Music: Max Steiner. Lou Forbes

Screen writer: Sidney Howard

Historical drama. Filmed in Technicolor. Based on the novel of same title by Margaret Mitchell. The most gaudy and longest on picture ever produced, being three years in the making, finally comes to the screen. It will be released at raised prices with a fifteen minute intermission between parts. It tells of the artistic South of the days before the war between the states, during that war, through the burning of Atlanta, the vicious carpetbagger era and on to reconstruction of the ruined State of Georgia. Clark Gable is Rhett Butler, a blockade runner; Vivien Leigh is the fiery Scarlett O'Hara; Thomas Mitchell is Gerald, her father; Leslie Howard is the dreamer, John Wilkes; and Scarlett's second husband, de Hamilton, is the gentle Melanie, wife of Wilkes.

SEE ALSO issues of December 25, 1939 and January 1

Audience Suitability Ratings

"Objectionable in part."

Running time: Decency Ja 1 '40

"Mature. Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."

Newspaper and Magazine Reviews

"Well, it is here, at last, and it is very fine. . . . Considered strictly as an experience, and the best of a motion picture is still that, it is not only superbly photographed in Technicolor but is replete with scenes and sharply realized moments that will etch themselves into your memory. . . . It will be well up on most honor lists of the screen's most striking achievement."

John K. Hutchens

+ + Boston Transcript p20 D 22 '39

"Adventures young people will hold the close attention of audiences for every minute of its long running time. Study group pupils should be shown this supreme screen masterpiece. . . . I wish I had time to write a book about it."

Jesse Innes

+ + CUE p42 D 23 '39

"Mightiest achievement in the history of the motion picture. Strong performances and superb entertainment will hold the close attention of audiences for every minute of its long running time. Study group pupils should be shown this supreme screen masterpiece. . . . I wish I had time to write a book about it."

New York Sun

+ + Hollywood Spectator p10 D 23 '39

"The excitement of the first half buoys one through the intermission with an optimism that is to be speedily weakened if the second half is not sustained."

John Mosher

New Yorker p51 D 30 '39

"Now it can be told! After the years of anxiety, the clamor, the cymbals and sound, and the multitude can hear from the housesets that David O. Selznick's screen 'Gone With The Wind' is out, and they can see that they could have imagined. . . . It's a showman's masterpiece, a moneymaking proposition. It is of considerable length, with all the care and preparation worthy of one of those 'once in a lifetime' shows."

Box Office Digest p13 D 14 '39

"The film is a monumental job in every department. It is magnificent to the voluminous, and of the audience. The film is constantly magnificent to look upon. In the one part, its first is by far the more arresting and, as such, audiences are expected to take. It infinitely tends to heavily emphasize the overlength of the final portion. As it stands, however, this is a significant and magnificent enterprise."

Box Office Digest p33 D 23 '39

THE GREAT VICTOR HERBERT. Paramount 84-96min D 29 '39


Dance director: LeRoy Prinz

Director: Andrew L. Stone

Music: Victor Herbert

Music director: Phil Boutele

Original story: Robert Lively. Andrew L. Stone

Screen writers: Russel Crouse. Robert Lynde

Biographical film with music. The time is the turn of the century and the plot tells of Victor Herbert who concerned himself with the domestic productions of Mary Martin and Allan Jones portray two singers who marry and quarrel when their careers move in opposite directions. Walter Connolly portrays Herbert. Twenty-six Victor Herbert melodies are played and sung in the production.

SEE ALSO issue of December 25, 1939

Photoplay Studies devotes an issue to the photoplay appreciation of The Great Victor Herbert, prepared by Dr. Osborne McConathy. It is obtained from Educational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of their 1500 annual subscription.

A Film Guide to the picture, The Great Victor Herbert, prepared by Harold Turney, is obtainable through Film Corp, 525 North State St., Hollywood, California at two dollars for twenty different issues. (Special introductory offer: one year, ten to twenty guides, one dollar.)

Audience Suitability Ratings

"It is a picture that will remain in the minds and hearts of all who see it for a long time."

Family. Am Legion Auxiliary

"Music and drama are skillfully blended in this well produced, entertaining picture. Family. Calif Cong of Par & Teachers"

"It is not a very plausible Victorian plot and is a bit drawn out, but the cast is fine and the music so naturally introduced, that any shortcomings may go unnoticed. Family. Calif. Fed of Business & Professional Women's Clubs"

"The sympathetic, understanding work of the director is an achievement. A truly delightful musical to the family. Calif Fed of Women's Clubs (W Coast)"

"The story is, at times, slow moving, and the life of Victor Herbert is barely touched upon. A musical feast for the family." Nat Council of Jewish Women

"An artistic, entertaining and beautifully executed film. I would recommend it to those who lived through the changing years which introduced vaudeville and jazz. Family." S Calif Council of Fed Church Women
Film Variety

The entertaining; The Commonweal

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HUNCHBACK OF NOTRE DAME.
RKO 114-117min D 29 '39

Cast: Charles Laughton, Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara, Edmond O'Brien, Alan Marshal, Walter Hampden

Director: William Dieterle

Music: Alfred Newman

Screen writers: Sonya Levien, Bruno Frank

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman portrays a painter who goes blind. He discovers that a street urchin he used as a model has destroyed a painting. He returns to the Sudan to fight and die for his country.

SEE ALSO issue of January 1

Audience Suitability Ratings

"Objectible in part..."

Nat Legion of Decency D 28 '39

Newspaper and Magazine Reviews

"26-year-old Rudyard Kipling's first novel, a sentiment and tearer, was an odd mixture of almost maudlin romanticism and rampant British imperialism. The film isn't much different, moron, but better. It's still stilted, still mawkish, still unredeemable, and, in addition, uneven and badly played. Ronald Colman gives a surprisingly inept performance, but that, of course, may be due to the weakness of the lines he is committed." —Jesse Zinder

— Cue p34 D 23 '39

"Kipling's yarn of imperialism rampant seems now the better of a pair, despite its unlikely, chaotic times. This story moves casually, almost slowly. The moods are those of another era. But Ronald Colman, who plays the role of a sort of a hunchback, and a tragic romanticism to the role of Dick Heldar." —H Beverly Hills

— Film Daily p37 J 6 '40

"Something quite thin and tedious has been arranged for Ronald Colman out of Kipling's 'Light That Failed,' which seems just another of those rip-offs about the Empire and artists who go blind." —John Mosher

— New Yorker p51 D 30 '39

Trade Paper Reviews

"This is a rather average offering, highlighted by brilliant characterizations, fine direction and unusually good scripting...Ronald Colman has never given a more able performance than he does as the army artist."

— Film Daily p6 D 26 '39

"From the standpoint of performance, characterization and the skill of the director in maintaining an atmosphere, this talking version of Rudyard Kipling's somber 'Light That Failed' is a fine effort. It is ultra-British in theme, mood and interpretation, and, giving as it does some firm pats on the back to British soldiery, with an almost all-Briton cast, it should be a big wartime success in the United Kingdom."

— Hollywood Reporter p20 D 20 '39

— Motion Pict Daily p8 D 26 '39

"Present version, carrying advantages of sound and dialogue, is productionally fine. Continuing the same brilliant portrayal, vigorous direction and powerful dramatic force, 'Light That Failed' aims particularly for class trade rather than general audiences. There will hit good business in the regular runs, catching attention of the carriage trade, literati crowd and the critics. Lacking appeal for the women, picture has to hurdle a substantial obstacle in this respect."

— Variety p12 D 27 '39

"Should there be need of further proof that the talkers have shed the final trace of their swaddling apparel, then that proof is indelibly stamped on Paramount's superb presentation of 'Light That Failed.' No picture ever to flaut Paramount in a better manner. Those innumerable millions has surpassed it, while few have even closely approached it in greatness...Ronald Colman...carries the past fade into memory's background when paraded alongside his brilliant portrayal in 'Light.'"

— Variety (Hollywood) p3 D 20 '39

MONEY TO BURN. Republic 60-69min

Cast: James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Lois Ranson, Tommy Ryan

Director: Gus Meins

Music director: Cy Feuer

Original story: Jack Townley. Taylor Caven

Screen writer: Jack Townley

Comedy. Another in the Higgins Family series. Ma Higgins brings trouble to the
family by her craze for radio puzzle contests which cause her husband to lose his job with an advertising firm—sponsoring a contest.

**Audience Suitability Ratings**

- General patronage.
- "Legion of Decency" D 28 '39

**Trade Paper Reviews**

- "It is a series of amusing and hokey comedy routines, strung together by a rather flimsy story. The picture garners a great number of laughs in its unfolding, with Harry Davenport, as Grandpa, taking the show by storm. James Whale's, this time, is on the ball while the supporting cast, Ralston and Russell Gleason. Similarity in plot to the former films of the series is responsible for telegraphing the outcome of the comedy situations."
  - Hollywood Reporter p3 D 22 '39
- "It offers agreeable family entertainment for the next and Men's sets and delight those who seek something beyond the casual hour's diversion. It deserves to stand among the most competently produced and sincerely dramatized screenings of the year. As a piece of pathetic theatre it has seldom if ever been exceeded. Mice and Men."
  - Variety (Hollywood) p3 D 22 '39

**OF MICE AND MEN.** United artists-Roach 104-107min Ja 12 '40

**Cast:** Burgess Meredith, Betty Field, Lon Chaney, Jr., Charles Bickford, Romon Bohnen, Bob Steele, Noah Beery, Jr. Granville Illes. 

**Director:** Lewis Milestone

**Music:** Aaron Copland, Irwin Talbot

**Screen writer:** Eugene Solow

**Drama:** Based on the novel and play of same title by John Steinbeck. The film is based on the lonely itinerant laborers in California. Lon Chaney, Jr. portrays a great hulking moron with whom a little girl is drawn. He is played by Burgess Meredith. At the ranch Chaney unwittingly causes the death of a woman and is shot by his friend Meredith.

**Trade Paper Reviews**

- "If the reactions of a Santa Barbara preview audience mean anything—and audience reactions always do—Hal Roach has a certain winner in this production. An audience which filled the Fox Arlington theatre sat spell-bound through the gripping drama and there were even audible sobbs at some of the more affecting scenes. The screenplay follows the book closely, except that some of the language of the novel which gave offense has been censored and there is now nothing in this department at which anyone can cavil... Pictorially, the picture is one of the most beautiful ever screened."
  - Hollywood Reporter p3 N 22 '39
- "That screen perennial, 'Raffles,' is with us again, offering the old line that for the player faces. There is little about the offering to excite theaugetheaters into a dash to the box door. 'Raffles' is interesting in its own right, but it is not the sort of picture or the sort of entertainment which will do much to feed the appetites of the patrons."
  - Boxoffice p35 D 23 '39

**SONGS AND SADDLES.** State rights-Alexander 67min

**Cast:** Gene Austin, Lynne Berkeley, Henry Raymond, Cap Spirit. 

**Director:** Harry Fraser

**Western melodrama with music. The story concerns the underhanded efforts of a local banker to obtain a ranch belonging to a friend of Gene Austin. After many complications, Austin exposes the villain.**

**Audience Suitability Ratings**

- General patronage.
- "Legion of Decency" Mr 23 '39

**Trade Paper Reviews**

- "Mighty Western program fare that just about shapes up as midweek filler. Taking budgetary limitations into consideration, the yarn charges consistently. There is little of the outdoor action stuff prevalent in most sagebrush dramas. The film is heavy on the dialogue side; attempts at humor are of an elementary nature."
  - Boxoffice p35 D 23 '39

**RAFFLES.** United artists-Goldwyn 70min D 29 '39

**Cast:** David Niven, Olivia de Havilland, Dame May Whitty, Dudley Digges, Douglas Walton, Lionel Pape, E. E. Clive

**Director:** Sam Wood

**Music:** Victor Young

**Screen writers:** John Van Druten, Sidney Howard

**Comedy drama. Based on the novel The Amateur Cracksman by E. W. Hornung. The film has been previously made in 1917, 1925 and 1930. The story concerns a cricket player, and as a guide to the story of the novel which gave offense has been censored and there is now nothing in this department at which anyone can cavil... Pictorially, the picture is one of the most beautiful ever screened."
  - Variety (Hollywood) p3 D 22 '39

**SOUTH OF THE BORDER.** Republic 70-71min D 15 '39

**Cast:** Gene Autry, Lupita Tovar, Smiley Burnette, June Storey, Mary Lee

**Director:** George Sherman

**Music:** Art Wenzel, Michael Carr, Jimmy Kennedy, Johnny Marvin, Gene Autry, Fred Rose, E. G. Nelson

**Original story:** Dorrell McGowan, Stuart E. McGowan

**Screen writers:** Betty Burbridge, Gerry Geraghty

**Western melodrama with songs. Gene Autry and Smiley Burnette, working for the government, are sent to Mexico, to investigate an uprising during a time of revolution. Autry meets Lupita Tovar, who, working for the government, is also sent to Mexico, to investigate an uprising during a time of revolution. He comes back for her and finds she has become a nun for shame over her brother's disgrace.**

**Trade Paper Reviews**

- "An elegantly mounted and thoroughly modern version of the old stage and screen hit, which should burn its niche among the better current releases in both popularity and profits with a bonus of plaudits from those who like a dash of subtlety in their screen entertainment. The story is intelligently written and abounds in brittle dialogue, particularly in its comedy sequences which set a faster pace than those following."
  - Boxoffice p35 D 23 '39
- "It has a fine production, which should please all types of audiences. However, the Van Druten-Howard script, written with great charm and excellently dialogue, had a finish that was entirely too abrupt and will have the tendency to leave a sour taste for the player faces. There is little about the offering to excite theaugetheaters into a dash to the box door. 'Raffles' is weighty for the marque. 'Raffles' will struggle for business in key top slots but groove is for strong supporter attraction."
  - Variety p35 D 23 '39

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SOUTH OF THE BORDER—Continued

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 21 '39

Trade Paper Reviews

"Taking the title from the currently popular song, the producer of this Gene Autry Western has built a varied and colorful story which will probably make it the number one Autry film of the year. In all, it is decided not the usual Western but a musical melange of thrills, fair drama and comic opera plot."

+ --- Variety p 1 D 16 '39

"Engaging cast and pleasing music will entertain the Autry fans."
+ --- Film Daily p 6 D 11 '39

Reviewed by Edward Grief
+ --- Motion Picture Daily p 1 D 12 '39

"'South of the Border' as a song, may be the favorite of two continents, but as a film built somewhat around its lyrics, this Gene Autry is strictly 'F' fodder. The Michael Carr-Jimmy Kennedy title song is the most distinctive feature of the picture, and its frequent reprises make for notable listening. Though Autry's singing of it also lends an assist, it's insufficient to lift the picture from the shallowness caused by dependence of the story's romance on the lyrics."

+ --- Variety p 11 D 13 '39

STRANGER FROM TEXAS. Columbia
54min N 2 '39
Cast: Charles Starrett, Lorna Gray, Dick Curtis, Richard Fiske
Director: Sam Nelson
Original story: Ford Beebe
Screen writer: Paul Franklin
Western melodrama. Starrett goes home to find his father killed and an organized mob fomenting trouble between two factions of ranchers.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 16 '39

Trade Paper Reviews

"Charles Starrett changes girls, but little else in his latest assignment. . .It's a complete Western, one with all the action, scraps, gunplay and chase necessary to satisfy."

Boxoffice p 55 D 23 '39

"Actionful Western with musical interludes o.k. entertainment for cowboy fans."
+ --- Film Daily p 5 D 18 '39

SWANEE RIVER. 20th century-Fox 84min
Ja 5 '40
Cast: Don Ameche, Al Jolson, Andrea Leeds, Felix Bressart, Chick Chandler, Russell Hicks
Director: Sidney Lanfield
Music director: Louis Silvers
Screen writers: John Taintor Foote, Philip Dunne
Musical drama. Filmed in Technicolor. This is a cinematic biography of the life of Stephen C. Foster, composer of American folk music. Don Ameche plays the unhappy composer and Al Jolson is E. P. Christy, the "Ethiopian Entertainer." Music heard is "Oh, Susannah," "The Camp Meeting Races," "Old Kentucky Home," "Ring, Ring the Banjo," "Jeannie With the Light Brown Hair," "Old Black Joe," and "Swanee River."

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 4 '40

Trade Paper Reviews

"Splendid entertainment with Stephen C. Foster melodies should click big."
+ --- Film Daily p 6 D 26 '39

review digest

"About the best blending of story and song the screen has ever had is shown in the 20th Century-Fox production of 'Swanee River.' This story and song combination, that has been magnificently produced, acted and directed should ring the boxoffice bell in every quarter. It's swell entertainment."

+ --- Pictorial Review p 3 D 20 '39

"Beautifully photographed in Technicolor, and parading several of Foster's melodious tunes, picture carries handicap of conventional and slowly-developed dramatic theme lacking in spontaneity. The excellent color and showmanly presentation, however, assist materially to overcome the cumbersome story. With Ameche, Jolson and Andrea Leeds as nominal marquee factors, picture carries sufficient entertainment factors to sustain it for profitable business in the regular runs."

+ --- Variety (Hollywood) p 3 D 20 '39

TRIGGER FINGERS. Victory 55min
Cast: Tim McCoy, Ken Corbett, Jill Martin, Joyce Bryant, Carleton Young
Director: Sam Newfield
Screen writer: Basil Dickey
Western melodrama. Another in the Lighting Bill Carson series. McCoy is called in to aid the policing of a lawless territory. He enters disguised as a gypsy who tells fortunes to get financial means for checking.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 1 '39

Trade Paper Reviews

"Another of the Lighting Bill Carson series, an action picture clouded by an extremely poor print, this opus is for the quickie stands and careless audiences. . .Best audience bet will be the children."

-- --- Boxoffice p 35 D 23 '39

"Very run-of-mill is 'Trigger Fingers,' a continuation of the adventures of the G-manmonty series with Tim McCoy as top hand. Print is weak, the gypsy, a poor camera job, and some of the incidental clips to build atmosphere on the opening are awful. A minor quibble. Story suffers from all angles—the Basil Dickey script is weak, and Sam Newfield's direction is languid."

+ --- Variety p 17 D 20 '39

VI TVAA. Scandinavian talking pictures
85min
Cast: Sture Lagerwall, Signe Hasso, Stig Jarrel
Director: Sigurd Bauman
Drama. Filmed in Sweden with English subtitles. Sture Lagerwall portrays the young woman who falls in love with another man's wife. With the aid of a kindly teacher, he forgets his infatuation and is happy when his wife has a baby.

Trade Paper Reviews

"It is a triangle which follows familiar patterns, yet it is told pleasantly but is long-winded. Characters are drawn and with understanding and there is a constant, human warmth pervading the action."

+ --- Boxoffice p 35 D 27 '39

"Dramatic story with triangle theme thoughtfully done with fine cast."
+ --- Film Daily p 6 D 15 '39
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Printed in U.S.A.
BARRICADE. 20th century-Fox 71min
D 8 '39
Cast: Warner Baxter, Alice Faye, Charles
Winninger, Arthur Treacher, Keye Luke
Director: Gregory Ratoff
Original story: Granville Walker
Melodrama. The scene is war-torn China
during the siege of an American consulate by
Mongolian bandits. Warner Baxter, foreign
correspondent, drinks to forget his troubles;
Alice Faye, a nurse, tries to escape to China;
Charles Winninger, an American consul who
refuses to leave his headquarters.
SEE ALSO issue of December 25, 1939

Newspaper and Magazine Reviews
"Interesting to study groups for the intimate
acquaintances it gives us with what can hap-
pen in China. Rather strong for children, but
all right for the rest of us." Not of "A" class
importance and scarcely up to the standard set
for such names as Warner Baxter and Alice
Faye, but exhibitors have no reason for steering
away of it. 
+ — Hollywood Spectator p13 D 23 '39
"Strenuous, you can imagine, yet cheery.
Like the season." John Mosher,
New Yorker p79 D 16 '39

Trade Paper Reviews
"Maybe that fellow Zanuck has set himself
too high a standard. 'Barricade' is not 'cream
of the bottle' motion picture production. But
it is, at least as reconstructed for release,
rattling good action stuff, with a picturesque
background, a cast of trouperers, and many a
spot, where it will give exceptional satisfac-
tion."
+ — Box Office Digest p7 D 14 '39
"For many months 20th Century has been
threatening to release this epic. Now it has
happened—and we realize how ominous was
that threat. Based on the cheapest type of
pulp magazine story, it is so hazly developed
that the performers and the director must have
been in a quandary as to what it is all about.
Imagine what doubts the spectator must suffer.
The names in the cast will carry this to fair
returns in the early runs, but word-of-mouth
response will kill it for the subsequent." Frank Laverenderer
— Film Bulletin p2 D 16 '39
"Plenty of excitement, adventure and action
make 'Barricade' interesting fare for audiences
generally. Film has suspense and romance, and
little has been overlooked in the composite
whole. Script has a rapid pace in some places,
but it bogs down slightly in others when there
is no distinct action taking place on the screen.
However, with a strong name cast to put it
over the film should go well at the box office."
+ — Film Daily p8 D 14 '39
"After some 16 months of sporadic produc-
tion, patching and cutting, this picture which has
had almost as many titles as it has had periods
of retakes, has finally reached the screen in
about the shape one would expect of a picture
which had been produced, patched and cut over
a period of 16 months. It is a curious melange
... full of glaring inconsistencies, loose ends
galore, situations unexplained and unsolved and
a few movie tricks. It may get by as a sec-
ondary feature."
+ Hollywood Reporter p3 D 9 '39
Reviewed by Charles S. Aaronson
+ — Motion Pict Daily p4 D 12 '39
"Inconsequential programmer, despite its sev-
eral important names, which is by no means
up to par for those connected with its produc-
tion. What it picks up at the box office, will be
pure salvage. Picture suffers from half-baked
story, inept dialog and lackadaiysical playing,
for the most part, under direction which plods
along with no spirit."
+ Variety (Hollywood) p3 D 9 '39

BROTHER RAT AND A BABY. Warner-
First national 90min Ja 13 '40
Cast: Eddie Albert, Wayne Morris, Priscilla
Lane, Jane Wyman, Ronald Reagan, Jane
Bryan, Peter B. Good
Director: Ray Enright
Original story: Fred F. Finkelhoffe, John
Monks, Jr.
Screen writers: Richard Macaulay, Jerry
Wald
Comedy. This is a sequel to 'Brother Rat'
which was based on a play by Fred F. Finkel-
hoffe and John Monks, Jr. It features most
of the players from the first film. The scene is
not what for the military campus. Wayne Morris
tries to get his college pal, Eddie Albert, a job
as a coach. Albert's baby causes complica-
tions but in the end brings his parents suc-
cess.

Trade Paper Reviews
"In 'Brother Rat and a Baby' Ray Enright
has thrown every motion picture cliche over-
board. The picture is so far removed from
formula that even Priscilla Lane is seen in
hardly more than a bit supporting role. We be-
lieve Warners has, in this picture, the most
boisterous and rowdy farce comedy that is apt
to be delivered to theatres all during 1940. Any
comedy that passes it will certainly have to
step."
Hollywood Reporter p3 Ja 2 '40
"Built strictly for laughs—and getting plenty of
them—this sequel to 'Brother Rat' offers wel-
come entertainment contrast to much of the
heavy drama and sentimental offerings with
which it will have to compete or ride double. ... Played to the hilt by cast of considerable ag-
gregate draw and directed with galloping pace
and intent only to provide 90 minutes of breezy
entertainment, 'Brother Rat and a Baby' does
just that."
+ Variety (Hollywood) p3 Ja 2 '40
+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
CAFE HOSTESS. Columbia 63min N 30 ’39
Cast: Preston Foster, Ann Dvorak, Douglas Fowley, Wynne Gibson, Arthur Loft
Director: Sidney Salkow
Music director: M. W. Stoloff
Original story: Tay Garnett, Howard Higgins
Screen writer: Harold Shumate
Melodrama. Ann Dvorak portrays a night club hostess who tries to steal the wallet of Preston Foster, handsome tailor. He falls in love with her and finds out she is under domination of the gangster owner of the cafe. After a brawl, the gangster is killed and Miss Dvorak and Foster are free to marry.

Audience Suitability Ratings
"Objectible in part."
Nat Legion of Decency D 21 ’39

Trade Paper Reviews
"This Columbia programmer can be exploited for good grosses in the popular houses. Selling angle is the expose of 'clip joint' shady methods by which customers are 'rolled' and otherwise deprived of their cash, jewelry, etc. The film is a nicely knit, fairly by-an-shit effort with plenty of action and excitement. Returns will depend on each exhibitor's initiative."
+ Hollywood Reporter p3 D 30 ’39

"This is another one of those trite action melodramas that continually crops up from Columbia's 'C' department. It starts out slowly and ends up the same way. The best that can be said for 'Cafe Hostess' is that it will serve as a filler in the lesser situations."
— Hollywood Reporter p3 D 28 ’39

"'Cafe Hostess,' dealing with the manipulations of the percentage girls in a gyp joint, is considerably better than the usual run-of-mine material for the secondary spots, thanks to care with the story and competent direction, as well as sound performances by an able cast."
+ Variety (Hollywood) p3 D 28 ’39

CALLING PHILADELPHIA VANCE. Warner 63min
Cast: James Stephenson, Margot Stevenson, Henry O'Neill, Edward S. Brophy, Sheila Bromley
Director: William Clemens
Screen writer: Tom Reed
Melodrama. Based on the detective story, The Kennel Murder Case, by S. S. Van Dine. This is the first in a new series of Philo Vance films. This film has been made previously. It involves the illicit sale of American military information to foreign powers.

Trade Paper Reviews
"It is good, fast murder mystery. ... It is well-produced, directed and acted and should fill the niche for which it is intended, comfortably and profitably."
+ Hollywood Reporter p3 D 26 ’39

"It won't matter much what type of feature splits duikers with 'Calling Philo Vance,' because, by the time Philo has been thoroughly paged, the audience will be exhausted to a point of lumber. When Associate Producer Bryan Foy turned S. S. Van Dine's 'The Kennel Murder Case' over to Tom Reed for scripting, he must have added instructions to 'give it everything.' That Reed has done, with result that the further the piece unfolds on the screen, the more confused become audience minds."
— Variety (Hollywood) p3 D 26 ’39

CHUMP AT OXFORD. Roach-United artists 63min
Cast: Stan Laurel, Oliver Hardy, Forrester Harvey, Willard Lucas
Director: Alfred Goulding
Comedy. Laurel and Hardy, unemployed, obtain work as butler and "maid" at a fashion- able dinner party and unwittingly capture a bank bandit. They are rewarded by being sent as students to Oxford. In England, Laurel and Hardy are hazed by the students until it is discovered that Laurel is actually an English lord. Hardy is forced to serve as his valet.

Audience Suitability Ratings
"One hesitates to recommend anything that ridicules traditions of such a well-known institution as Oxford. In England, Laurel and Hardy are hazed by the students until it is discovered that Laurel is actually an English lord. Hardy is forced to serve as his valet."

Trade Paper Reviews
"Laurel and Hardy are not back quite at the peak of their two-reeler form in 'Chump at Oxford' but this sixty-three minute comedy is considerably better than the last half dozen efforts of the team. ... The boys are given their heads in a story that is entirely about them, and they Ollie and Stan turn to it in a manner that will unquestionably please their loyal following."
+ Hollywood Reporter p4 Ja 2 ’40

DESTROY RIDES AGAIN. Universal 90-94min N 29 ’39
Cast: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Irene Hervey, Una Merkel, Samuels S. Hinds
Director: George Marshall
Music: Frederick Hollander, Frank Loesser
Screen writers: Felix Jackson, Henry Myers, Gertrude Purell
Western melodrama. Based on a novel of same title by Max Brand. Marlene Dietrich is cast as a tough dance hall girl in a wild western town. James Stewart, a peace-loving son of a fighting old-time sheriff, is sent for to clean up the town.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings
"A & Y: good of kind; C: hardly."
+ Christian Century p1618 D 27 ’39

"Good. "Adults." DAR

"Anyone who likes a rip-roaring, gun-toting, undisguised Western will find 'Destroy Rides Again' as exhilarating as fireworks and more fun than a barrel of monkeys. Adolescents: exhilarating. Children: no. Mature-family:"
Women's Univ Club, Los Angeles
+ Fox W Coast Bulletin D 9 ’39
DESTROY RIDES AGAIN—Continued

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"There is a 'tongue-in-cheek' atmosphere about the picture, and if one accepts it in that spirit, it is an enjoyable entertainment. Adults." Calif Fed of Business & Professional Women's Clubs

"A complete, Artistic, robust, wild and lawless, given unusual significance through fine productions, a notable cast and expert direction. The flight of Una Merkel and Marlene Dietrich, though unpleasant, is a bit of realism, as is the march of the women, armed with empty Revolvers, and that of the 'thieves' to the saloon. Mature." Gen Fed of Women's Clubs (W Coast)

"This super-Western, with its choice cast and careful production, is rip-roaring entertainment, though never for a moment convincing. Family." Nat Council of Jewish Women

"An excellent cast wasted on a glorified Western, depicting the degrading side of early western days, with its salon where gambling, drinking and dancing hall women were rampant. Though the picture is a peaceable town, the sordidness of the early unwholesome scenes predominates. Adults." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin D 16 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p20 D 15 '39

"Adults and young people.

Christian Science Monitor p19 D 16 '39

"It is a fast-moving Western you'll love." Beverly Hills

+ Liberty p40 Ja 13 '40

"Destry Rides Again' is charged with enough buckaroo comedy and sheer animal spirits to keep cinemaudiences chortling even when there is nothing to laugh at. The Western is a vehicle for the produces. Pasternak's Western, with hardly more pretensions than a cow town, is likely to be noted better than the year." + Time p76 D 18 '39

Trade Paper Reviews

"Destry is a hit and credit must go to producer, Joe Pasternak for letting a completely 'typed' star do something entirely different. Marlene Dietrich plays this 'off the beaten track' role in a way that will please her old fans and get her a lot of new ones... 'Destry' will be popular fare in de luxe and action houses alike." + Film Bulletin p14 D 16 '39

EARL OF CHICAGO. MGM 85min Ja 5 '40


Director: Richard Thorpe

Screen writers: Charles de Grandcourt, Gene Fowler. Lesher Samuelrous entertainment.

Gangster story with comedy and tragedy. Based on a novel of same title by Brock Williams. This film was originally planned as a company project of Metro but when war broke out the cast returned to Hollywood where the film was made. The film stands out as a comedy. Robert Montgomery, a former Chicago bootlegger who has gone into legal distilling, turns the tables on Earl, an Earl of England. He goes over accompanied by his lawyer, Edward Arnold. Arnold has been jaled for a crime he did not commit and out for revenge he destroys the Chicago business and knows that Montgomery cannot sell his estate. Montgomery is an Earl of London and Arnold is convieted by his fellow members of the House of Lords.

Audience Suitability Ratings

"Adults." Nat Legion of Decency Ja 11 '40

"Family. A de luxe gangster picture, smoothley directed. Montgomery is a splendid piece of acting. A little too subtle for the average audience." + Wkly Guide D 30 '39

"This is a decidedly different offering, worthy of special exploitation. It has satire and drama, and although it has not bothered at all with romance, this element is not missed." Trade Paper Reviews

+ Film Daily p10 Ja 3 '40

"So completely different as to defy classification, 'Earl of Chicago' is an absorbing, wholly fascinating picture. It is a mine of many facets of distinction, so much that is striking and unusual, combined with a story which is unflaggingly gripping and unprejudiced as to its final, impressive climax, that it adds up to a rare screen treat. This is real entertainment, so successful it will adds new luster to everyone connected with it." + Hollywood Reporter p3 D 27 '39

Reviewed by Walter Selig

+ Motion Picture Daily p9 D 29 '39

"It is decidedly unusual in texture—a comedy drama up to a point, and then a sudden swing into ironic tragedy. At the boxoffice, 'Earl of Chicago' will enjoy a spotty reception. For audiences looking for the unusual in screen fare, picture will be thoroughly enjoyable. Critics will also point to it with confidence that the producers can turn out the type of pictures they have planned for requesting patrons. The deceptive appeal, patrons will generate mixed reactions. . Montgomery, in handling the title role, turns in a fine performance, although it seems in many spots he endeavors to carry over the monotonous grumblings and expressions from his character in 'Night Must Fall,' Variety p40 Ja 3 '40

"This is a strange and potent combination of tragedy and satire—tragic drama, of bizarre contrasts, with a long comedy prelude. As such it offers entertainment far off the beaten path of usual formula and is the measure of which Robert Montgomery has strong liking. The combination will have appeal for the average audience. Millions of cinemaudiences will enjoy it and for the discriminating patron who relishes psychological explorations and fine acting, it should have some very good prospects, especially in the first runs." + Variety (Hollywood) p3 D 27 '39

THE FIGHTING 69TH. Warner 90min

Cast: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh

Director: William Keighley

Screen writers: Norman Reilly Raine. Fred Niblo, Jr., Dean Franklin, Roy Robson

War film. It is based on the famous 69th New York Regiment which had a distinguished record during the World War. Woven into the plot is the revelation of a tough and cowardly private who aids his regiment at the cost of his life: the spiritual work of the famous Father Duffy and the work of the regiment itself in France.

Trade Paper Reviews

"Put this down in the book: 'The Fighting 69th' is an outstanding, distinctive war picture, taking rank with the best in the screen's history. Endowed with a closely knit story which news of picture will bring to the screen, it can be relied upon to score brilliant box-office success." + Film Daily p5 Ja 5 '40

Reviewed by Charles Robinson

+ Motion Picture Daily p3 Ja 5 '40

FOUR WIVES. Warner 110min D 25 '39

Cast: Gale Page, Priscilla Lane, Rosemary Lane. Lola Lane. Claude Rains, Jeffrey Lynn. John Garfield, Edmund Rossom

Director: Michael Curtiz

Music: Max Steiner. Max Rabinowitz

Music director: Leo F. Forstein

Screen writers: Julius J. Epstein. Philip G. Epstein. Maurice Ha nale

Comedy drama. Suggested by the book Sister Act by Fannie Hurst. This is a sequel to Four
Daughters. Priscilla Lane, widow of John Garfield gives birth to his baby. Jeffrey Lynn tries to get her to marry him. Sister Lola adopts a baby and then becomes the mother of John’s Problems of maternity and marriage take up the major part of the film.

SEE ALSO issue of December 25, 1939

**Audience Suitability Ratings**

"This is an entertaining social drama... Children will not be interested. Adults." Am Legion Auxiliary

Although over-long, it holds the attention because of brisk plot action, dramatic situations, and good comedy relief. It is an intimate (at times too intimate) story. Adults. Calif Commercial Film Guide

"Spirited and humorous, with several interesting psychological twists, and the delightful intimate atmosphere make this picture in the popular series appealing. Adults." Calif Fed of Business & Professional Women’s Clubs

A thoroughly enjoyable picturization of an engaging story of loyalty and fine sentiment, enriched by humor and natural gaiety. A picture that will be enjoyed by all who see it. The New York Times

"It is like visiting old friends again to see this absorbing sequel to ‘Four Daughters’ of the Irving Thalberg Memorial Production... It is a mature, adult, thoroughly satisfying film. The New York Times

"High standards of good common sense prevail throughout. It is hard to believe that this is the third film in a running order of successful children-Mature." Nat Council of Jewish Women

"The picture, though not over-enthused, is a regrettable disappointment. It is a sequel of surefire Mature." S Calif Council of Fed Church Women

**Fox W Coast Bulletin** D 16 '39

"Family, Full of humor and sentiment and pleasant homey atmosphere, all of it enhanced by a remarkably effective musical score." Wky Guide D 16 '39

**Newspaper and Magazine Reviews**

"All in all, this witness found it less good than its predecessors. For the reasons that almost any sequel is less good than its predecessor. But good enough." John K. Hutchens

"— Boston Transcript p29 Ja 5 '40

"Adults and young people..." Christian Science Monitor p25 D 23 '39

"The show that is almost as good as the original. It does not have the charming vignette quality of the first film or anything that could be called spontaneity. But it is a mature, thoughtful performance of John Garfield. John D. Wood

"— Commonweal p227 D 29 '39

"The proposition that because one good story may make a good picture, four stories crammed into it make it four times better, is not susceptible of proof, if you take ‘Four Wives’ as an unhappy example. The picture is warm and friendly, wholesome and intermittently dramatic; but it is also overlong, confused, and a pretentious cinematic hodgepodge." Jesse Zunser

"— Cue p12 D 23 '39

"This aims for sentimental humaness and domestic intimacy, achieves several moving moments at the expense of considerable over numerous slow stretches. It’s adult fare, with obstetrics and family frankness its chief stock in trade. But it is much too long and slow to have much effect. The picture is like a chocolate fudge sauce too thick to eat. Liberty p17 Ja 13 '40

"The dramatic content of the show is as slight as you might expect in the third film of a family problem picture, but it has been exploited to the full. Under Michael Curtiz’s direction it has a suitable atmosphere. The picture is well-acted and directed. Howard Barnes

+) NY Herald Tribune p8 D 23 '39

"Sequels so rarely ever approximate the quality of their originals that the Warners deserve a special ovation for this momentous one for their ‘Four Wives’. ... It is a singularly happy, intimate, well-directed and well-acted..." Frank S. Nugent

+) NY Times p9 D 23 '39

"Adults, whether blessed with offspring or not, in no mood for major problems can relax with some odds and ends around town." John Mosher

**New Yorker** p66 D 23 '39

"The new film is another wholesome and entertaining chapter in the lives of that whimsical family, the Warners. Once these23 themes are re-established in the familiar groove, their admirers will like it. This newsy new Warners is concerned with marriage and maternity with considerable interest. And except for the occasional moments when the plot turns in a unexpected direction and slip into cuteness, the well-balanced cast give the sequel the same sentimental validity that distinguished the original." Newsweek D 18 '39

"Maternal instinct defeats the considerable ingenuity with which, in ‘Four Daughters’, Director Michael Curtiz managed to keep cinema audiences straight about, and interested in, the doings of four leading characters in one picture. ’"

+) — Time p7 D 18 '39

**FRUN TILLHANDA. Europa-Scandinavian talking picture 82min D 29 '39


Director: Gunnar Olsson

Domestic comedy. Filmed in Sweden with English subtitles. Britta Brunius, a girl of good family who wishes to help domestics, takes a job as house maid in a wealthy family. The son of the household falls in love with her.

**Newspaper and Magazine Reviews**

"It is a thoroughly entertaining domestic comedy, skilfully directed, and superbly enacted. Although the plot is insignificant, the fine work of a talented young Director and Gunnar Olsson’s expert pacing keep audience interest at the highest peak throughout the film." E. G.

+) + NY Herald Tribune p12 Ja 5 '40

"It gives us a rather attractive picture of life in a modern Swedish city," H. T. S.

NY Times p9 D 30 '39

**GIOVANNI DE MEDICI, THE LEADERS.** Esperia 88min Ja 4 '40

Cast: Luis Trenker. Loris Gizzi. Laura Nucet. Carla Sveva

Director: Luis Trenker

Screen writer: Luis Trenker

Propaganda film. Filmed in Italy without English subtitles. Giovanni de Medici, 16th century Italian leader. The scene is in Italy—driving the people of the Alps to the sea. His life is used to show modern Italian aims in national and international life.

**Newspaper and Magazine Reviews**

"A super-Western, Italian style, is thundering across the Cinecitta’s screen with all the thoughtful and forceful benevolence its Fascist sponsors could muster for it... Aside from it and besides its obvious tenets, it is mounted on a splendid screen canvas that includes the best available balance of motion and action and exemplary acting... It is often stirring, always beautiful, and exceedingly well produced." Robert W. Dana

+) NY Herald Tribune p12 Ja 5 '40

"It is full of marching legions—anarchistically black-shirted—and cavalry charges. We concede the handiness of the generosity and the physical richness of the production. But, dramatically, it is no greater stature than a lavish pageant performed by an army corps... Facts to the side, though, it is an interesting picture, beautifully photographed, but the main and blessed with a number of stirring sequences... It is, in brief, a good spectacle, and indifferent story drama, but in the end it says things that might be said and if you’re curious about the state of the Italian movie: until the government’s thumb, if you ask us." Frank S. Nugent

+) NY Times p15 Ja 5 '40

**MOTION PICTURE REVIEW DIGEST**
GRANDY GET YOUR GUN. Warner 55min
Director: George Amy
Screen writer: Kenneth Gamet

Trade Paper Reviews
"Here is a good, vigorous, humorous effort which is something of a cross between a Western, a mystery and a character study, and scores on all points. It is unusual in that the burden is carried by two elderly veteran players, Miss Robson and Harry Davenport, but both are so well handled by the director that the combination has definite box office value."
— Hollywood Reporter p4 Ja 2 '40

It is as nifty a piece of entertainment as has emerged from the Bryan Foy division in many a moon. Designed as supporting fare for duellers, it is more than worthy of spot, with probability it will slide into first position when it hits neighborhoods. It is excellent fare for family trade, contains, as it does, elements that will appeal to customers of all ages.
— Variety (Hollywood) p8 Ja 2 '40

HIGH SCHOOL. 20th-century-Fox 74min
Ja 26 '40
Director: George Sidney
Original story: Robert Ellis. Helen Logan
Screen writers: Jack Jungmeyer, Jr. Edith Skouras. Harold Tarshis

Comedy. This is the first of four high school films which will be produced over a period of four years. The background of the first is the widely known Jefferson High School of San Antonio, Texas. Withers enters confining high school after living free ranch life. Her uncle is the principal. She finds it hard to get on with other students at first.

Audience Suitability Ratings
"General patronage."
— Nat Legion of Decency D 28 '39

Newspaper and Magazine Reviews
"Jane Withers cuts up with more emphasis than artistry in her latest vehicle, 'High School.' It is some time since I have seen the youngster on the screen. If the new offering is a fair test of her present talents, that is all right with me. For she has not grown better as she has grown bigger. . . It can't be said that the film has much carrying power. Some five writers have put their heads together and concocted a trifling bit of nonsense. . . It is a phony drama of adolescence." Howard Barnes N Y Herald Tribune p12 Ja 5 '40
Reviewed by Ben R. Crisler N Y Times p16 Ja 5 '40

Trade Paper Reviews
"If this is not the best Jane Withers picture turned out by 20th-Fox to date, it is pretty close to it. . . Although a little slow in starting, the story holds interest throughout."
— Hollywood Reporter p8 D 30 '39
Reviewed by Walter S. Kline + Motion Pict Daily p6 Ja 3 '40

"More matured—and subdued—Jane Withers blossoms out 'High School,' a picture that will do much toward increasing the patron following of this young 20th-Fox star. Highly entertaining throughout, it is easily the best vehicle she has ever had, with
+ Variety (Hollywood) p3 D 30 '39

HIS GIRL FRIDAY. Columbia 92min
Director: Howard Hawks
Screen writer: Charles Lederer

Comedy. Based on the play Front Page by Ben Hecht and Charles MacArthur. This is a remake of the film Front Page. One of the leading characters Hildy Johnson, newspaper man, is changed to become a role for a newspaper woman, Rosalind Russell, former wife of the editor, Cary Grant. He stops her marriage to Ralph Bellamy.

Audience Suitability Ratings
"Mature. Outstanding. Splendid acting and clever dialogue."
+ Weekly Guide Ja 6 '40

Trade Paper Reviews
"Exhibitors should do a heavy business with this release, audiences should vastly enjoy it and Columbia should make plenty. Given a snappy pace, a top flight cast, good production and able direction, film has all the necessary qualities for first-rate entertainment for any type of audience."
+ Film Daily p5 Ja 5 '40

"Columbia has made a fast-moving, always interesting picture out of the story. There may, and probably will be those who will say it is not up to the former version, but it nevertheless furnishes good entertainment."
— Hollywood Reporter p8 N 20 '39

INVISIBLE STRIPES. Warner 75-81min D 30 '39
Director: Lloyd Bacon
Screen writer: Warren Duff

Melodrama. Based on book of same title by Warden Lewis E. Laws. George Raft portrays a released convict who is determined to go straight. William Holden plays his younger brother, trying to make enough money to marry and ready to become a gangster. Raft returns to a criminal life to aid his brother.

Audience Suitability Ratings
"Adults."
— Nat Legion of Decency Ja 4 '40

Newspaper and Magazine Reviews
"Movies with a prison background are better than they used to be. . . . attend 'Invisible Stripes' without fear that you will find any of the outrageous notions often present in post-prison pictures." John Gibbons Boston Transcript p20 Ja 5 '40

"Adults."
— Christian Science Monitor p17 Ja 6 '40

Trade Paper Reviews
"The high production quality of 'Invisible Stripes' is emphasized with a superlative direction job and some fine performances, give this picture its money-making possibilities. It offers little or nothing that is new in its treatment of the familiar theme of an ex-convict's difficulties in attempting to return to society, but it is so excellently done that it overcomes this failing in a measure. As presented to the preview audience, it can stand some serious cutting, but will sell up and emphasize its dynamic moments."
— Hollywood Reporter p8 D 28 '39
Reviewed by J. W. Selden King + Motion Pict Daily p6 Ja 4 '40

"George Raft's second co-starring feature for Warners indicates that the studio has the right story formula for him, from which both should benefit during his new three-picture deal for the coming year. 'Invisible Stripes' is a fast-action melodrama, with pistol-popping and gangster trimmings, that should hit satisfactory
business in the regular runs. ... It's a familiar scenario, but it is given a lively twist by a zippy pace, excellent performances and deft direction.

+ Variety p60 Ja 3 '40

"Warner's, with a long line of money-making crime pictures written into its production record, clicks with another--Invisible Stripes. Yet, while it is hewn from the same basic plank as its flow of predecessors from the Burbank lot, it stands out in sharp contrast because of its red-blooded, action-crammed, suspenseful screen play, its telling direction and its masterful performances. The picture is entertainment all the way from its opening shot to the final fade." 

+ Variety (Hollywood) p3 D 28 '39

KING OF DIAMONDS. Sec Re di danari

THE MAN FROM MONTREAL. Universal 60min D 8 '39

Cast: Richard Arlen, Andy Devine. Anne Gwynne, Kay Sutton

Director: Christy Cabanne

Original story: Ben Pivar

Adventure story. Another in the Arlen-Devine series. Arlen, a northern fur trapper, falls in love with Kay Sutton, sister of a gangster who highjacks stolen furs.

Audience Suitability Ratings

"Adult." Nat Legion of Decency N 16 '39

Trade Paper Reviews

"The film maintains the same entertainment level [as the others in the series], which is just about fair."

+ Boxoffice p61 N 11 '39

"It is one of the most feeble attempts at entertainment released under the Universal banner. It is crude in writing, acting and production. Its players give the impression of having been stood against some magnificent scenery and told to recite some duly memorized and starchy lines, without even the benefit of a rehearsal. A preview audience howled unmercifully at the picture's amateur theatrics, the one redeeming grace being Andy Devine's comedy, forced as it may have been." 

- Hollywood Reporter p4 Ja 2 '40

MONEY KING. See Re di danari

MUSIC IN MY HEART. Columbia 70min Ja 19 '40

Cast: Tony Martin, Rita Hayworth. Edith Fellows, Alan Mowbray, Eric Illore

Director: Joseph Santley

Screen writer: James Edward Grant

Musical. Tony Martin, a foreign singer, is to be deported. He falls in love with Rita Hayworth, a poor tenement girl who is also loved by a newspaper publisher.

Newspaper and Magazine Reviews

"Mr. Martin must carry or sink the picture. For us he fills every requirement of a so-and-so musician, but, with so much more than sufficient emphasis. We say so-so script. . . . The rather sluggish gaps of transition are too often heavy and part of the film are much better than its whole. Unless you're a glutton for improbable romance, you won't find much emotional timing in the principal story." Robert W. Dana

- Seattle Times p11 Ja 4 '40

"Columbia has pointed the way by producing a picture which has a musical point of view combined with what might be called an everyday or down-to-earth slant on life in general. And the only thing which keeps us from re-marking that 'Music in My Heart' fills a long-felt need is the bare possibility that no one in particular has ever felt any particular need for such a union of musical comedy and convention- al low-budget cinema as Columbia's current exhibit presupposes." Ten R. Cridler

N Y Times p19 Ja 4 '40

Trade Paper Reviews

"Certainly by now all the mistakes committed in making musicals should be obvious to a studio. The thrall has been well blazed by inept efforts. But undeterred by the past, Columbia has, like the pitfalls. The major many against this film is the manner in which it dissipates the playing talent."

+ Boxoffice p22 D 30 '39

"'Music in My Heart' should prove to be generally pleasing screen fare for any type of audience, says Tony Martin and Andre Kostelanetz fans should be especially pleased. Martin, making his first screen appearance in some time, has the kind of carriage and mannerisms that breaks the picture, and he does a first rate job with it."

+ Film Daily p5 Ja 5 '40

NORTH SEA PATROL. Alliance 64min D 28 '39


Director: Norman Lee

Screen writer: Clifford Grey

Melodrama. Filmed in England. Based on the play Luck of the Navy by Mrs Clifford Mills. This is a remake of the English film made in 1927. The screenplay follows a destroyer flotilla parade to visit its threesweetheart and find that servants in her home are spies.

Audience Suitability Ratings

"Adults." Nat Legion of Decency N 2 '39

Trade Paper Reviews

"Although this English import is a pleasing action melodrama for the neighborhood trade, it also takes pains to show the efficiency, determination and ingenuity of England's first arm of defense, her navy. All in all, though, the picture has plenty of high-powered action and thrills. It also is endowed with a pleasing cast that works hard, with some comedy relief thrown in for good measure."

+ Film Daily p8 Ja 2 '40

"If 'North Sea Patrol' is a sample of the kind of pictures the war is going to bring, the non-combatant nations, as well as the belligerents, are going to suffer. Opera was produced in England, but it must all have been a dirty plot by German spies, for it certainly doesn't reflect much credit on Britannia. With current headlines playing up the warfare at sea, it is likely to stir some marquee interest now. Picture itself will beat the audience into insen-sibility, however, and the press and word-of-mouth will be brutal."

- Variety p10 Ja 3 '40

RE DI DANARI. Esperia 84min D 21 '39

Cast: Angelo Musco. Rosina Anselmi. Mario Plau, Vanna Vanni

Director: Enrico Guazzoni

Comedy. Filmed in Italy without English subtitles. A wealthy villager and his sister make their first trip to Rome to save a nephew who has become involved with the daughter of a noble but impoverished family.

Newspaper and Magazine Reviews

"The director has held the dialect to the necessary minimum, which makes things easier for Americans with only a book knowledge of Italian. In the midst of 9 hours of dialogue there is an occasional note of seriousness as a reminder that even members of the 'upper classes' are human." H. T. S.

+ N Y Times p15 D 22 '39
RE DI DANARI—Continued

Trade Paper Reviews

"Highly amusing comedy, ably cast, will please the Italian audiences."
+ Film Daily p11 D 28 '39

S. O. S. MEDITERRANEAN. Epinay studios Eclair 81min D 30 '39


Director: Leo Joannon

Screen writer: Leo Joannon

Propaganda film. Made in France with English, German and French dialogue and English subtitles. The film, made shortly before the outbreak of war, was sponsored by the French government and uses ships from the French National Fleet. It was awarded the Grand Prix du Cinema Francais but since its release has been banned by the French government. The ports of Tangier on the African coast and Toulon on the French coast and stretches of the Mediterranean are used as background. The film depicts how easily national hatreds may flame into war.

Newspaper and Magazine Reviews

"One has the proper feeling, now and then, of seeing a slice of history in the making. But, while 'Grand Illusion' provided a fatalistic, deeply moving account of current war and some of its results, 'S. O. S. Mediterranean' is concerned with demonstrating how the murder of an unknown man in a foreign port can ignite national prejudices to a desire for war. It points a strong moral lesson with melodramatic adroitness, showing the unity of nations, but it doesn't prove that this is any more than a temporary crisis... As an indictment of anything the film is feeble, but it is a fairly passionate, well constructed motion picture."
Robert W. Dans

+ — N Y Herald Tribune p16 Ja 1 '40

"For a picture which incidentally preaches so beautifully a message of international good will... it is a curiously unlikable piece of melodrama. Both its plot and the fantastic devices it hinges on... are similar to those of a Buck Rogers comic strip, without being similarly amusing... Pierre Fresnay and the others do the best they can with a story which certainly did not deserve to be banned by the French war censors for its pacific conclusion—not with so many other good reasons available."
Ben R. Crisler

— N Y Times p29 Ja 1 '40

"It is an exciting piece... which can't be said to have come right off the griddle since in it we find British, French, and Germans all as the best of friends."
John Mosher
New Yorker p59 Ja 6 '40

SERVANT GIRLS. See Frun tillhand

THEY WANTED PEACE. Amkino-Tbilisi film studios Ja 6 '40

Cast: F. Bagashvili, Tamara Makarova. A. Smirnova. K. Miuffko

Director: M. Chiaureli

Original story: C. Tsegareli. M. Chiaureli

Historical film. Produced in Russia with English subtitles. The time is 1917 when Kerensky continued to send troops to the front. The Communist party urged the soldiers to lay down their arms and ask for peace. The work of Lenin and Stalin in this movement is shown as it ended in success in October with Lenin the head of the Bolshevik government.

Newspaper and Magazine Reviews

"As far as this reviewer could judge, being unfamiliar with the language and not helped greatly by the English subtitles, the Russians want peace so much that they will fight to the very end to achieve it. Of course, this is a propaganda film and the events are greatly exaggerated."
E. G.

N Y Herald Tribune p8 Ja 8 '40

"In convenient conformance with the Berlin-Moscow pact and the consequent new party line, the Soviet film-makers are now telling the word that the Russian and the German comrades would have got together back in 1917 if it hadn't been for the Anglo-French 'imperialists.' It is about the only new idea contained in the film, for the rest of it is in the familiar vein of Soviet silly-sliding."
Bosley Crowther

N Y Times p11 Ja 8 '40

TWO'S COMPANY. Times 64min


Director: Tim Whelan

Comedy. Filmed in English with several American actors. The film concerns the hatred of an English nobleman for his neighbor, an American, when their children fall in love all is forgotten.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency JI 13 '39

Trade Paper Reviews

"This import should be of service to the neighborhood trade, with an able cast headed by American players. Picture is fairly amusing as a comedy and it is kept moving fast enough at all times. Principal fault of the film lies in a somewhat stumbling script which does not maintain the humor of the picture quite as much as it could."

+ — Film Daily p10 D 28 '39
NOTICE

It is with sincere regret that we announce the discontinuance of the Motion Picture Review Digest with this issue. Several factors have combined to bring us to this unpleasant but necessary decision.

When the Digest began publication in January 1936, the country was in the grip of strong agitation against what were felt to be violations by motion picture producers of ordinary standards of decency and morality. Parents, particularly, were concerned about the films that their children were to see, and libraries were besieged by requests for information. These libraries in turn asked the Wilson Company to provide a service in this field similar to the Book Review Digest in the field of books. The Motion Picture Review Digest was the answer. . . But within a few months after the Digest began, Hollywood staged its own housecleaning, with the result that today the "movies," if not blameless, at least observe reasonable standards of taste and decency. And with increasing "purity" on the part of the producers, the number of library subscriptions to the Digest has tended to decrease!

Although the Digest was started primarily for library subscribers, it also received substantial support from the theatre field. This, too, has tended to decline in recent years; partly, no doubt, for the same reasons that affected library subscriptions; partly because of certain trends in the exhibitor field, chiefly the unfortunate tendency away from the independent exhibitor and toward chain-operation.

Believing that these various trends might be only temporary, and believing that every new publication deserves a fair trial, we continued publication in the hope that the Digest would eventually be able to pay its way. Now, however, four full years have gone by. A fair test has been made and the trend is apparently adverse. As the publishers, we feel that we no longer have any choice but to cease publication.

Credits and Refunds

This, the final issue of the Motion Picture Review Digest, is only the fourth of the new year and new volume. Therefore, no charge will be made to any subscriber for the four 1940 issues thus far published. All subscriptions will be terminated as of the last issue of 1939. To subscribers who have paid beyond that date, we wish to say:

To Theatres, Clubs, Individuals, etc. Credit will be set up on our ledgers immediately for the unexpired portion of each subscription. A check in refund of your credit will be mailed to you just as soon as the necessary bookkeeping details can be completed.

To Public, College, and School Libraries. Credit will be set up on our ledgers immediately for the unexpired portion of each subscription. May we respectfully suggest that you allow your credit to "sit" for at least a month for the following reason: The H. W. Wilson Company will shortly begin the publication of a new monthly service, known tentatively as the Current Biography Service, which we believe will be highly useful and welcome in all libraries. It will be priced, for the first year at least, on the same scale as the Motion Picture Review Digest. Work has already begun on the first issue and a copy will be mailed to you in February, without obligation on your part. Many libraries, we believe, will wish to apply their Motion Picture Review Digest credits to trial subscriptions to this new service. If you prefer, a refund check may of course be had at any time, upon application. We are merely suggesting that you may wish to see the new service before making your decision.

Hail and Farewell

To our loyal subscribers of the past four years, we say: We want you to know of our gratitude and appreciation for your support and cooperation, and our sincere regret that the pleasant association between us through the Motion Picture Review Digest must come to an end. Trusting that we may have the privilege of serving you in other ways in the future, believe us,

Yours sincerely,

THE H. W. WILSON COMPANY

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Motion Picture Review Digest
Devoted to the Valuation of Current Motion Pictures

January 22, 1940

CHARLIE McCARTHY, DETECTIVE.
Universal 77min D 22 '39
Director: Frank Tuttle
Original story: Robertson White. Darrell Ware

Edgar Bergen portrays an entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews
"Unless wooden-head Charlie gets a better story than this one off the Hollywood assembly line, he'd be much better off heard, than seen. It's a pinned-together murder mystery that hangs together even more loosely than most, and serves merely as a celluloid spoof of which to unroll the usual Bergen-McCarthy duologues. There are some funny moments, but it short would have covered them quite as well." Jesse Zunser
— + Cue p31 D 30 '39

"The story is pretty much shoddy, runs into considerable silliness. Charlie McCarthy may somewhat redeem the picture for you, though. As always, he provokes a good many chuckles. All right for the children." Bert Harlen
— + Hollywood Spectator p1 Ja 6 '40

"Those who like Charlie McCarthy should not see his picture. It is one of the stupidest films ever produced. Charlie from time to time goes through his radio routine, while the cheap gangster plot unravels itself around him. To see him so thoroughly misused is irritating. The illusion his voice creates over the radio is destroyed by the demonstration of its mechanics and by the bad acting of Mr. Bergen." Franz Hoellering
— — Nation p26 Ja 6 '40

"It is suggested for children's amusement, though much of its story has to do with the underworld. There's a shooting or two, which may regale the little ones' nurses." John Mosher
New Yorker p59 Ja 6 '40

Trade Paper Reviews
"In 'Charlie McCarthy, Detective.' Frank Tuttle took on the tough assignment of combining story interest with the necessity of giving followers of the Justly popular Charlie their fill, in abundance, of their favorite. He has come through with remarkable success."
+ Box Office Digest p9 D 26 '39

"The Edgar Bergen name will probably carry this along to fair grosses in the majority of locations, but unfavorable word-of-mouth advertising will cut down grosses in subsequent runs. A more inspired frame for the comical capers of Bergen and his puppets would be difficult to imagine. The story is plotless, confusing and decidedly difficult to follow." David J. Hanna
— + Film Bulletin p4 D 30 '39
Reviewed by Edward Greif
+ Motion Picture Daily p12 D 27 '39

A CHILD IS BORN. Warner 79min Ja 6 '40
Director: Lloyd Bacon
Drama. Based on the play, Life Begins, and on the book, A Child is Born, by Mary McDougall Axelson. The setting is the maternity ward of a hospital. Geraldine Fitzgerald portrays a convict mother who is brought to the hospital to have her baby. Gladys George is a night club entertainer who has twins.

SEE ALSO issue of December 25, 1939
Audience Suitability Ratings
"Adults."
Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews
"In spite of the new title, new company and new director, it is substantially the same show which one might have seen on stage and screen some eight years ago. It is not a show, in my estimation, which clamored to be remade. Once more it proves to be rather a compilation of case histories than an entertaining photo-drama." Howard Barnes
— + N Y Herald Tribune p16 Ja 11 '40

"Unless you are vitally interested in babies, just babies, and the joy and heartbreak they may bring, the Criterion would be a chancey place to go. . . We've no doubt the Warners could—and probably will—produce another letter-perfect copy of the play ten years from now and be as confident of reducing the women of the audience to a state of emotional collapse and the men to an embarrassing degree of self-consciousness toward the little mothers in their households. . . It's a film which we did not enjoy particularly, yet doffed our hat to as it went by. Maternal instinct, no doubt." Frank S. Nugent
— + N Y Times p19 Ja 11 '40

EARL OF CHICAGO. MGM 85min Ja 5 '40
Director: Richard Thorpe
Screen writers: Charles de Grincourt, Gene Fowler. Lesser Samuels
Gangster story with comedy and tragedy. Based on a novel of the same title by Brock Wil-
ENTENTE CORDIALE. Max Glass D 24 '39

Cast: Victor Francen, Gaye Molary, Arlette Marchal, Jean Peier, Jean Toulout
Director: Marcel L'Herbier

Historical drama. Based on the book, Edward VII and his Time by Andre Mauriels. France. 61/2 reels

"Entente Cordiale," as one of the most outstanding hits of the current year in this country [France], is set for some excellent returns in the picture market and should also go over abroad. While all the acting is commendable, Victor Francen carries most of the picture.

Reviewed by Edward Greif
+ Motion Picture Daily p30 D 28 '39

EVERYTHING HAPPENS AT NIGHT. 20th century-Fox 76-78min D 22 '39

Cast: Sonja Henie, Ray Milland, Robert Cummings, Maurice Moscovitch, Leonid Kinney, Alan Dinehart, Fritz Feld
Director: Irving Cummings

Screen writers: Art Arthur, Robert Harari

Romantic drama. Two newspaper men are sent to a small town in Switzerland to find a Nobel Peace prize winner from the past who believes murdered. Sonja Henie is the daughter of the scientist and both reporters fall in love with her.

Reviewed by Harold Matzner
+ Variety p14 My 17 '39

Motion Picture Review Digest 3
EVERYTHING HAPPENS AT NIGHT

"Crisp dialogue, amusing satire, beautiful snow scenes together with the intricate skating, make this a highly entertaining and delightful film." S Calif Council of Fed Church Women

Review

"I didn't care overly much for it, even with Ray Milland, Robert Cummings, and Maurice Moscovitch." Jesse Zunser

Newspaper and Magazine Reviews

"It has gay atmosphere, some diverting humor, and the incomparable skating of Sonja Henie provides the liveliest number. Very much escapist drama, but beguilingly so. Aside from the poetry in motion, it's a tight little tale. Sonja Henie on blades is still the best part of the film." Hollywood Spectator

Boxoffice Digest

"Sonja Henie's latest has her doing a little more acting than in her previous pictures and her skating is still something to thrill the fans. She shows she's gradually mastering the English language and there are not so many sibilant sounds as in her former films."

Boxoffice Digest

"Pleasant, light-weight entertainment with many diverting moments, chiefly due to the comedy antics of Ray Milland and Robert Cummings. As a starring vehicle for Sonja Henie, however, it fails to take advantage of the blonde star's skating ability—her chief reason for screen popularity." Frank Levendecok

Film Bulletin

"It continues prude but so far rather unpremeditated efforts to turn Sonja Henie into a dramatic actress against the day when even Henie fans may tire of seeing Henie skate. It is a tight little tale. Sonja Henie on blades is still the best part of one of her pictures." Time

Trade Paper Reviews

"In many ways, the most enjoyable Sonja Henie picture to date. And this despite the fact that Sonja presents only one big skating number in the course of the evening's entertainment. It presents a corking story."

Boxoffice Digest

"The Fighting 69th. Warner 90min Cast: James Cagney, Pat O'Brien, George Brent, Frances Dee, Alan Hale, Frank McHugh Director: William Keighley Screen writers: Norman Reilly Raine, Fred Niblo, Jr., Dean Franklin."

Review

"A masterful product of artistry, 'The Fighting 69th' is a truly great picture. Everyone who played a part in its production is worthy of praise. At the boxoffice, it should be a smash." Variety

"It is a vigorously melodramatic war picture which could only in moderate grosses on the marquees of the starring trio of James Cagney, Pat O'Brien and George Brent. With an all-milestone picture carries no semblance of romantic interest. It is a handicap in interesting the distaff side of film patrons, important at the boxoffice."

Variety

GULLIVER'S TRAVELS. Paramount-Flesicher 74-82min D 22 '39

Director: Dave Fleischer


Victor Young

Screenwriters: Edmond Seward, Dan Gordon, Ted Pierce. Iazy Sparber

Full length cartoon feature in Technicolor. Based on the book of same title by Jonathan Swift. It is not to be confused with the Russian production of Gulliver's Travels with puppets. The tale concerns the adventures of a shipwrecked sailor who finds himself in the land of the Lilliputians. After causing consternation, he aids the people in their war against neighbors and brings about the marriage of one Lilliputian king and daughter.

SEE ALSO issues of January 1 and 8, Audio-Suitability Ratings

"Excellent. Delightful comedy for children becomes clever satire for the analytical family."

DAR

"A beautifully executed cartoon picture. The action is unbroken, and the dialogue, although true to the story-book type, cleverly suggests the situations and problems of the present day without the big mind over the absurd trivialities of little men, apropos of war and peace. A picture to enjoy for all the family."

S Calif Council of Fed Church Women

"It has charm and appeal for all audiences. Nothing to frighten the children away."

Calif Cong of Par & Teachers

"Gaily enchanting. . . An outstanding production in the highest praise due to the Paramount Studio but every one contributing to its beauty, motion, music and fine entertainment value. Excellent for all ages, ideal for children. All ages."

Gen Fed of Women's Clubs

"Pleasing songs and a fine musical score add to its charm as a pleasant family."

Nat Council of Jewish Women

"A delightful animated Technicolor fantasy. The picture is full of rural melodic rhythm and a fine story build up."

School Evaluations

"As an artistic work, I believe it is not so great as 'Snow White.' It does have a definite social value, but of course its greatest appeal will be to the "funny" readers who will find it most satisfying. I like the unconscious satire in the artificiality of hero and heroine. The technical weaknesses were rather disappointing. There is, of course, a yawning gap between this production and that of a real fairy picture. It lacks the quaintness and humor which the original story promises."

"I enjoyed this movie much more than 'Snow White.' I believe more of the gags should be changed. Jerky continuation." "It possesses satirical, social values."

"A delightful combination of humor, imagination, technical skills and art." "The picture is technically excellent. The story is a good one."

"Difficult to find a basis for classroom discussion. A harmonious adventure into fairyland, rural background, highly imaginative, but in some parts difficult to follow the continuity."
The facial expressions of chief characters poor. "More creativeness than in 'Snow White.' More suitable for young children than Snow White. The type of film is a departure from the text. Such a free adaptation is good or bad in its own right and must be judged according to Swift. "It lacks the charm and finish of Walt Disney's 'Snow White' but the difference in story and purpose would account for that." "Really outstanding.

"Slapstick moving at lightning-like speed, conversation flowing at the rate of 240 words a minute, innovations in direction and in overlapping of word sounds are only a few of the elements that go to make 'His Girl Friday' the biggest hitetta in the history of the newspaper business. And to these elements the brilliant performances of Cary Grant and Rosalind Russell and members of their supporting cast. We've got something that is sure-fire for heavy coin at the box-office."

HUNCHBACK OF NOTRE DAME.
KRO 114-117min D 29 '39
Cast: Charles Laughton, Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara, Allan O'Brien. Alan Marshal. Walter Hampden
Director: William Dieterle
Dance director: Ernst Matray
Music: Alfred Newman
Screen writers: Sonya Levien, Bruno Frank
Drama: Based on the novel of same title by Victor Hugo. A silent version of the film was made by Universal in 1923, starring Lon Chaney. The basic source is Pequignot's novel written in the fifteenth century. Charles Laughton portrays the hunchback, bell ringer of Notre Dame, who loves the beautiful gypsy dancer Esmeralda and to him. The girl becomes the symbol of the oppressed in their first strivings for democracy. SEE ALSO issues of January 1 and 8

Audience Suitability Ratings
"Mediocre. "Adults." DAR
A stupendous production of the all-time Victor Hugo classic, vividly remarkable for its photography, especially the marvelous Cathedral details. Charles Laughton, as his grotesque, repulsive makeup, cleverly evinces his ability to arouse the sympathy of the audience. "Adults.""

"The direction of this version is splendid. The supporting cast is excellent. Adult." Califf Comedy & Theater
"The director's work is notable, stark realism has been achieved. Depressing and gruesome for the young and sensitive. "Adults." Gen Fed of Women's Clubs (W Coast)
"Adults." Nat Council of Jewish Women
Fox W Coast Bulletin D 30 '39

School Evaluations
"Great dramatic appeal; literary value; historical interest. For college groups, senior high school, too, for younger groups." "Excellent. I recommend a guide to its study with emphasis on the social and historical implications, also the technical aspects of production." "It is a masterpiece; undoubtedly one of the outstanding pictures of the year. Some students (younger) would be frightened. Could be used as a basis for discussion in classes in World History and Modern European History," to illustrate "The French Revolution."

"For limited groups of students. Bound to be misunderstood because of the horror scenes. Good for seniors in High School. Greatest bit of acting seen; powerfully dramatic and possessed of a 'chilling' greatness. "A remarkable production indeed. Laughton is splendid. The mob scenes are fine. Stirring and terrifying and probably the climax of the entire novel. This film is enjoyable and should awaken an interest in reading this novel and others of this romantic genre. "Colorful and exciting."

"Picture gives a fine introduction to study of Hugo. It will also create discussion.
HUNCHBACK OF NOTRE DAME—Cont. about whether the Catholic Church will censor it, whether parents will see it, or the spirit of mobs—force more effective than the printed word. The picture is really wonderful—but so frightfully pretentious. It is almost too grand, unless, speculating.

"Children will want to read this classic after this most melodramatic presenta-
tion. The movie is no more a concoction of art, but this is a major defect, when you consider the grande manner of the production. Much of the direction is redundant and I think

Hollywood and Victor Hugo speak the same language in many respects. . . . "Gruesome and offensively violent-as well as to the aesthetic part of the book." . . . "One might wish that the medieval flavor had been better preserved by restraining some of the current flimflam of material. . . . Movie-goers not to the frankly horrendous, and the extra-brutality of the torture chamber will find plenty of faults with the 'Hunchback of Notre Dame.' . . . For the sensation seeker, however, the film is a high-powered, well-cut film of cinema hocus-pocus.

Newsweek p37 Ja 8 '40

"Charles Laughton's contribution is one of his best performances, as he manages to hunchbacked Quasimodo not only monstrous but pitifully humane.

Time p58 Ja 8 '40

Trade Paper Reviews

"From start to finish it is absorbing, fascinating entertainment—spectacular, vivid and breathtaking. It is obvious that no effort was spared to ensure its boxoffice potentials. In-

interest is centered largely on Charles Laughton whose interpretation of Quasimodo is thrillingly effective. (By David J. H.)

Fake Lunch p5 D 30 '39

INVISIBLE STRIPES. Warner 75-8min D 30 '39

Cast: George Raft, Jane Bryant, William Holden, Humphrey Bogart, Flora Robson, Paul Kelly

Director: Lloyd Bacon

Original story: Jonathan Finn

Screen writer: Warren Duff

Melodrama. Based on book of same title by Warden Lewis E. Lawes. George Raft portrays a released convict, who is determined to go straight. William Holden plays his younger brother, trying to make enough money to marry and ready to become a gangster. Raft returns to a criminal life to aid his brother.

SEE ALSO issue of January 15

Newspaper and Magazine Reviews

"Another Warner sociological-gangster drama, with both elements treated vigorously. The playing is strong, as is the story. A merit of the film is its emphasis on the rehabilitation of exconvicts, though the trials of the released prisoner in the picture seem overdrawn. Too grim and ballistic for the children." Bert Harlen

+ Hollywood Spectator p4 Ja 6 '40

Trade Paper Reviews

"Lloyd Bacon's direction, a grand balance of fast-shifting pace and mixing of individual moments, makes this latest version of the Warner Brother picture good entertainment, and almost makes this film that basically it is nothing more than formula No. 666 of the Warner Bager.

+ Box Office Digest p5 Ja 2 '40

"This has nothing new in story, cast or mo-
itivation to distinguish it from the many other prison-pictures. The plot is a variation of a formula that has been to the screen in recent years have come from the same studio and, therefore, will perform its best service in en-
tertaining those who never tire of that type of film."

Boxoffice p27 Jl 6 '40

LIGHT THAT FAILED. Paramount 97min F 2 '40

Cast: Ronald Colman, Walter Huston, Muriel Angelus, Dudley Digges, Ida Lupino, Ernest Costello

Director: William A. Wellman

Screen writer: Robert Carson

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman portrays a
MOTION PICTURE REVIEW DIGEST

MEXICAN SPITFIRE. RKO 67min Ja 12 '40


Director: Leslie Goodwins
Music director: Paul Sawtell
Original story: Joseph A. Fields
Screen writers: Joseph A. Fields. Charles E. Wood

Comedy. The story concerns Donald Woods, young business man, who elopes with Lupe Velez, nation's best entertainer. The ex-fiancée of the man tries to break up the marriage. Leon Errol plays a double rôle as Uncle of the bridegroom and an eccentric English Lord.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings
"Adults." Am Legion
"Diverting slapstick farce. Adults." Calif Cong of Par & Teachers
"This will only be appreciated by those who enjoy unrestrained, boisterous slapstick-type comedy. A world hit for Women's Clubs
"Mediocre. Mature-family." DAR
"Hilarious fun for the family if the type is enjoyed. Family. Gen Fed of Women's Clubs (W Coast)
"The repartee is sparkling, the comedy broad but amusing. Recommended for the entire family.oufl Ja is good, and well directed. Family." Nat Council of Jewish Women

"An amusing farce with plenty of laughs and good clean humor. The slapstick scene at the end fails to detract from the entertainment value of the picture. Family. S Cal Council of Fed Church Women
+ Fox W Coast Bulletin D 23 '39
"Adults." Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews
"Very broad farce. It has rough edges, but the main situation is very amusing, and there is a capital comedy performance by Leon Errol. A concluding sequence of pie throwing will make you laugh in spite of yourself." Bert Harlen
+ Hollywood Spectator p17 D 23 '39
"If the screen only flickered more, one might think oneself back in pre-war days when cops kept pouring out of cars, the air was filled with pastry and there was a general atmosphere of nonsense about film doings. 'Mexican Spitfire' is nonsensical and almost boring. Between slapstick-type situations, farces and captioned stills are not always hilarious and they are by no means sustained." Howard Barnes
+ The New York Tribune P6 Ja 10 '40
"It is slapstick pure and edifyingly simple, well-paced and abundantly pastried, with Lupe Velez and Leon Errol tossing lines and custards with great abandon and playing it in a mood of sustained frenzy that should be eminently gratifying to all collectors of nonsense items."

Frank S. Nugent
+ N Y Times p16 Ja 10 '40

Trade Paper Reviews
"Mexican Spitfire" is slapstick and screwiness on a high wide and handsome scale. It goes a little too far overboard to be considered really good; it goes far enough to give a whole's size of satisfaction in many houses.
+ Box Office Digest p6 D 11 '39

"Starting as a riotous farce and winding up in a blaze of slapstick, this runs the entire comedy gamut—with the exception of the subtle —and packs enough laughs that they are borne in a bowl of chilli, with fiery Lupe Velez furnishing the pepper and droll Leon Errol the salt.
+ Boxoffice p29 D 16 '39

"Mexican Spitfire" is a screwball, slapstick comedy which, at least, proves that both Lupe Velez and Leon Errol should be allowed to do better things. The gags are sitcom and the story ridiculous.
+ Film Bulletin p6 D 30 '39

painter who goes blind. He discovers that a street girl whom he used as a model has destroyed a woman. He returns to the Sudan to fight and die for his country.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings
"Good. Adults." DAR
+ Fox W Coast Bulletin D 23 '39

Newspaper and Magazine Reviews
"It may have seemed interestingly alive when it was written, but now it seems very last century and stodgy. The final morale is what makes this novel interesting; the rest is carelessly: it's too bad that it had to have a beginning and end." Philip T. Martin
+ Commonweal p266 Ja 12 '40

"Recommended to students of the screen as a valuable study in film craftsmanship. Note the quiet simplicity with which dramatic climaxes are built up. and the believability of the human beings of all the characters. Scarcely for children, no sacrifice in theme. The actors and exhibitors can promise their patrons Ronald Colman's best performance." Wilfred Beaton
+ Hollywood Spectator p3 Ja 6 '40

"It is unevenly told, but Ida Lupino, as the girl who destroys her own portrait, makes the picture worth seeing." Franz Hoellerer
+ Nation p40 D 30 '39

"The film is a mixed blessing; it is laggard, logounuous drama. unevenly plotted, but sustained by the admirable acting of a fine cast.
. the somber story of Dick Heldr... has its gripping moments as well as its dull and absurd ones. Such validity as the film occasionally achieves rests chiefly on child's persuasive, understated characterization in the principal role. It will please Kipling's admirers, misologists, and masculine audiences in general."
+ Newsweek p37 Ja 8 '40

"As you might well expect, with Colman and Walter Huston and Producer-Director William Wellman working together, the picture is a standout and a probable hit. It's just as feary as can be, rating our official rating at a four-screen handkerchief film... On the whole, the film is done in good taste and is less sentimental than the source material."
+ Photoplay p63 F 10 '39

Time p56 Ja 8 '40

Trade Paper Reviews
"The quality of the picture, Kipling and Ronald Colman miss homogeneity: our worries about the heaviness of the story, and the slightly strong British propaganda. Watch the first city openings carefully. It's a fine picture."
+ Box Office Digest p11 D 26 '39

"This turns out to be a film of uneven merit. Many of its scenes carry undeniable dramatic power. In sweep and handling, its desert battle sequences are thrillingly done and beautifully photographed. Probably, however, it is its leisurely pace that is ultimately sought out by its producer-director, William A. Wellman, which appears to set 'Light That Failed' apart from other war pictures in which it is expected to make its impression."
+ Boxoffice p23 D 30 '39

"This will rate among the finer film dramas of the month. Mutely its virtues there is serious doubt that 'Light That Failed' will achieve the success it deserves at the box-office. Your reviewer was impressed by the fact that the picture lacked many ingredients that go into the accepted formula for successful mass entertainment. The action element is slight. It moves rather slowly. The romantic complications are not such that they will prove either intrinsically or entertainmentally good for the general public—particularly women. It will do best in deluxe and class houses." David J. Hanna
+ Film Bulletin p7 D 30 '39
MEXICAN SPITFIRE—Continued

"Slapstick comedy rich, in laughs should serve well for boys." + Film Daily p8 D 14 '39

OF MICE AND MEN. United artists-Roach 104-107min Ja 12 '40

Director: Lewis Milestone

Music: Aaron Copland. Irwin Talbot

Screen writer: Eugene Solow

Drama. Based on the novel and play of same title by John Steinbeck. The film concerns lonely itinerant laborers in California. Lon Chaney. Jr portrays a great hulking moron with the soul of a child. He is cared for by Burgess Meredith. At the ranch Chaney unwittingly causes the death of a woman and is shot by his friend Meredith.

SEE ALSO issue of January 8

Audience Suitability Ratings

"Excellent. The film shows the inevitable tragedy of subnormal minds undirected. Adults." DAR + Fox W Coast Bulletin D 30 '39

Newspaper and Magazine Reviews

"Very substantial cinema, forceful of theme, vivid in its concentration. Excellently, thought not superbly. done. Study groups will find considerable to opine about in the treatment of the material and especially so with respect to the heavy reliance on the stage production for the screen play and in the performances. Not objectionable for the children, but there are happier subjects for young minds to contemplate," Bert Harlen. "Dramatic Spectator." p7 J 6 '40

"It could not have been an easy task to take John Steinbeck's wormwood-and-sugar and get it into celluloid in a form palatable to the average theaigroer. Hal Roach, director of comedies, has somehow managed it... It will wear you out emotionally, but it's worth it." + Photoplay p62 F '40

Trade Paper Reviews

"There are so many unpleasant facts in life, and the screen has most of them. It is best known to John Steinbeck, that one must hesitate before making the slightest sort of guess as to the box office appeal of "Of Mice and Men."... Hot for many spots where the sensational success of the play will sell. A masterful production that you needn't worry on that score. But very heavy and unpleasant for most audiences. Not for the days the whole family can motion Picture Digest p13 D 26 '39

"Here was a story which, because of its psychological and sociological ramifications, presented a pictures-making problem considerably more difficult than most, a problem which was gloriously solved through flawless casting and the director's direction of a delicately wrought screenplay. The result is an intensely dramatic feature which must win unmitting acceptance from all who enter it." + Boxoffice p32 D 30 '39

"A memorable, unusual, tense and exciting drama, 'Of Mice and Men' will rank as one of the great achievements of the motion picture screen. Lewis Milestone has delivered a picture of magnificent daring and powerful study of human emotions that will long be remembered by those who see it. Although faithful to the spirit of Steinbeck it is unlooked into, and the objectionable features have been deleted and are not missed... The film's boxoffice fate is in some doubt. It looked poorly when previewed, but houses for extended runs first it should attract discriminating audiences and seekers after the unusual." + Film Bulletin p4 D 30 '39

Reviewed by Vance King

MOTION PICTURE REVIEW DIGEST

"John Steinbeck's 'Of Mice and Men' reaches the screen after noteworthy success in both novel and play form. It should repeat its box office success, for its theme and class audiences will give it top rate attention; while the strange quality of appeal wrapped up in the dramatic tragedy and the excellent presentation of characters and situations will catch profitable audiences to turn in a good account of itself at the boxoffice. Result is a most sincere job of expert screen craftsmanship. Milestone's deft direction provides one of the best productions of the season."

+ Variety p40 J 3 '40

SWANEE RIVER. 20th century-Fox 84min Ja 5 '40

Director: Sidney Lanfield

Music director: Louis Silvers

Screen writer: John Taintor Foote. Philip Dunne

Musical drama. Filmed in Technicolor. This is a cinematic biography of the life of Stephen C. Foster, composer of American music. Don Ameche plays the unhappy composer and Al Jolson is E. P. Christy, the "Ethiopian Entertainer..." The film was based on a biography by Robert Burns and "The Camptown Races", "Old Kentucky Home", "Ring, Ring the Banjo", "Jeanie With the Light Brown Hair", "Old Black Joe", and "Swanee River" are all featured.

SEE ALSO issue of January 8

Audience Suitability Ratings

"Good. Mature-family." DAR + Fox W Coast Bulletin D 23 '39

"The story of the life of Stephen Foster portrayed in exquisite coloring and settings can be classified as one of the beauties of the year. Family." Am Legion Auxiliary

"Family." Calif Cong of Par + Teachers

"Good. Mature-family." DAR

"A beautiful picture that will be greatly enjoyed. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An appealing, artistic and human tragic story is projected with depth and pathos by every member of the preview committee. Family." Nat Fed of Music Clubs

"All will enjoy this unusually delightful presentation. One could not have been predicted. Great credit is due all responsible for the making of this fine picture. Family." Calif Council of Fed Church Women

+ Fox W Coast Bulletin D 30 '39

"Family. Outstanding."

+ Wkly Guide D 30 '39

Newspaper and Magazine Reviews

"It is a pretty free biography. But perhaps one shouldn't quarrel with these overly romanticized and idealized biographies. We must remember their object is to entertain, not instruct. The story of Swanne River is pleasant, nostalgically, unnecessarily entertaining. I don't know how any picture that offers eight of Foster's delightful songs could be otherwise. Al Jolson, of course, sings Stephen C. Foster's songs as if they were Jolsonian Mammy's, and it is his performance that holds the picture together." Jesse Zunser

+ Cue p35 Ja 6 '40

"As a musical production, the picture has uncommon emotional force. Though scarcely penetrating as biography nor presenting a very vivid portrait of Stephen C. Foster, the film captures much of the spirit of American life in the past century. Never have Foster's songs been presented more stirring... The re-creation of the 19th Century theatre and the staging of a minstrel should be interesting to students of the drama." Bert Harlen

+ Hollywood Spectator p5 Ja 6 '40
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